

**RESOURCE
MANUAL**

a series of
short dramas
for children
learning
about life

FINDING OUR WAY



National
Film Board
of Canada

Office
national du film
du Canada

Some teachers' comments:

"Super series!"

"Excellent teaching tool!"

"Very relevant. Sensitive-ly
handled."

"Up-to-date. Relevant.
Needed!"

The Umpire	17 min.
Hayley's Home Movie	23 min. 20 sec.
The Hospital	17 min. 43 sec.
Where's Pete	26 min. 17 sec.
Differences	17 min. 7 sec.
Left Out	24 min. 10 sec.

FINDING OUR WAY

RESOURCE MANUAL



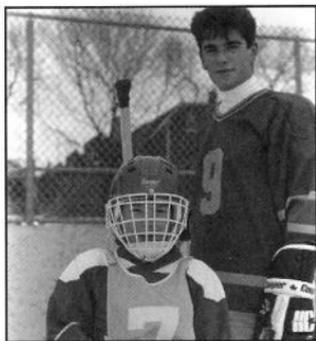
THE UMPIRE



HAYLEY'S HOME
MOVIE



THE HOSPITAL



WHERE'S PETE



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RATIONALE

The link between self-esteem and learning is obvious. People who feel confident about themselves have already met one of the most important prerequisites for learning; people whose self-confidence is low often have difficulty learning.

Film and video are particularly useful in promoting confidence in learning because of their immediate qualities of vividness, drama, and universal familiarity. Teachers of literature have long known the value of learning about the issues and problems of life through the vicarious experiences of fiction. Quality film and video can have all the impact of literature while offering the immediacy of popular culture. Student familiarity with the conventions of film and video can be turned to advantage by teachers seeking avenues for approaching some of the modern classroom's more difficult topics.

Society in general is demanding that schools share more and more of the roles traditionally played by the family and the church. This series of films presents a number of everyday family issues and problems facing many youngsters, but to which schools have paid little curriculum attention. Using the distance of fiction, and describing the lives of imaginary people, the films provide a safe entry into issues that need to be explored.

The audience for these films, then, is young people between the ages of eight and fourteen. The films will most often be seen in schools, but could just as easily be used by community programs, libraries, youth organizations, churches, or family service groups. Links may be made with other areas of the school curriculum, such as Social Studies, Health, Family Studies, Environmental Studies, and Guidance.



DIFFERENCES



LEFT OUT

THE PROGRAMS

For many children, family life is subject to change and disruption. Parents may become divorced or separated; sometimes families face the loss of a member due to illness or death; and children must cope with social factors such as unemployment or discrimination.

Finding Our Way is a series of six, dramatic programs for young people. Each program deals with a family situation that affects a child's emotional well-being, sense of security, and self-esteem. The programs can be used to initiate discussion of such situations, and to help the students come to terms with their own feelings of guilt, alienation or frustration. Even children who have not experienced these problems can come to a deeper understanding of their own relationships with friends and family.

The programs are grouped to form three major themes:

Changes in parental relationships:	The Umpire Hayley's Home Movie
Sickness and death:	The Hospital Where's Pete?
Alienation and prejudice:	Differences Left Out

The films in this series are available for *free loan* in 16 mm, *rental* in VHS videocassette, or *purchase* in all formats. Contact your nearest NFB office for further information.

The Umpire 106C 0185 002 17:00

This story of a nine-year-old boy unfolds on the day he learns that his parents are separating. During the course of a baseball game, Phillip gradually becomes aware of what this separation will mean for him.

Hayley's Home Movie 106C 0187 017 23:20

Hayley's parents have been separated for some time. When they embark on new relationships, Hayley experiences feelings of guilt and alienation, and runs away from home. Her parents come to realize that stress can be lessened if they keep their daughter informed of their situations.

The Hospital 106C 0185 116 17:43

This program deals with the emotional impact of a parent's illness on the children of the family. At the hospital, Leo is excluded from the consultations, and feels rejected and alienated. Finally, his father understands Leo's anxiety, and comes to respect his son's ability to deal with the painful truth.

Where's Pete? 106C 0186 061 26:17

This addresses the response of a seven-year-old to the accidental death of his teenage brother. The family members show normal, grieving behavior as they remember the good times. His parents then help Chad come to terms with the finality of Pete's death.

Differences

106C 0186 044 17:07

This is the story of two children, one white, the other a native Indian, their experience of prejudice, and their feelings towards those who think and behave differently from themselves. Chris is caught between parental pressure to behave like a big brother to Emma, peer pressure from his best friend, and his own feelings about having a "sister" thrust on him.

Left Out

106C 0185 113 24:10

This deals with the stress created in a family by unemployment. Amy is angry because her parents cannot afford to send her on a school trip to Quebec. She finally comes to understand that, while her father cannot give her all that she wants, he still loves her very much.

Each story is told from a child's point of view, and places the issues and concepts in the context of everyday situations that a young audience will find familiar and accessible. By focussing on fictional characters and situations, the programs provide opportunities for the students to express their feelings and concerns in an objective and non-threatening context.

While the child's emotions are central to each story, the feelings and points of view of other family members are also illustrated. The viewers can therefore see different aspects of each situation. No instant happy endings or easy solutions are presented; instead, the characters are seen coming to new understandings of their problems, and working together to find ways to cope. The focus for the classroom discussion can then be one of problem-solving, taking the different views into account.

Each program may build on previous ones by emphasizing some of the underlying common themes such as peer pressure, parent-child relationships, misunderstandings, and feeling left out.

These themes also relate to everyday relationships in the class and school community. Opportunities may be found to reinforce the learning by discussing the issues in the context of classroom situations. For example, a new student may feel left out, not part of any social group.

The students will also come across many of these same emotions and issues in their reading. They could be encouraged to share these experiences with the rest of the class or group, and discuss how the characters coped with the same problems.

TEACHING TECHNIQUES

The following are some of the techniques that may be used with the programs. Activities specific to each program are suggested in the Study Guides that begin on p. 10.

Group Work

As the focus of this series is on finding our own solutions, group work is an ideal way to engage students in the decision-making process. When students work in groups, they assume responsibility for their contributions and maintain ownership of their learning.

Small-group work is ideally suited to activities in which students react in a personal way, and in which discussion, problem-solving and decision-making play an important part. In a small group, each member has many opportunities to participate. Many students who are reluctant to express their views in front of the whole class will contribute to group discussions.

Some students may not be experienced or skilled at working in groups. In order to get the maximum benefit from group interaction students might analyse the group process at the end of a working session. Each group could consider questions such as:

Did your group stay on task?

What helped the group complete the task?

What actions/comments made the task more difficult?

Did everyone have a chance to contribute?

Was the group tolerant of all points of view?

How did your group make decisions?

What might you do next time to make the group more successful?

Personal Response Journals

The journal can be a place for students to write down their responses to a film or video. Young people can be asked to reflect, in writing, about their reactions to the film. Students should be encouraged to explore such topics as their feelings, reactions, hopes, fears, recollections, expectations, hunches, predictions, decisions or resolutions. The best way to encourage journal writing is for the teacher to respond to the entry in writing, replying to the points made, asking questions for clarification, etc. (Students might use the Student Note Sheet for Film Viewing to organize and record personal reactions to each film, p. 24.)

Debate

A debate is a way for students to present ideas and opinions more formally. It is also an opportunity for them to explore two sides of a question, and to realize that some questions do not have right or wrong answers.

When preparing for a debate, students should have opportunities to research where necessary, and to discuss issues in groups. They could prepare lists of points they wish to make. They might designate representatives to make opening statements.

Students should be taught procedures for debating. At first, the teacher could act as chairperson, relinquishing this task as soon as possible to a student.

Drama

Drama can be used to promote personal growth and social development through such activities as role-playing, games, improvisation, choral speaking, and dramatization. Drama can unite students in a common effort, and enable individuals to forget themselves and participate without embarrassment or anxiety. By role-playing, students can examine their own emotions, and try out possible ways of responding in a non-threatening and impersonal setting. Drama should be seen as an opportunity to experience situations, rather than as a preparation for performance; in this context an audience is superfluous, and can even inhibit the experience.

Research/Inquiry

Much of learning involves the asking and answering of questions. The quality of the learning can depend on the quality of the questions, and upon who formulates the questions. When dealing with topics that affect students in personal ways, it is important they they learn to seek and find their own answers.

Research is the art of formulating your own questions, and finding answers to them. A research organizer like the one below may be useful (but should not become a rigid formula):

TOPIC:

What I already know	What I need to know	Research Question
_____	_____	_____
_____	_____	_____
_____	_____	_____

The use of an organizer such as this ensures that learning follows the classical route of moving from the known to the unknown. Students should be made aware of possible sources of information: primary sources such as friends, family and experts; and secondary sources such as agencies, reference books, statistics, etc.

Reporting/Presenting

Students can respond, record, and report in many different ways: while they are learning something; in order to learn something, as a result of having learned something; or to demonstrate that they did in fact learn something.

In the following examples of possible activities, the stress is as much on the learning as on the outcome. Naturally, where all else is equal, we'd rather have well-formed and polished outcomes than any other kind.

ad campaign	display	mime	questionnaire
adaptation	docudrama	model	quiz
animation	drama	music	report
anthology	drawing	newspaper	resource list
bibliography	editorial	painting	role-play
brainstorming	essay	photograph	simulation
calculation	film	photo-montage	sociogram
cartoon strip	filmography	play	song cartoon
character sketch	game	plot diagram	speech
chart	graph	poem	story writing
collage	guest speaker	poster	storytelling
costume	interview	précis	test
crossword	journal	problem-solving	transformation
debate	lecture	project	trip
demonstration	letter	publishing	video
diorama	list	puppetry	visit
discussion	log	quest	visitor
	magazine	question list	word search

Further Reading and Viewing

The issues presented in these films are also dealt with in contemporary children's and teenage literature, and in network television shows. Made-for-TV films often centre around family issues. Teachers could encourage students and families to sample these sources together. The students will then have broader vicarious experiences to draw upon in their work with this series.

For any particular theme under study, the students could brainstorm a list of possible topic headings. They could then enlist the help of the school or community librarian in finding literature related to these topics.

Evaluation

The teacher should not be the sole evaluator of a student's performance. Students can learn much by reflecting on their own learning processes and those of their peers. If students are inexperienced in self-assessment, they might be helped by specific questions or a checklist of points to think about. Such a list for self-evaluation could include question such as these:

- How did you contribute to group discussion?
- How did you share your knowledge with others?
- What sources did you use for your research?
- How did you make your reports clear and interesting for your audience?
- What did you learn during this theme?
- Which parts of your work do you feel were particularly successful?
- Which parts do you feel were not successful?
- How could you have been more successful?

When students are experienced and comfortable with self-evaluation, they could also comment on work done by their peers, using the same criteria. Peer evaluation may also be done when students have been working together on a group task. A checklist for group evaluation could include questions such as those found in the Group Work section on p. 4.

When evaluating work done on activities suggested in these study guides, consider a format that allows you to separate the three different parts of learning. What a student has to say can be called content. The vehicle the student uses to express the content can be called the product, or outcome. The way the student tackles the job of expressing the content through the product can be called the process. Each of these deserves to be evaluated on its own merits. A chart like the one below may be useful in this kind of evaluation.

	Content	Outcome/ Product	Process	Totals
Self				
Peer				
Teacher				
Totals				

USING FILM AND VIDEO IN THE CLASSROOM

A few simple preparations can enhance the experience of film or video in the classroom. Here is a checklist of hints to help things run smoothly:

- preview the film (use the Teacher Preview Planning Form, p. 22)
- calculate the time needed for pre-screening activities
- check the running time of the film
- make sure you have all the necessary peripheral equipment (take-up reels, extension cords, speaker cables, etc.)
- provide optimum viewing conditions (blackout, large enough monitor screen, seating arrangements, etc.)
- pre-mark the location of projector or monitor on the floor with masking tape
- run an extension speaker from the projector to the screen
- discourage note-taking during the film.

THE STUDY GUIDES

These study guides have been prepared to help teachers and students explore the issues presented by the films in this series. Each guide is organized to present pre- and post-screening activities that vary in challenge and depth. Each guide has activities that are suitable for the whole class, small groups and individual work.

The activities take it for granted that learning consists of both memory (factual recall) and thinking (investigation). Learning takes place as teachers and students together recall, reconstruct and review their experience of the film through talk, drama, art, reading, writing, and other forms of expression; and as they probe, extend, question, investigate, and discover information about themselves and their world.

Never feel obliged to use all the activities in the guides, or to use them exactly as they are written. After previewing a film and reading through the study guide, select those activities that most closely match the objectives and style of the classroom. Be sensitive to the background and experiences of the group, and have alternative materials and activities ready if a parent should request them.

Feel free to duplicate the study guides. A copy of each may be kept in the school library for future reference.

THE UMPIRE

Points to Emphasize

- Many families experience separation and divorce.
- Separation and divorce are not the fault of the children.
- Separation and divorce, although difficult for all concerned, are not the end of the world.
- Even though parents may separate, they still love their children.
- Feelings of anger, depression and sadness are all right to have; they won't last forever, and they can even be productive.
- A family unit may change, and there are many different kinds of families: single-parent, extended, nuclear, adopted ...

Before Viewing

Discussion

Talk in class about activities you like to share with your parents. Why are parents not always able to be as involved in their children's activities as they would like to be?

After Viewing

Personal Response Journal

- Write about a time when you did a brave thing, like confronting the other team the way Phil did. Why did you do it? How did you feel? Are you glad you did it? Why?
- Write about a time when you wanted to act like Phil, but didn't. Why didn't you act? How did you feel? Are you sorry you didn't do it? Why?

Drama

- Role-play the situation between the mother and the two boys at the end of the film.
 - How could the scene have gone differently?
 - What questions might the boys have asked?
 - What other information might the mother have given them?
 - How would you prefer it to have gone?
 - What is the role of each individual in making it go in the right direction?
- Role-play some scenes where Mr. Hudson would be present and speaking.

Topic for Debate

One parent can be as good as two.

Topics for Discussion

- What might be the emotions and feelings of the family members during the course of the film?
- Why do you think Mr. and Mrs. Hudson didn't get together to tell their kids about the separation?
- What messages do you get from Mrs. Hudson's final speech? What do you think will happen next Saturday?

Quotes for Discussion

Phil: But Norman's useless.

Norm: Do you think Dad's ever coming back?

Phil: Play ball!

Norm: When am I up?

Phil: Steal second!

Mom: We both love you very much, but we can't live together anymore.

Writing

- In groups, write a brief episode about this family that takes place one year later. Share the stories in class, and compare the different outcomes. As a large group, discuss how individuals have the power to influence their own futures.
- Make a list of feelings evoked by the film. Classify these feelings in as many ways as you can (mature/immature, justified/unjustified, external cause/internal cause ...).

Reading Materials

Alderson, Sue Ann. **The Not Impossible Summer**. Toronto: Irwin Publishing Inc., 1984

Bradford, Karleen. **I Wish There Were Unicorns**. Toronto: Gage Publishing Ltd., 1983

Doyle, Brian. **You Can Pick Me Up at Peggy's Cove**. Toronto: Groundwood Press, 1979

O'Hearn, Audrey. **The Two of Them and Me**. Toronto: Gage Publishing Ltd., 1983.

Stinson, Kathy. **Mom and Dad Don't Live Together Any More**. Toronto: Annick Press, 1984

Where Do I Stand? A Child's Legal Guide to Separation and Divorce. Office of the Attorney General of Ontario, 1984.

Related NFB Films

Dad's House, Mom's House

It's Just Better

The Way It is

HAYLEY'S HOME MOVIE

Points to Emphasize

- Separation and divorce arouse complicated feelings in family members that can only be resolved through communication.
- Parents have to tell their children they love them, no matter how much they disagree between themselves.
- Problems that are not handled as they arise can get bigger. Children's rights in times of family crisis must be respected.
- Transition time is necessary when a major life event causes stress.
- Anger and resentment may cause us to behave in unusual ways.
- To help clarify the unique relationship with each parent, consistency of visiting time is necessary.
- The fantasy of parental reunion is common among children of divorced or separated parents. When children are aware of what is happening in their parents' lives, they are able to adjust more easily. Parents also have need of emotional relationships. If these are handled sensitively, children are more likely to adjust.

Before Viewing

Discussion

Talk in class about the changes in family life you have experienced. You might share your experiences of such things as moving to a new neighborhood, changing schools, or the birth of a new baby. The discussion could focus on the coping strategies you developed to handle the new situation. You could compile these strategies to produce a handbook for the classroom library.

After Viewing

Personal Response Journal

- Write about a time when you had an argument with one of your parents.
- Have you ever had a story connect with your life as the Cinderella story connected with Hayley's?

Drama

- Work with a small group to write a film script based on a familiar story. Act out your story for another group, or tape-record it for the others to listen to.
- Role-play a scene between two people in which they talk over a personal problem. You could first list a number of possible problems, then decide which one to investigate. Role-play your situation in a number of different ways. When you have finished, discuss what were the best ways of helping in these situations.

Topic for Debate

Anger is an emotion you should never indulge.

Topic for Discussion

How do we use stories to help make sense of our lives?

Quotes for Discussion

Hayley: Can't you ever come in the door and not pick on me?

Hayley: I feel like running away.

Hayley: I'm never coming to your place again.

Elizabeth: Lots of kids have three parents.

Writing

- Write a journal entry for each of the characters in which they describe their perceptions of the changes in the family relationships.
- Make a list of feelings evoked by the film. Classify these feelings in as many ways as you can (mature/immature, justified/unjustified, external cause/internal cause ...).

Reading Materials

Bellingham, Brenda. ***Two Parents Too Many***. Richmond Hill, Ont.: Scholastic-TAB, 1985.

Danziger, Paula. ***The Divorce Express***. New York: Delacorte, 1982.

Gardner, Richard A. ***The Boys' and Girls' Book About Divorce***. New York: Jason Aronson, 1971.

Gerson, Corinne. ***How I Put My Mother Through College***. New York: Atheneum, 1981.

Irwin, Hadly. ***Bring to a Boil and Separate***. New York: McElderry Atheneum, 1981.

Klein, Norma. ***Taking Sides***. New York: Avon, 1982.

Messinger, L. ***Re-Marriage: A Family Affair***. New York: Plenum Publishers, 1984.

Miles, Betty. ***The Trouble With Thirteen***. New York: Knopf, 1979.

Richards, Arlene, and Irene Willis. ***How to Get It Together When Your Parents Are Coming Apart***. New York: McKay, 1976.

Stein, Sara Bennett. ***On Divorce: An Open Family Book for Parents and Children Together***. New York: Walker & Co., 1979.

THE HOSPITAL

Points to Emphasize

- Hospitalization can become necessary for anyone at any age.
- Changes occur in the patterns of our daily lives. Family members need support from one another when this happens.
- It is natural to feel some anxiety about hospitals.
- Emotional upsets may cause us to behave in unusual ways.
- Open and honest communication helps to lessen fear, and to prevent feelings of rejection and alienation.
- Children and adults will usually face most situations with strength and courage when they know all the facts.

Before Viewing

Personal Response Journal

Write a journal entry about a time when you felt angry but didn't exactly know why. How did you feel? Did you take out your anger on anyone or anything?

Discussion

Share any experiences you have had of hospitals. (As this may be a sensitive area for some students, discretion is advised.)

After Viewing

Personal Response Journal

- Write about the feelings you experienced during the film. What caused these feelings?
- Write about a time when you felt that people were keeping things from you. What do you think were their reasons? How did you feel about it? What could have been the reasons why you were not told? Were they good reasons or not?

Drama

Working with a partner, role-play different ways of breaking difficult news. Start with a scene between Leo and his father, then create some new situations of your own. After the role-playing experience, work with a small group to talk about the methods you used, and to discuss which you think would be the most helpful.

Topics for Debate

- Children should not be kept in the dark.
- Vandalism is a sign of a troubled person.

Topics for Discussion

- How did Leo's father help him to accept his mother's illness? What do you think of his strategies?
- When do you think children are old enough to be told about family problems and situations? Are there some things children should never be told about?
- What do you think will happen next?

Quotes for Discussion

Leo: How come we're going today?

Dad: He's too young, honey. We don't want to frighten him.

Leo: Nobody ever tells me anything. But I'm not stupid, you know.

Writing

Make a list of feelings evoked by the film. Classify these feelings in as many ways as you can (mature/immature, justified/unjustified, external cause/internal cause ...).

Reading Materials

Bruna, Dick. ***Miffy in the Hospital***. Methuen, 1975.

Coppard, Audrey. ***Get Well Soon***. Heinemann, 1978.

Grunsell, Angela. ***At the Doctor***. Franklin Watts, 1983.

Howe, James. ***The Hospital Book***. Crown, 1981.

Miner, Jane. ***Working in a Hospital***. Messner, 1983.

Singer, Hart. ***It Can't Hurt Forever***. Harper and Row, 1978.

Ward, Brian. ***Hospital***. MacDonald Educational Ltd., 1977.

Related Films

Cookie Goes to Hospital (The Kids of Degrassi Street series, CBC)

I'll Find a Way, NFB

A Sufi Tale (Un conte Soufi), NFB

WHERE'S PETE?

Points to Emphasize

- It is unusual for teenagers to die, but it sometimes happens.
- After the death of a significant other, it is natural to cry, to forget that the person has died, to remember the person, to ask questions about funerals.
- Different cultures have different ways of disposing of the dead.
- Sometimes it helps to talk to someone about death.

Before Viewing

Discussion

Read aloud to the class a poem or a story dealing with the issues of death, dying, or grief. Talk afterwards about the different ways adults and children react to these experiences.

After Viewing

Personal Response Journal

- What did you like most (least) about Chad? His mom? His Dad? Pete?
- Which parts of the film made you feel emotional? What were the emotions you felt? How did the scenes bring these emotions out in you?
- What in your own experience helps you to understand the emotions in the film?
- Write about a personal experience when a pet died. How did you feel? How did you behave? If you choose to, share your journal entry with a group, and discuss your ways of coping with the loss.

Drama

Make a puppet like the one Dad had in the film. Work with a group to brainstorm a list of possible problem-solving situations. Then use your puppet to solve some of these problems. Get together with your group to talk about the ways you devised to solve your problems.

Topic for Debate

There should be no laughter in a funeral parlor.

Topics for Discussion

- What do you think was happening when Chad remembered Pete? How did the filmmaker let us know that Chad is remembering?
- Do you think Chad was concerned when his mother told him that Pete was to be cremated?
- What do you think of Chad's behavior in the funeral parlor? Why do you think he behaved this way?
- Why do you think Chad hid under the table? How did the puppets help Chad?
- How do you think Pete's hockey stick got into Chad's room? Does it matter?

Quotes for Discussion

Chad: You can't do that, it's Pete's stuff.

Morn: Pete isn't coming back.

Writing

Make a list of feelings evoked by the film. Classify these feelings in as many ways as you can (mature/immature, justified/unjustified, external cause/internal cause ...).

Research

Find out about burial customs in different cultures and at different times in history. Present a report to the rest of the group.

Reading Materials

Ellis, Sarah. ***The Baby Project***. Groundwood Books, 1985.

Little, Jean. ***Mama's Going to Buy You a Mockingbird***. Penguin, 1984.

Paterson, G.(Ed.). "Helping children cope with death." Proceedings of the 1985 conference. London, Ontario: King's College, 1986.

Paterson, Katherine. ***The Bridge to Terabithia***. Crowell, 1977.

Pirot, Alison. ***Can You Promise Me Spring?*** Scholastic-TAB, 1986.

Related NFB Films

The Hospital

The Street

Why Me?

DIFFERENCES

Points to Emphasize

- There are some rules of basic human goodness that need to be obeyed to make life civilized.
- The most valuable rewards in life aren't necessarily the first ones offered, nor the easiest to get.
- Prejudice may be common, but it cannot be right.
- People's actions do not always mean what they appear to mean.

Before Viewing

Discussion

Write a journal entry about a time when you were given a responsibility you did not want. How did you feel? What did you do?

After Viewing

Personal Response Journal

- Write about your own experiences of prejudice. If you would like to, share your entry with a group.
- Write about a time when you felt excluded from a group. Why were you excluded? What were your feelings? How did you handle the situation?
- Do you have a special place you go when you are upset or need to think on your own? Write about it.

Drama

- With a small group, brainstorm and list some situations at school where prejudice might come up. Choose some of these situations to role-play. Afterwards, discuss what the best ways to handle prejudice are, both for the victim and for onlookers.
- Role-play a situation with the whole class in which the teacher singles out one group of students for different treatment. The group should be selected for non-essential characteristics, such as students with shoelaces, or students sitting in one row or group. The chosen group should be given less interesting tasks, should be criticized, and allowed no privileges. Part-way through the period, the roles should be reversed. Students' questions about why they are being treated differently should be ignored. Afterwards, discuss with the students their reactions as part of the favored and unfavored groups: How did you feel as part of each group? Why? What could you have done in response to what was happening? Was it right to accept the treatment? (Discretion must be used in this exercise.)

Topic for Debate

You never know who your real friends are.

Topic for Discussion

How do you feel when you have to look after younger brothers or sisters?

Quotes for Discussion

Dad: Take care of Emma like she's your sister, right?

Sam: Are you kidding me, or what?

Chris: Why did you do that?

Emma: So you could hate me if you want.

Sam: We're playing at my house today, and she's not invited.

Writing

- Write the story as it might have been told by Emma.
- Make a list of feelings evoked by the film. Classify these feelings in as many ways as you can (mature/immature, justified/unjustified, external cause/internal cause ...).

Research

- Explore some current issues of prejudice that appear in the media. Search newspapers and magazines at home and bring in articles for discussion. You could make a bulletin-board display, or a scrapbook, with your own comments included.
- Enlist your librarian's help to find books, stories and poems dealing with issues of racial prejudice. Select a short story, poem or excerpt to read aloud to a group. Lead a discussion on some of the issues in your reading.
- Read the Charter of Rights. Prepare a talk for the class on sections that relate to prejudice and the rights of the individual.

Reading Materials

Craig, John. **No Word for Goodbye**. Toronto: Peter Martin Associates, 1969.

Kleischte, Christel. **Dancing Feathers**. Annick Press, 1985.

Smucker, Barbara. **Underground to Canada**. Clarke, Irwin & Co., 1977.

Weir, Joan. **So, I'm Different**. Douglas & McIntyre, 1981.

Related NFB Films

Balablok

Gurdeep Singh Bains

Teach Me To Dance

LEFT OUT

Points to Emphasize

- Unemployment is often a result of factors beyond parents' control.
- Unemployment affects the whole family.
- Unemployment is usually not permanent, but the family strain it creates can be long-lasting.
- The feeling of being left out is something we all have to face at some time.

Before Viewing

- Discuss with a partner the feeling of being left out. When have you felt left out? What did you do about it? Have you ever left someone else out? Why? Were you right or wrong to do this?
- Write a journal entry about a time when your parents refused to let you go somewhere or do something. What were their reasons? How did you feel about it at the time? How do you feel about it now? How would you have behaved if you had been the parent?

After Viewing

Personal Response Journal

Recall the scene in the school hall between Amy and her dad. Write about the feelings and thoughts that went through your head during this scene, especially during the silent parts.

Drama

- Role-play a scene in the apartment building hallway between Amy and her mother. In the film they argue. Change the tone of the discussion in as many different ways as you can. Afterwards, discuss what difference each change of tone made to the outcome.
- Role-play a scene between Amy and her friends in which she tells them she cannot go on the trip. Decide ahead of time on the kind of reaction she will get from the friends (angry, sympathetic ...). Afterwards, talk about the different kinds of response, and decide which you think was the most supportive for Amy.

Topics for Debate

- There is no connection between money and love.
- Children should not be affected by family problems.

Topics for Discussion

- In what different ways might unemployment affect a family? In North America, we take for granted the necessities of life. In groups of four, list and discuss things we think are necessities but that people in other countries might think are luxuries. Decide what you think the real necessities of life are.
- Discuss the ending of the film: Why do you think Amy is smiling?

Quotes for Discussion

Dad: Sweetheart, listen, if we could afford it, we'd let you go. But we can't, and there's nothing we can do about it.

Amy: Besides, everyone's going.

Amy: Why am I always — left out?
Why am I always out here
When they're always in there?

Writing

- Work with a partner to make a list of ways children could help when one or both parents are unemployed.
- Write two or three possible ways this story might continue. Afterwards, get together with a small group to share and discuss your endings. Choose one of your endings and write a script for a new episode of the story. Tape your script.
- Amy's brother, Simon, constantly annoys her at home. Write between five and ten instructions on how to be a better brother or sister. You could then get together with some classmates, and compile some of your ideas into an instruction book. (You might even take a copy home for your brothers and sisters to read.)

Reading Materials

Doyle, Brian. **Angel Square**. Groundwood, 1984.

Hughes, Monica. **Blaine's Way**. Irwin Publishing, 1986.

Hunter, Bernice Thurman. **That Scatterbrained Booky**. Scholastic-TAB, 1981.

Hunter, Bernice Thurman. **With Love From Booky**. Scholastic-TAB, 1983.

Hunter, Bernice Thurman. **As Ever, Booky**. Scholastic-TAB, 1985.

Quinlan, Patricia. **My Dad Takes Care of Me**. Annick Press, 1987.

TEACHER PREVIEW PLANNING FORM

1. Before viewing the film, read the catalogue description, film-can blurbs and teacher's guide material.
2. Screen the film and make notes.

FILM PREVIEW SHEET

Series Title _____ Film Order Number _____
Title _____
Running Time _____ Copyright _____
Source _____

SUMMARY (Facts)

EVALUATION (Opinion)

In this section make notes to remind you of components of the film that deserve evaluative comments.

Who is in the film?
Characters' names
Significant quotations
What issues?
Music
Special Effects
Important events
Important scenes
Important sequences
What is the film's message?
Info from credits

Suitable for what audience?
Suitable for what grade level?
What previewing activities will be needed?

Bad Good

Direction
Acting
Casting
Sound
Script
etc.

CURRICULUM CONNECTIONS

Use this section to note ideas that pass through your mind as you view the film.

Questions the film brings to mind.

Areas of the curriculum where it could be used.

Utilization ideas and techniques for:

pre-viewing activities or discussion,
post-viewing activities or discussion,
reading, writing, research, reviewing, listening, presenting,
drama.

FILM PREVIEW SHEET

Series Title _____

Title _____ Film Order Number _____

Running time _____ Copyright _____

Source _____

SUMMARY

EVALUATIONS

CURRICULUM CONNECTIONS

STUDENT NOTE SHEET FOR FILM VIEWING

Film Title _____

Date _____ Running Time _____ Producer _____

Director _____ Distributor _____

List the names of characters
you want to remember.

Summarize the film by listing
the important events, scenes,
sequences, or arguments.

Write two or three words about how the film made you feel.

Write a brief statement to explain what you think the filmmakers were trying to say.

Jot down some outstanding
scenes, words, or moments
in the film you want to
remember.

Use this space to write down
the notes you could use as a
basis for your personal response
journal.

Write down some questions that the film makes you think of.

CREDITS

Resource Manual

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Study Guides

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The National Film Board thanks all the teachers, consultants and students who have helped with the *Finding Our Way* series.

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Purchase

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Video:

Purchase

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A *special 3-volume video package* is also offered that thematically groups the six films on three videocassettes, VHS or Beta.

Volume I	THE UMPIRE
C 0187 097	HAYLEY'S HOME MOVIE
Volume II	THE HOSPITAL
C 0186 140	WHERE'S PETE?
Volume III	DIFFERENCES
C 0186 141	LEFT OUT

Each volume costs \$140. An introductory video, hosted by Roy Bonisteel, is included with the purchase of the *special 3-volume video package*.

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