

FOCUS

O N C A N A D A



**A FILM AND VIDEO RESOURCE HANDBOOK
FOR SECONDARY LEVEL SOCIAL STUDIES**

Produced by the National Film Board of Canada and
Canadian Studies Directorate, Secretary of State



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Produced by the National Film Board of Canada



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“**S**ignificant films, like great books, important music and masterful art, should be a part of every student’s cultural heritage. Properly used, a good film can create an impact which lasts a lifetime. As a learner as well as a teacher, some of my own most vivid memories are images from films. When I visited Auschwitz-Birkenau, I had an uncomfortable feeling of déjà-vu. Then it crystallized. I had viewed Resnais’ **Night and Fog** with such intensity and concentration that I felt a part of me had in fact walked through that infamous extermination camp before my actual visit to the site.”

Myra Novogrodsky, Toronto Board of Education

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About this Handbook

Focus on Canada is a resource handbook for social studies teachers working in secondary schools, a compendium of teaching ideas related to films and videocassettes produced by the National Film Board. Almost 200 titles have been selected from a collection of 3000, with the emphasis primarily on Canadian history and contemporary issues. Films for geography, environmental studies and development issues are described in other NFB publications.

This handbook was prepared with the assistance of eleven social studies educators from across the country. Each consultant evaluated a number of films and provided suggestions for their effective use in the classroom.* Working from these notes and comments, media specialist Arlene Moscovitch then wrote **Focus on Canada**.

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* In the suggested grade levels accompanying the film evaluations, junior high refers to grades 7-9, senior high to grades 10-13.

How to obtain NFB Films and Videocassettes

Borrow NFB Films

NFB productions can be booked for classroom use in a variety of ways, depending on the province, school board and proximity to an NFB film library.

If you're not sure which booking procedure applies in your school, check with your librarian or with your school district media resources staff.

- The film you are looking for may be in your own district media resources collection.
- If it is not, the media resources staff may be responsible for booking it for you from the NFB.
- In some school districts, the media resources staff may refer you directly to your nearest NFB film library or other community source.

Purchase NFB Films

All school board film purchases are made through the school board or district media resources center. If you are interested in any of the films listed in this catalogue, ask your own media resources staff to contact the local NFB representative. He or she will be pleased to arrange a preview screening for you and your colleagues.

Buy Your Own Videos

Nearly all NFB films are available on video, and with our new rates the price is well within departmental and/or school resource budgets.

Rent Videos

Some of the **Focus on Canada** titles may be rented in video. Consult your media centre's NFB rental catalogue, *Video With A Difference*. Videos may be rented for \$2 a day per video.

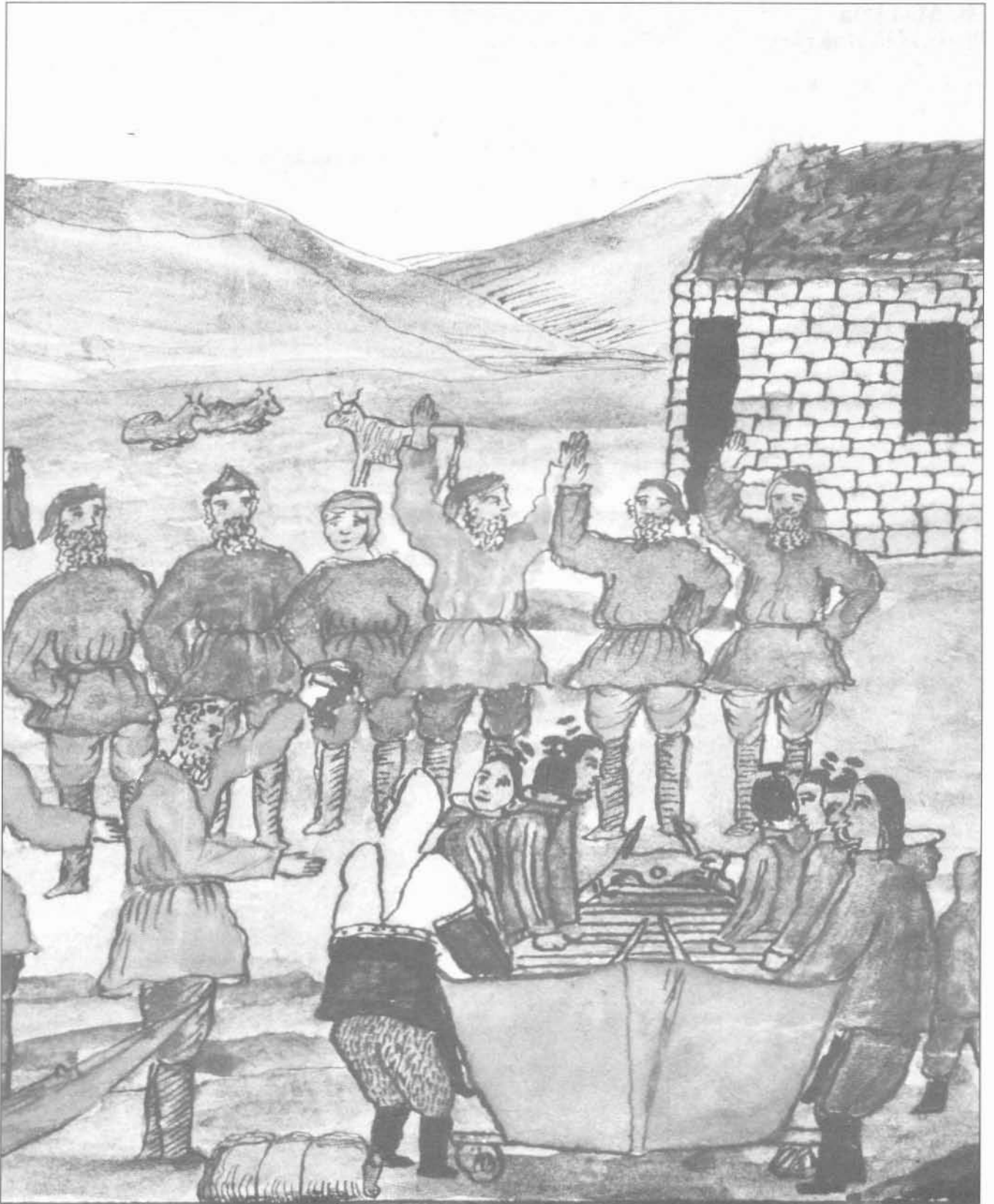
Make Multiple Video Copies

If you and your colleagues think that every school library or departmental video collection should contain a particular NFB title, contact your board or district media resources centre. For the price of a master tape and \$3 per minute of the film in question, your centre will be able to make unlimited video copies of a film for three years, providing each interested teacher throughout your board with his or her own videocassette.

If you still have questions

- or if you would like information on newly released NFB films,
- or if you would like assistance in programming films for your courses,

call your nearest NFB office. Our representatives will be very pleased to help you.



The Man Who Discovered America

106C 0178 010 20:38 1978
D: Ralph Maud

Canadian Pre-History

Junior and senior high

2 This biographical sketch focusses on Helge Ingstad, the Norwegian adventurer and explorer who discovered the Viking settlement at L'Anse aux Meadows in Newfoundland. Ingstad trapped around Great Slave Lake in the 1920s, explored the Sierra Nevadas with Apaches in the 1930s, and began his search for Vinland in the 1950s. His experience in the Canadian north led him to the intuitive conclusion that the Meadows was just the place where Norsemen would settle

The Man Who Discovered America is most useful either as a teacher resource or for individual and/or group projects by students. Although a Norwegian, Ingstad spent many years in Canada and his biography should be studied along with others who have contributed to the growth of the nation.

Viking Visitors to North America

106C 0179 229 22:55 1979
D: Tony Ianzelo, Anthony Kent

Canadian Pre-History

Junior and senior high

This film explores the legends based on the Viking visit to North America by focussing on their western voyages during the period AD 700-1200. Archaeological evidence of their presence in arctic Quebec, Newfoundland and the state of Maine is presented. As well, the film raises the possibility of Viking incursions into the interior of the continent by examining the controversy surrounding Minnesota's Kensington Stone.

The scholarly and popular debate about who discovered America, the vagueness of archaeological data, and the possibility of historical hoax are all grist for problem-solving exercises. This documentary could be used as a springboard for any of these issues. Did the Vikings settle in long houses on the Ungava Peninsula? Did Leif Erikson establish a colony at L'Anse aux Meadows? Did a farmer carve the Kensington Stone in the twentieth century?

The Vinland Mystery

106C 0184 030 28:59 1984
D: William Pettigrew

Canadian Pre-History

Junior high

This is the story of the search for, and discovery and authentication of the only known Norse settlement in North America. It ranges from the Icelandic sagas to the recent discoveries of house mounds by Norwegian archaeologists Helge Ingstad and Anne Stine Ingstad at L'Anse aux Meadows in northern Newfoundland. Intercut with material from illuminated manuscripts, ancient maps, and archival footage shot by the Ingstads, the documentary presents a solution to the intriguing Vinland mystery, while concluding that other explanations may be waiting for the curious and the intrepid.

The film itself is excellent for either introducing or concluding an inquiry-oriented unit on Viking exploration and settlement. The questions it raises are important, the methods of the archaeologist are clearly demonstrated, and a sense of adventure is communicated. Since it shows the stages involved in solving an historical "mystery," the film can also be used to demonstrate how the process of inquiry works, quite apart from its specific content.

A Visit from Captain Cook

106C 0180 028 15:22 1980
D: Colin Browne

Canadian History, 18th century

Junior high

The career of James Cook is explored in this short documentary that uses his search for a Northwest Passage and a brief meeting with the Nootka Indians of Vancouver Island to establish a Canadian connection. His voyages opened up the Pacific and made him a romantic hero. He noted in his diaries that contact with the Europeans had debauched the morals of the Indians, brought them diseases, and had in no way improved their economy. Cook's memoirs, precise charts, and paintings of places he visited are used in the film.

A teacher could use portions of the film to support inquiry lessons, but ideally, **A Visit from Captain Cook** should be screened by individuals or small groups focussed on a related project.

The Voyageurs

106C 0164 032 19:50 1964
D: Bernard Devlin

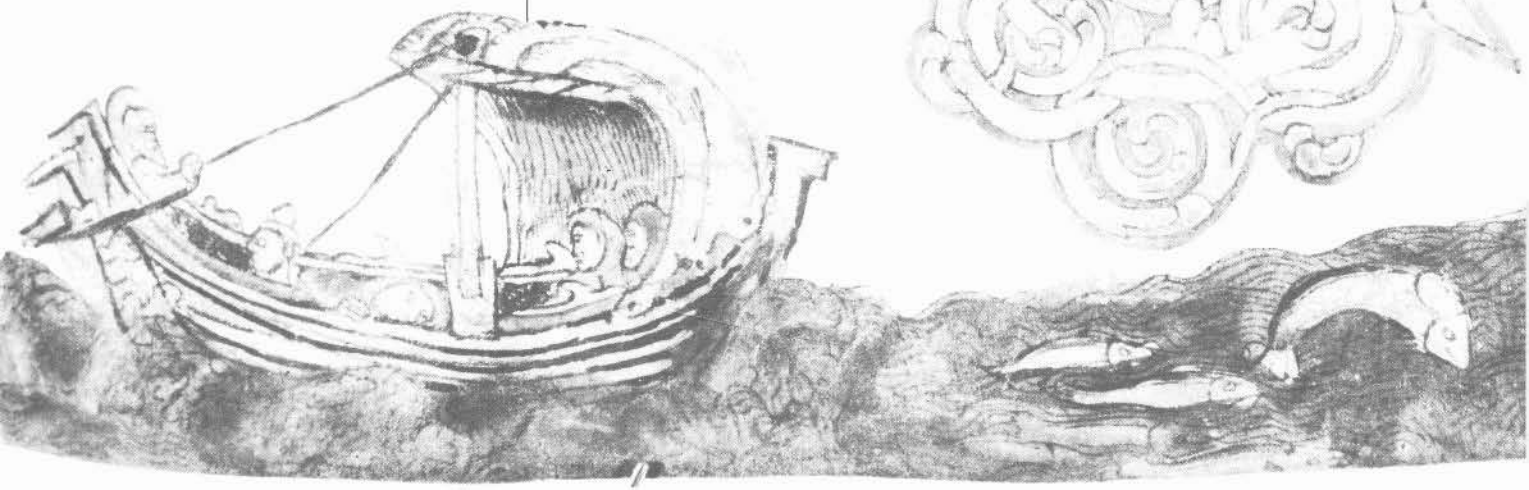
Canadian History

Junior high

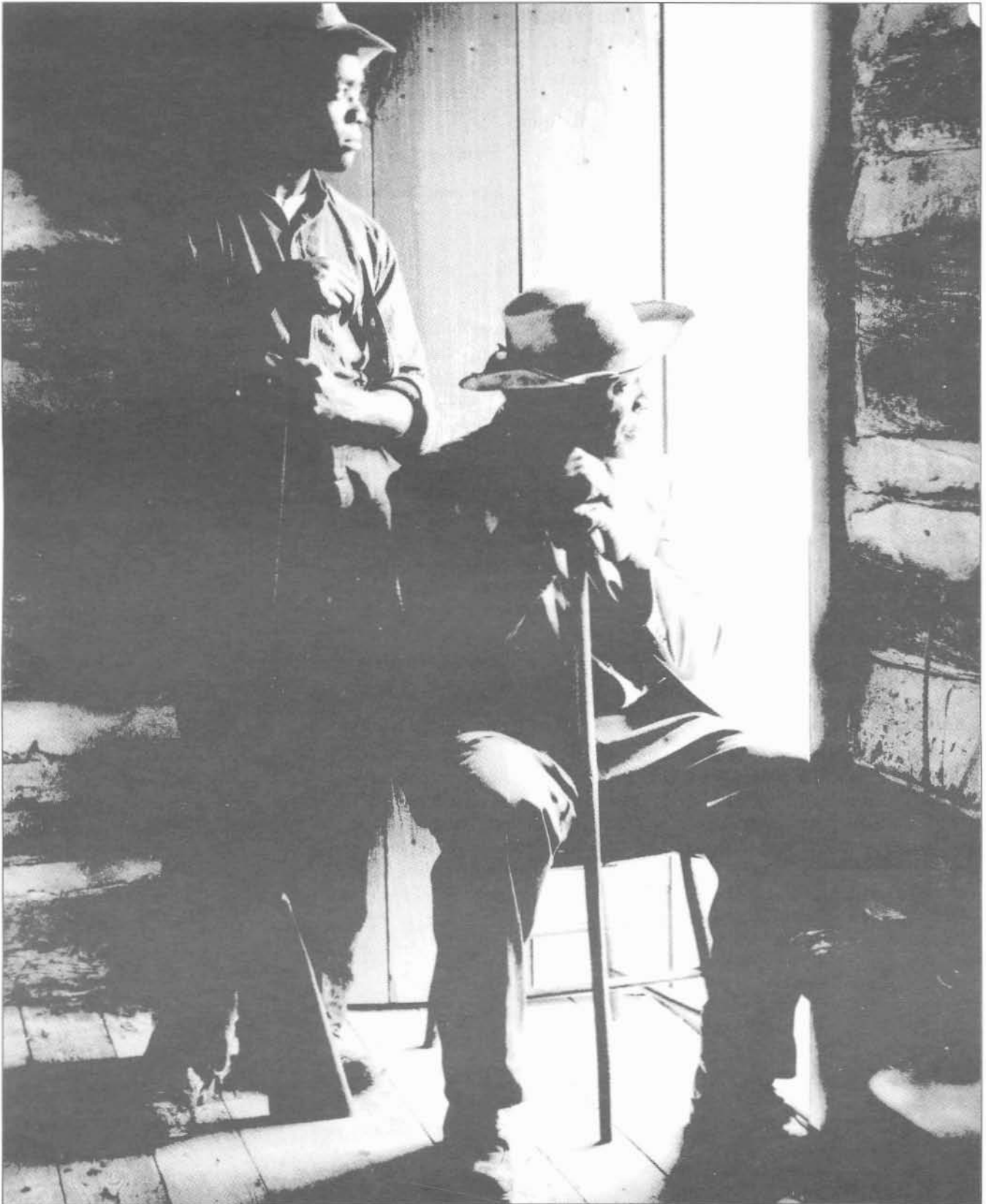
Using original diaries for its narration, and costumed men in birchbark canoes for its action, this short film vividly presents the lusty but often miserable life of Canada's early adventurers. Bear grease, black flies, gruelling portages and squalid campsites were one reality; magnificent river runs in the great trade canoes making their way to the Athabasca were another. At one stroke per second, fifty minutes per hour, the voyageurs traversed the continent.

Although it is more than twenty years old, **The Voyageurs** can still be used effectively, either to provide background color in a traditional classroom or as material for projects in an inquiry-oriented course.

3



EARLY SETTLEMENT AND DEVELOPMENT



The Days Of Whiskey Gap

106B 0161 097 28:05 1961

D: Colin Low

Canadian History, 19th century

Junior and senior high

Although the American Wild West was a place unfit for women and children, in Canada the Mounties were at work maintaining law and order, and always getting their man. This colorful, well-paced documentary takes some of the edge off Mountie mythology, particularly in interviews with survivors of the era. Ultimately, however, it allows that the men in scarlet tunics were the telling factor in permitting the "Queen's law" to prevail. Whether dealing with desperadoes or sodden drunks, the film shows that "those Mounted Police don't scare worth a cent," to quote a Montana newspaper of the time.

The film contains good documentary and archival material on the opening of the Canadian west and the early history of the Northwest Mounted Police. Most useful for teaching purposes is the film's argument that there is surely something significant about the fact that in the United States, the western hero is an outlaw, while in Canada he is a law enforcement officer. The obvious question arises: Is this true, even symbolically, and if so, why?

Differences in the treatment of native people here and in the United States are outlined, but, as a corrective to a perhaps overly idealistic presentation of the condition of Canadian Indians of the time, the teacher might want to screen **The Ballad of Crowfoot**, which offers a different point of view.

Dreams of a Land

106C 0187 089 8:08 1987

D: Robert Doucet

Canadian History, 17th Century

Junior high

In **Dreams of a Land**, film animator Robert Doucet used colored pencil drawings to create a tribute to Samuel de Champlain. The film conveys the love of the land that sustained Champlain during his years in Canada (1603-1635). Drawing from the explorer's journals, the filmmaker imagines Champlain working in his beloved garden in Québec in 1635, quietly looking back over his life.

The narrative flashbacks focus on Champlain's first twelve years in New

France: the perilous Atlantic crossing, his quest for a western route to China, the severity of the first winters of Canada, and his profound disappointment when he finally reached the land of the Hurons only to discover that their great sea was not the fabled passage to China, but merely another inland lake.

This gentle recreation of Champlain's dreams can inspire research on what life was like in other times and places.



Fields of Endless Day

106C 0178 278 58:14 1978

D: Terence Macartney-Filgate

Social History

Black History

Multiculturalism/Race Relations

Sociology

Junior and senior high

6 This presentation of black history in Canada uses straightforward narration, archival material and dramatic re-enactments. Canada receives high marks for its role in the Underground Railroad, and brickbats for its history of discrimination, including at least one campaign to "Keep the Negro across the border." Events are traced from the seventeenth century, when the first explorers arrived, to the wartime participation and activist groups of the first half of the twentieth century. The characters include a black translator who travelled with Champlain, domestic slaves in Montreal, the Nova Scotia emigrants to Sierra Leone, the founders of Buxton, Ontario, the cowboy John Ware, and contemporaries of Marcus Garvey.

Fields of Endless Day would be very useful in the study of North American slavery, ethnic history, the history of racism in Canada, and blacks in the U.S. Civil War and World War I. The Loyalist period and the Underground Railroad segments are the best done. The history of racism in Canada, blacks and labor in Canada, and the music, religion and culture of Canadian blacks are dealt with only briefly and could well be amplified. Since the film ends in the early twentieth century, World War II, the civil rights movement and current events should be mentioned in an updated teaching unit.

First Journey, Fort William

106C 0187 016 23:52 1987

Series: History Re-enactment

D: Joan Henson

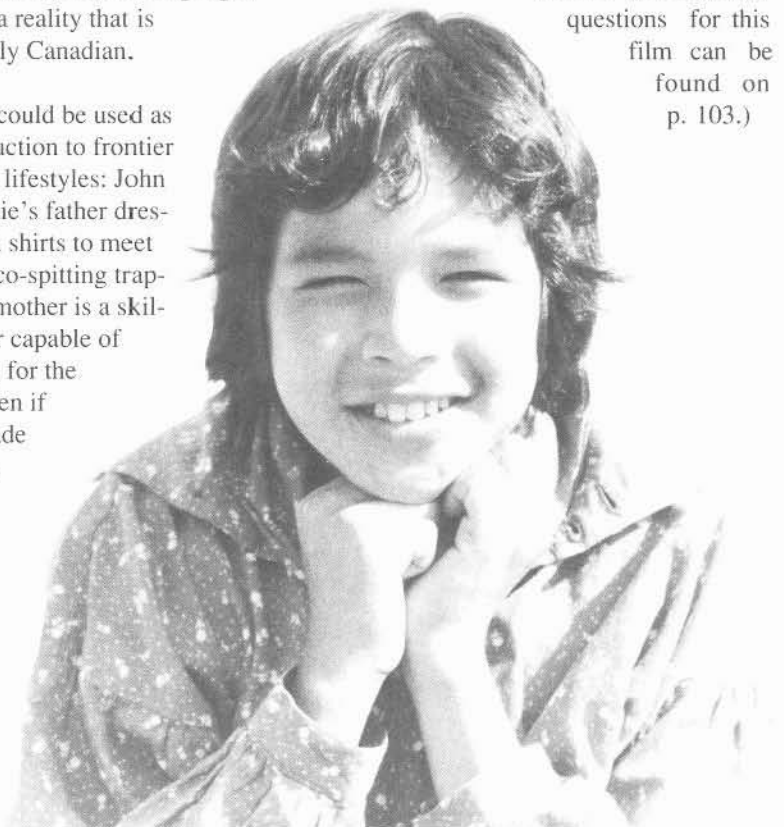
Canadian History, 19th century

Junior high

In **First Journey, Fort William**, the traders, trappers and senior partners of the North West Company are seen through the eyes of a twelve-year-old boy. John MacKenzie, born at a trading post of a Scottish father and Cree mother, speaks in awe of both the voyageurs and the Montreal "gentlemen" who gather yearly at Fort William to conduct Company business. Buckskins and twist tobacco are juxtaposed with tall beaver hats and crystal wine glasses, and the blend of English, French and native languages points to a reality that is particularly Canadian.

The film could be used as an introduction to frontier Canadian lifestyles: John MacKenzie's father dresses in silk shirts to meet the tobacco-spitting trappers, his mother is a skilled hunter capable of providing for the family even if the fur trade collapses, and the

Montrealers leave their comfortable urban existence to be paddled forty days by cargo canoe to Fort William. Young John's puzzlement about where he belongs in all this should fire up the imagination of students at the junior-high level. **First Journey, Fort William** also raises some economic issues, such as the merger of the North West Company and the Hudson's Bay Company, and the control of the tobacco business by American fur magnate John Jacob Astor. (Discussion questions for this film can be found on p. 103.)



First Winter

106C 0181 018 26:37 1981
 Series: Adventures in History
 D: John Smith

Canadian History, 19th century
 Multiculturalism

Junior and senior high

This moving drama focusses on the pioneer experience of an Irish immigrant family in 1830. With the father away in a lumber camp, the mother, an adolescent daughter and a young son must cope with howling wolves, sickness, isolation and, most difficult of all, the Canadian winter. Their log shack in the Ottawa valley provides little more than shelter, while potatoes, salt pork and flour barely keep them from starving. Amidst hardship and sorrow, however, the family endures.

First Winter is especially appropriate for studying the real as opposed to the idealized pioneer experience. It is

worth discussing to what extent the filmmakers have captured an essential aspect of pioneer life in Canada. This drama could be successfully used, therefore, either as a springboard activity at the start of a unit or as a concluding activity to help students synthesize previous work. (Discussion questions for this film can be found on p. 104.)



Great Grand Mother

106C 0175 108 28:47 1975
 D: Anne Wheeler, Lorna Rasmussen

Social History
 Women's Studies

Junior and senior high

The contributions of women to the settlement of the Canadian west forms the subject matter of this film, based on the letters, diaries and personal recollections of our pioneering grandmothers. They bore and raised the children, helped farm the land, treated illnesses, created homes, fostered cultural and social activities, but still were discriminated against in the law, in the workplace, and in political life. Using of archival material and dramatic recreations, the filmmakers show women fighting for the vote, social reform, property and economic rights, and temperance. Their faces and voices come from another era; the film connects them to this generation.

Students may be surprised to discover that covered wagons, sod huts and routine infant death are not so distant in time as they might have supposed. The book *A Harvest Yet to Reap: A History of Prairie Women*, written by the same people who produced the film, is a useful and intriguing complement to the documentary. For further information on the organization of farm women in this part of the country, see **Prairie Women**.

The Islanders

106C 0174 155 19:10 1974
D: Brian Pollard

Social History

Junior and senior high

- 8 Nostalgia for nineteenth- and early twentieth-century life on Prince Edward Island pervades this documentary. Black-and-white photographs from public and private archives and the reminiscences of those who lived at the turn of the century reconstruct a picture of the kind of life experienced by early settlers from the Old Country. Fishing and farming are depicted as ways of life in which the inhabitants are never completely off the job. The agrarian myth is always at hand, even when exploitative Island politics are discussed, such as the railway debt that influenced the Islanders to opt for Confederation. A traditional shanty provides the structure for the film, while sepia-toned photographs and primitive rural paintings provide the flavor of a way of life that no longer exists. The viewer is left yearning for what has been lost in the name of progress.

The film provides an excellent backdrop for discussing the agrarian myth. Was life better in our rural past? Along with peace and quiet, have we lost our independence and self-sufficiency? Many young people, even in major urban centres, dream of Arcadia, without of course naming it. Prince Edward Island is a good case study for examining this nostalgia, and **The Islanders** would be a useful vehicle for getting to the larger questions.

Northwest Rebellion: 1885

106C 0177 332 20:00 1977

Canadian History, 19th century

Junior and senior high

Northwest Rebellion depicts the defeat of the Indians and Métis by the Canadian government in 1885. It presents the losers as victims of ignorant Easterners who did not understand the people of the Northwest, and Sir John A. Macdonald as an evasive, bureaucratic and, ultimately, negligent leader. The gatling gun is used as a symbol of the government's unnecessary suppression of a legitimate cry for land and representation. The narrator emotionally concludes that "All Canadians must live with the legacy of this defeat."

This documentary provides teachers with an excellent opportunity to involve students in one of Canada's enduring controversial issues. All of the problems of historical truth (i.e., point of view, bias, selective evidence, over-generalization, accuracy) can be examined using the film and standard materials available in all schools. Some may agree with its theme, others may not, but it has endless pedagogical possibilities.

Unitas Fratrum: The Moravians in Labrador

106C 0183 077 26:13 1983
D: Hubert Schuurman

Canadian History Native Studies Multiculturalism/Race Relations World Religions

Junior and senior high

Two centuries ago, the Protestant Moravians founded a mission at Nain on the isolated coast of northern Labrador. In the resulting new society, a blend of traditional European and Inuit elements, it was not unusual to hear a Protestant wedding ceremony performed in Inuktituk while an Inuit band, decorously gloved, played Bach on brass instruments. Now, however, the modern world has arrived in this remote Arctic community, mainly as a result of increased communication links with the south, and the consequent strains and dislocations of cultural change are showing.

Unitas Fratrum can be useful in exploring missionary history in Canada, the decline of religion, the survival of native peoples, and modernization in the Canadian North. It also raises an interesting question worthy of debate, namely, did the Moravian missionaries save or "imperialize" the Labrador Inuit? Only Canada has so unique a history as provided by this settlement, which is what makes the film so interesting. It should be mentioned, however, that the film does jump around thematically when dealing with the history of Nain, the past and present points of view of native people and church people, and the current situation of the Inuit.



Voice of the Fugitive

106C 0178 011 28:55 1978
 D: René Bonnière
 Series: Adventures in History

Canadian History, 19th century
Black History
Multiculturalism

Junior and senior high

This dramatically taut film follows the journey of four escaped slaves as they travel the Underground Railroad in 1851 from Earnest County, Kentucky, to Canada. Sympathizers facing \$1000 fines harbor them and their children, hounds track them like game, and only the courage shown by one of the railroad's finest conductors, leavened by a healthy dash of luck, prevents disaster from befalling them.

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The film, named after Henry Bibb's mid-nineteenth century newspaper, will be emotionally appealing to most adolescents and can be used to spark serious reflection on Canada's role in the abolition movement.

For a less dramatic but more historical approach, teachers might also want to use **Fields of Endless Day**. (Discussion questions and suggestions for activities relating to this film can be found on p. 115.)

The World Turned Upside Down

106C 0185 047 24:35 1985
Series: History Re-enactment
D: Joan Henson

Canadian History, 18th century
American History
Values/Ethics

Junior high

- 10 The plight of the United Empire Loyalists during the American Revolution is presented through the eyes of an adolescent girl, Hannah Ingraham, whose diary forms the basis of this film. Like thousands of others, Hannah and her family fled their New England farm, exchanging 93 acres in New York state for a rudimentary cabin in the sparsely populated wilderness of New Brunswick.

Filmed on location at the King's Landing Historical Settlement near Fredericton, N.B., this re-enactment should appeal to junior-high students. The

acting is somewhat stilted, but the story is historically accurate and the ambience feels right. The notion of the American Revolution as a civil war that split families apart and set neighbor against neighbor is successfully presented. As well, the film raises questions about personal values, conscience, the treatment of religious and racial minorities, and change through crisis. A good teaching opportunity lies in showing the film and asking how typical and accurately portrayed Hannah's experience was. (Discussion questions for this film can be found on p. 115.)



SEE ALSO:

Laughter in My Soul (The Immigrant Experience)
Strangers at the Door (The Immigrant Experience)

CREATION OF A NATION



Empty Harbours, Empty Dreams

106C 0179 162 58:03 1979
D: Kent Martin

Canadian History, 19th century

Senior high

Its theme is simple: in the Confederation game, Maritimers lost. The film, however complex, even pedantic at times, is ultimately effective. The viewer is neatly dropped into the golden age of wood, wind and water. With the world's fourth largest sailing fleet, Maritimers were prosperous, debt-free and outward looking. Other Canadians, in contrast, looked inward, to the massive interior and to the railroad as the means of exploitation. The dream of linking a continent prevailed, and Maritimers ended up unemployed, debt-ridden, and introspective. The film laments the cycle of dependency in which New Brunswick, Nova Scotia and Prince Edward Island find themselves, and points a long finger at the Fathers of Confederation.

Empty Harbours, Empty Dreams is a film that many Maritime students now see but that all Canadian students should see. It is based on solid scholarship and presents a point of view that should enliven any inquiry into the maddening question of regional disparity. The film could be used to provocatively introduce a unit, to confront traditional textbook interpretations, or to test students' understanding of a complex piece of Canadian history.

The Pacific Connection: Ties that Bound

106C 0182 063 22:46 1982
D: Al Sens, Peter Jones

Canadian History

Junior high

In the film, a narrator gives a student a crash course on how British Columbia joined Confederation. Using maps, old photographs and clever animation, the narrator introduces James Douglas, the Confederation negotiators, and the Ottawa politicians who delayed the railroad. The film ends with the student off to "write all this down" and the narrator musing that despite the problems, British Columbians still prefer to be one of the family, as long as they have their own room.

The film asks no fundamental questions, downplays all controversies, and makes no criticisms. Nevertheless, the information is well organized and visually attractive. Particularly for junior-high students, it could be used as background material. (A time line for this film can be found on p. 109.)

Struggle for a Border: Canada's Relations with the United States

series

D: Ronald Dick, Pierre L'Amare

Canadian History
Canada/U.S. Relations

Senior high

In a series of nine, one-hour black-and-white films, this monumental effort tries to answer the following questions: Why are there just two nations occupying the enormous expanse of the North American continent north of the Rio Grande? Why not just one unlimited American empire? Why not several nations? Using a comprehensive geopolitical and economic approach, the films examine the forces — economic, political, military, diplomatic, social, and geographic — that created and confirmed the U.S.-Canada border. English-Canadian, French-Canadian and American historiography have all been taken into account in the production of the series.

Archival materials, maps, contemporary political cartoons and historical documents are tied together by an on-screen narrator. Each film is self-contained and has been structured so that it can be broken down into shorter segments.

The films are dense and meticulously detailed. Teachers will therefore find that the content, though excellent, does require considerable pre-screening preparation. Some teachers may want to use the series as a resource for senior-level students who are doing research on a particular topic.

Titles in the chronologically organized series are:

New England and New France (1490-1763)

106B 0167 106 57:55 1967

This film moves through the first uneasy contacts between New England and New France to the culminating conflicts.

Canada and the American Revolution (1763-1783)

106B 0167 107 57:15 1967

The film deals with the dramatic and fateful pattern of divergence between the ambitions of the American revolutionaries and the interests of the Canadian groups along the St. Lawrence River.

The War of 1812 (1783-1818)

106B 0167 108 58:11 1967

This examination of the War of 1812 looks at its contribution to Canadian and American nationalism.

Dangerous Decades (1818-1846)

106B 0168 080 58:20 1968

This film focusses on the contest for the continental interior, including the great dispute over the Oregon and Maine boundaries, American anti-monarchism, and a portent of a "transcontinental nation to come."

The New Equation: Annexation and Reciprocity (1840-1860)

106B 0168 081 58:10 1968

All of Canada's alternatives — annexation, continentalism, free trade, and economic nationalism — are outlined.

The Friendly Fifties and the Sinister Sixties (1850-1863)

106B 0168 082 58:25 1968

The complex course of relations between Great Britain, Canada, the North and the South, before, during and after the American Civil War is examined.

The Triumphant Union and the Canadian Confederation (1863-1867)

106B 0169 012 58:28 1969

This film concentrates on the principles and practices of international relations at the end of the American Civil War and during the Confederation period.

The Border Confirmed: The Treaty of Washington (1867-1871)

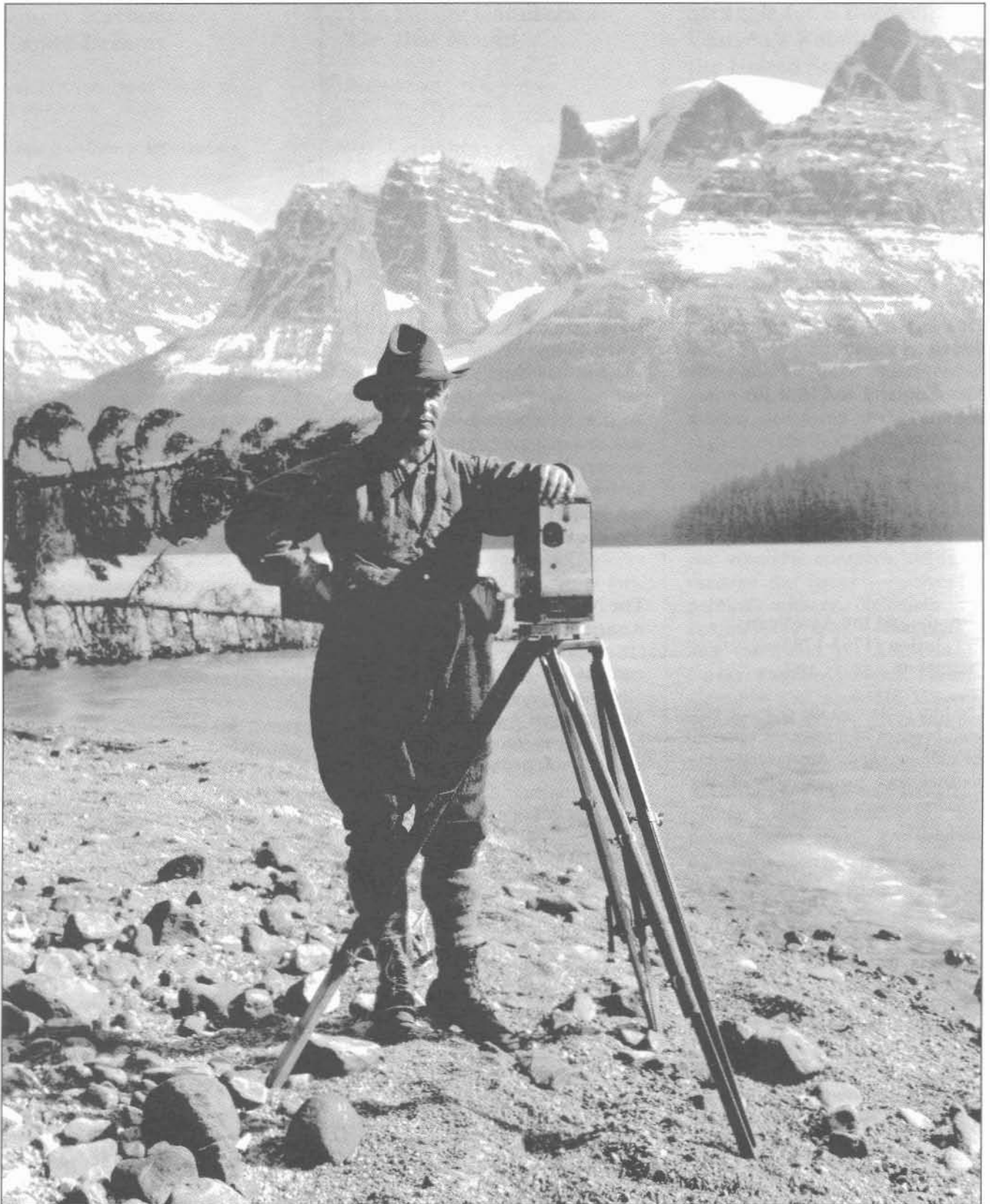
106B 0169 013 58:30 1969

This film examines the uneasy relationship between Canada and the United States in the decade following Confederation, and highlights the complex diplomacy culminating in the Treaty of Washington.

A Second Transcontinental Nation (1872)

106B 0169 014 58:36 1969

This film shows how Canada's struggle to preserve the border continues.



*Peter Whyte Foundation (Archives Canadian Rockies)
Photograph by: Byron Harmon*

Blackwood

106C 0176 217 27:48 1976
D: Tony Ianzelo, Andy Thomson

Maritime Studies
Regional Studies
Culture/Sociology
Social History

Senior high

This beautiful and accomplished documentary celebrates the works of etcher and printmaker David Blackwood but is about much else besides. Narrated by Gordon Pinsent, it depicts aspects of Newfoundland history and culture, including its folklore, life in the outports, and tales of memorable shipping and sealing disasters from days gone by. Blackwood's black-and-white prints, accompanied by voice-over reminiscences of the past, alternate with current footage of life in his home

village, including Christmas mummers, church services and the like, all of which serve to suggest the texture of everyday life in this part of the country.

Besides providing students with a glimpse into the values and culture of a way of life that is fast disappearing, **Blackwood** can be used as an introduction to the work of a local artist who has depicted community life and the past. What influences an artist's selection of topics? How accurately does art reflect

history? This film demonstrates the role of older people in passing on community history, and the ways in which music, dialect and traditions define the culture of an area. It could serve as a model for students doing their own local history projects. As well, those interested in the techniques of printmaking will find Blackwood's explanation of the complex processes involved both clear and absorbing.

15



Careers and Cradles

106B 0177 179 11:07 1979
D: Ann Pearson

Canadian History, 20th century
Women's Studies
Sociology
Media Studies

Senior high

- 16 Made in 1947, this film uses the celebration of token women of achievement as a way of justifying marriage as a career. As well, it foreshadows the emphasis on femininity and consumerism prevalent in the 1950s. The film should not be used "straight" but only in the context of examining the changing role of women since World War II, the way in which media are used to mold societal expectations, and the contradictory messages being given simultaneously by camera and script. It might be interesting to show **Careers and Cradles** in conjunction with the second half of **Mirror, Mirror: An Advertiser's Scrapbook**, which focusses on the influence of women on consumer demand and the influence of advertising on women. Is the message the same?

Cooperage

106C 0176 279 16:45 1976
D: Philip Borsos

Canadian History
Economics

Junior and senior high

The Sweeney Cooperage in Vancouver, B.C., once the largest company of its kind in the world, has been manufacturing wooden barrels since 1895. The film shows the steps necessary to produce a top-quality barrel, and also discusses the decline of the factory since the introduction of plastics.

Cooperage can be used to illustrate traditional manufacturing, and also to discuss how the job requirements for barrel-making have changed over the years. Are there other jobs likely to disappear? Are careers changing more quickly now? What does that suggest about the role of education?

For Economics, the film can spark discussions on market location and demand, causes of market decline, and strategies to offset or prevent decline. Students can investigate a similar local industry related to traditional manufacturing. When dealing with economic aspects, screen this film in conjunction with **The Last Log Drive**.

It is important to note that the value of **Cooperage** lies in its narration; students will lose track of this unless well prepared. They should be given questions in advance to keep them looking and listening. This film would be especially convenient on video, so the teacher could use the freeze frame, particularly for discussing the method of manufacture.

Dreamland: A History of Early Canadian Movies, 1895-1939

106B 0174 112 85:50 1974
D: Donald Brittain

Canadian History, 20th century
Economics
Media Studies

Junior and senior high

This fascinating film traces the development of the Canadian film industry from its beginnings in the late 1800s to the "wasteland" of the late 1930s. There is classic footage from the first movies, as well as material on the early use of the split screen, the development of "talkies," and Canada's first original music score. The narration outlines the factors that led to the demise of the feature-film industry and suggests reasons for the growth of Canadian expertise in the field of short subjects and documentaries. The role of private industry and the Canadian government, and the influence of market size and American domination are outlined in insightful fashion.

This long film can be split up into two or three parts. Reel one, appropriate for junior and senior high-school students, provides insights into the lifestyle prevalent at the beginning of the twentieth century, especially when used in conjunction with such films as **Turn of the Century**, **Mirror, Mirror** and **Fixed in Time**.

With senior students, economic and political issues can be explored, with special emphasis on American influences on Canadian development and the role of government in the entertainment industry. Probably the key question, though, is "Why is this film called **Dreamland**?"

Fixed in Time: A Victorian Album

106C 0180 039 19:45 1980
D: Shelagh Mackenzie

Canadian History, 19th century
Maritime Studies
Social History
Media Studies

Junior and senior high

Large glass-plate photographs taken by Oliver Massey Hill, manager of the Halifax branch of the prestigious Notman Photographic Studio (1869-1905), provide a remarkable visual record of the 19th-century British garrison town of Halifax. The estates, gardens, weddings and leisure activities of that bustling town were all documented with style and flourish. The film illustrates both the unique photographic techniques of that era and the problems facing a photographer of the time.

To set the stage for studying Canada's entry into the twentieth century and the

war era, students can be asked to make observations about the fashions, interests and architecture of the age. The reasons for having portraits taken and the style of such portraits could be compared with current notions of photographic records.

Screening **Fixed in Time** and **Turn of the Century** will give students images and ideas to help them prepare a composite on lifestyle in those days. If time permits, it would be interesting to then look at reel one of **Dreamland** and consider to what extent movies and still photographs mirrored and caught the real life of the period.



Great Days in the Rockies

106B 0183 029 11:07 1983
D: Arvi Liimatainen

Canadian History,
19th and 20th centuries
Regional Studies
Sociology

Junior and senior high

Byron Harmon (1876-1942) was the photographer responsible for introducing the Canadian Rockies to the world. Renowned for his ingenuity as well as his technique, Harmon's documentation of the attractions of Banff whetted the appetite of the international elite who travelled there to sample them.

The film is useful in discussions of lifestyles from the turn of the century to the 1930s, the development of Canadian tourism, and the very beginnings of the Canadian film industry. It can also be used in a sociology course to take a look at leisure activities.

To examine the growth of the film industry in Canada, **Great Days in the Rockies** and **Fixed in Time** can be shown as a lead-in to **Dreamland**. After considering Harmon's contributions to Canada's image-making industry, students might want to research early photographs of their own locale, particularly those of a recreation area. In Sociology, differences between current recreational activities and those of the past can be noted, and the reasons for such changes discussed. Finally, when dealing with the development of tourism, the film can be screened as a lead-in to **Steam, Schemes and National Dreams**.

The Last Log Drive

106C 0185 078 22:50 1985
D: Polly Bennell

Canadian History
Local History
Maritime Studies
Economics
Technology and Society

Junior and senior high

- 18 In 1983, a Nova Scotian family wishing to contribute to the bicentennial celebration of the Loyalist settlement of Shelburne, N.S., staged an authentic log drive. In the process they made history come alive. Using original logging equipment wherever possible, the drive contrasted sharply with modern logging methods. The advantages and problems facing loggers in that period are clearly illustrated, as is the community spirit involved in such an undertaking — then or now. Spirited fiddle music accompanies this fast-paced, colorful and entertaining film that is an excellent example of how local history can be presented.

The Last Log Drive can be shown as an introduction or follow-up to a section on the Loyalist period, particularly in terms of its lifestyle. The advantages and disadvantages of traditional-versus-modern methods of logging, changes in the industry, the effect of such changes on the environment and local community can all be discussed after viewing the film. **Cooperage** is another example of an industry that has changed in scale and methods.

For senior history students, the film could serve as a model for their own local history projects. It is worth showing **The Last Log Drive** twice: once for general enjoyment, and again so that students can make observations related to specific topics.

Mirror, Mirror: An Advertiser's Scrapbook

106C 0183 004 25:05 1983
D: Kit Hood, Linda Schuyler

Economics/Consumer Education
Sociology
Women's Studies
Social History
Media Studies

Senior high

Consumer interests from grandmother's day to the present, as mirrored in print and television advertising, are traced by this amusing and somewhat satirical film. Taking us from the age of durability to the age of disposability, it illustrates the changing image of women, shows how advertising plays on our basic fears and desire for status, deals with the impact of credit-buying, and the effect of radio and television on both advertisers and consumers.

Since the film depicts the basic concerns of each decade as reflected by product advertising, students may want to prepare a similar collage (either print or video) to present the preoccupations of the present generation. When dealing with the concepts of market and consumer demand in Economics or Consumer Education, it would be helpful to screen **Mirror, Mirror** after discussing whether the advertiser creates or reacts to demand. The image and roles of women as set forth in the film can lead to debate about whether portrayals of women have ever been accurate in the world of advertising. Proper teacher presentation is required regarding the historical and cultural context of the image of women displayed in the film.

Steam, Schemes and National Dreams

106C 0184 501 28:34 1984

Politics
Economics

Senior high

With humor and verve, this film shows how the efforts of three young prospectors trying to strike it rich ultimately resulted in the creation of Banff National Park in 1885. The historic reenactment is intercut with scenes of the park's development from the turn of the century to the present, emphasizing the struggle to preserve it from its own popularity and maintain it as a wilderness area.

For classes in political science, the film raises the issues of public-versus-private ownership, and the role of government in the environment. Did the government take the right step in denying any private title to the land? Why have Canadians earned the reputation of being world leaders in wilderness management?

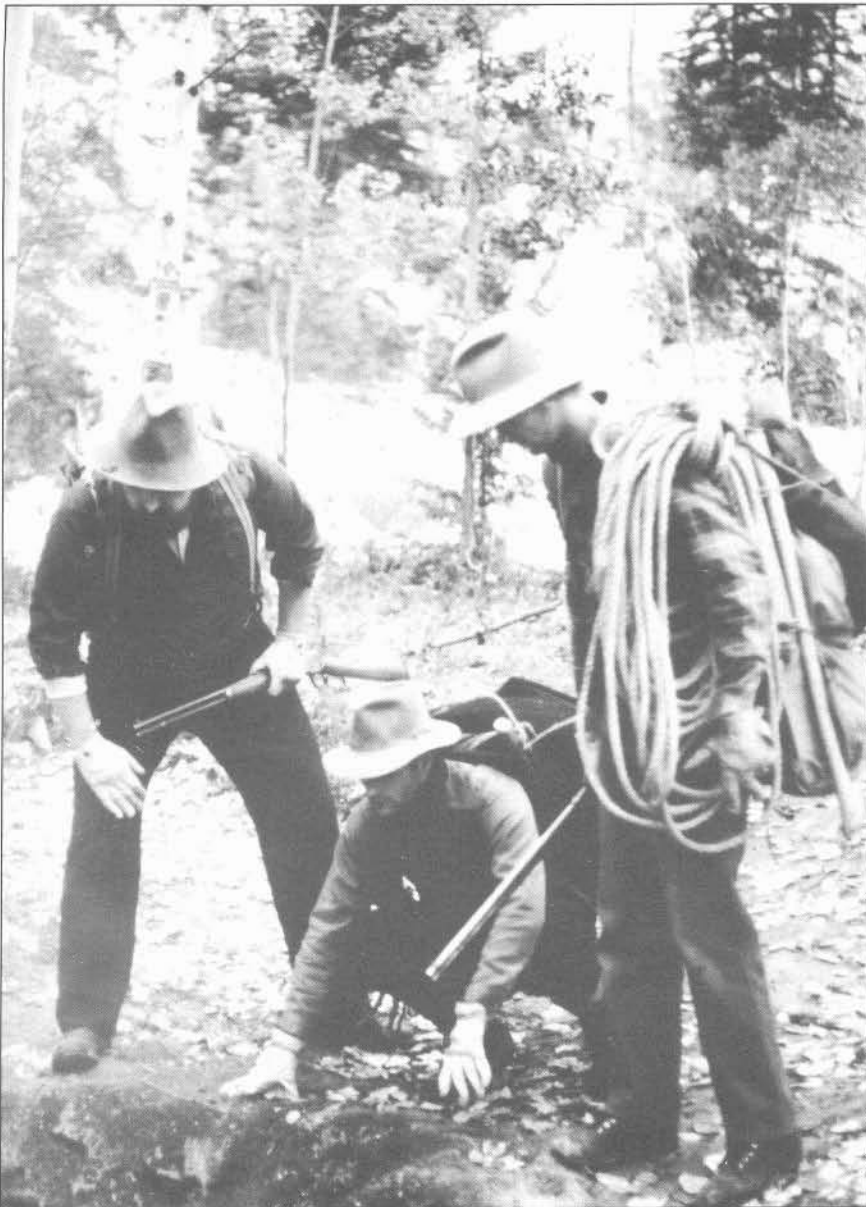
Students in Economics courses may want to consider the role of geography in the development of tourism. What was the environmental impact of such development? What related industries developed? Local tourist sites can be analysed, and examples of public and private development discussed. **Great Days in the Rockies**, the film on Byron Harmon's work, would serve as a good lead-in to **Steam, Schemes and National Dreams**.

Turn of the Century

106B 0164 154 28:05 1964
P: William Weintraub

**Canadian History, 19th-20th century
Economics**

Junior and senior high



Turn of the Century opens in 1894, twenty-seven years after Confederation. Through still photos and fragments of silent movies, we are given a glimpse of “the good old days.” The lifestyle of the time — exemplified by architecture, furnishings, fashion, and leisure — is revealed, as are political concerns and worries about wages and prices. In a lively manner, the film illustrates the events and developments that characterized the end of the nineteenth and beginning of the twentieth century, up to and including the Laurier era. The film ends with the start of World War I.

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Turn of the Century can be used either to introduce or review the Laurier era in Canadian history. It might be interesting to write a fuller description of the lifestyle of the age, especially when supplemented by information gained from **Fixed in Time** or **Mirror, Mirror**. The film is also a lesson in basic economics, clearly illustrating the concept of cycle. It opens with a worldwide economics depression and concludes with another depression leading into war.

Despite its age this is a film that students really seem to enjoy.

SEE ALSO:

The Hecklers (Postwar Politics)
Nails (Technology and Society)
The Unbroken Line (Postwar Politics)



Canada in World War One

106B 0162 048 16:45 1962
P: Tim Wilson, Frank Spiller

World History, 20th century
Canadian History, 20th century

Junior and senior high

This film provides an excellent summary of the causes of the war before launching into specifics of Canada's role in the conflict. It presents a vivid and authentic record of events from 1914 to 1918 in Canada and Europe, including the Russian Revolution, and ends with the formation of the League of Nations.

Screening the film can provoke discussion of how Canada emerged as a nation because of World War I, and of what new military tactics were developed during that time.

For Your Tomorrow

106C 0178 636 27:52 1978

Canadian History, 20th century

Junior and senior high

Made to commemorate the sixtieth anniversary of the end of World War I, this film traces events leading to the declaration of war, and to Canada's eventual involvement. Archival footage and Veterans returning to the battlefields of World War I remind viewers of the sacrifices of those who went to war.

For Your Tomorrow would be a good choice to show students on Remembrance Day, especially when screened in conjunction with **Bravery in the Field**, a drama about the encounter between a bitter veteran and a disaffected young punk. The film is also unusual in that it deals with the involvement of women in the war, a topic that is rarely discussed.

The Kid Who Couldn't Miss

106C 0182 087 79:16 1982
D: Paul Cowan

Canadian History, 20th century
World History, 20th century
Values
Ethics

Senior high

The dark side of heroism and the horrors of war are examined in this exciting docudrama that uses excerpts from the play *Billy Bishop Goes to War* together with archival war footage, scenes from old movies, and interviews with fellow combatants of Canada's most decorated military figure.

This particular film has generated a great deal of controversy because of its less than adulatory stance towards Bishop, one of Canada's well-entrenched idols. It provides a wealth of issues for students and teachers to explore and debate. Why does war need heroes? Should generals use people like Bishop and Von Richthofen to promote war? How are Bishop and Von Richthoffen alike? Could the film have shown that World War I was a futile, imperialistic struggle that needed to manufacture heroes to hide the true nature of things from the public and yet still have acknowledged the very real courage of men in intolerable situations?

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SEE ALSO:

The Age of Invention (Technology and Society)



Between Two Wars
series

Constructed from a wealth of still photographs and newsreel footage, much of it irreplaceable, these three half-hour films sketch in the main social, political, economic and foreign affairs events of the two decades between 1918 and 1939. Titles in the series are:

The Good, Bright Days (1919-1927)

106B 0160 021 28:55 1960
D: William Weintraub

Canadian History, 20th century
World History, 20th century

Junior and senior high

The film begins with the Armistice and ends at the height of the great economic boom of the late twenties. In between, the documentary shows the manners, morals and customs of the period, as well as evidence of Canada's growing nationalism.

Sunshine and Eclipse (1927-1934)

106B 0160 022 28:57 1960
P: William Weintraub, Nicholas Balla

Political History
Economic History
Social History

Junior and senior high

The film opens with footage from the Canadian Diamond Jubilee in 1927 and

concludes with the birth of the Dionne quintuplets in May 1934. The headiness of the boom years, the cataclysm of the 1929 crash, and the ensuing Depression years are chronicled, as are major cultural events of the time, including the development of the Group of Seven.

Twilight of an Era (1934-1939)

106B 0160 023 29:03 1960
D: William Weintraub

Political History
Economic History
Social History

Junior and senior high

This overview of the major national and international events of the period begins with the disastrous effects of the drought and Depression on the Canadian prairies and ends with the country poised on the brink of war. The Italian conquest of Ethiopia, the Spanish Civil War, the abdication of the new English King, Hitler's invasions of neighboring countries, and the Munich meetings of Chamberlain and Hitler are all covered in this final film in the series.

Canada Between Two World Wars

106B 0163 040 21:33 1962

Canadian History, 20th century
French-English Relations
World History, 20th century
Canada-U.S. Relations

Junior and senior high

This tightly edited compilation of archival material is an abridged version of the **Between Two Wars** series described to the left. Major events in Canada's history from 1918-1939 are surveyed, including economic, political and cultural happenings.

Drylanders

106B 0164 044 69:24 1964
D: Donald Haldane

Canadian History, 20th century
Social History

Junior high

Gopher Broke

106C 0179 107 24:03 1979
Series: Adventures in History
D: Peter Thurling

Canadian History, 20th century
Social History

Junior high

Los Canadienses

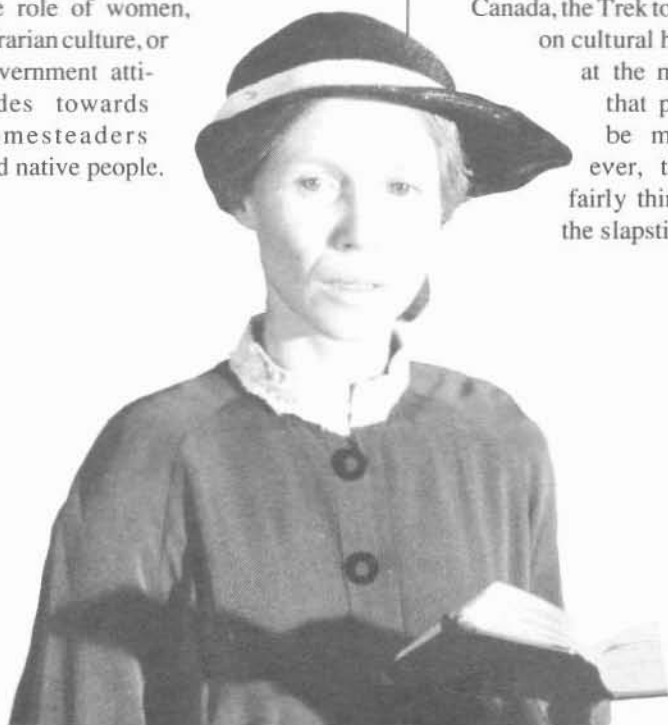
106C 0175 180 57:31 1975
D: Albert Kish

Canadian History, 20th century
World History, 20th century
Social History

Senior high

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This drama about a Montreal family that journeyed westward to Saskatchewan in 1907, homesteaded on the Prairies, and was subsequently devastated by the drought that helped usher in the Great Depression has been used by teachers for more than two decades now. The film is especially suitable for a youthful junior-high audience as a supplement to units of study on prairie settlement or the homesteading experience. The film's main emphasis is on material hardships and loneliness; it contains virtually nothing on immigrants to the Prairies, the role of women, agrarian culture, or government attitudes towards homesteaders and native people.



This wistful drama, set in Saskatchewan in 1935, focusses on the encounter between a Mountie reluctant to do his duty and some marginal participants in the On-to-Ottawa Protest Trek. Angered by the government's paltry rate of twenty cents a day paid to the unemployed in federal labor camps, a group decides to meet up with the marchers in Regina, but is thwarted by the RCMP, which plays an unintentionally comic role in the film. Part of the **Adventures in History** series, this film would be a useful follow-up to a study of the Depression in Canada, the Trek to Ottawa, or a unit on cultural history that looks at the music and art of that period. It should be mentioned, however, that the plot is fairly thin, as is some of the slapstick humor.

The Mackenzie-Papineau Battalion consisted of 1,200 Canadian volunteers who fought against facism in the Spanish Civil War (1936-1939). Those who survived returned to a hero's welcome from the populace and outright dismissal, if not actual harassment, from the government. **Los Canadienses** tells the story of these men and of the struggle in which they took part.

The film, a complex, moving cinematic memorial, serves simultaneously as an introduction and complement to units on the Spanish Civil War, Norman Bethune, pre-World War II European politics, the rise of facism and Mussolini, the Canadian Depression, and the national politics of that era. The confluence of European and Canadian events is admirably done, with a script that is eminently suitable for secondary school students. The reporting is fair, and the balance of newsreel footage with contemporary interview material extremely well done. Although the film can definitely be used with senior high-school students, those in junior high should also be able to appreciate it if given some solid introductory work.

Pictures from the 1930s

106C 0177 512 30:27 1977
D: Derek May

Canadian History, 20th century
Cultural History
Social History

Senior high

Based on a 1975 exhibition organized by the National Gallery, this film looks at art produced during the Depression. The paintings are juxtaposed with black-and-white newsreel footage of the most pressing social, political and economic events of the times, in both the domestic and international arenas.

Pictures from the 1930s could serve as an introduction to a class unit on Depression culture or the history of Canadian art. There is some good material on workers and the unemployed, and the paintings of female artists such as Emily Carr and Paraskeva Clark are featured.

Prairie Women

106C 0187 009 45:07 1987
D: Barbara Evans

Canadian History, 20th century
Women's Studies
Politics

Junior and senior high

This well-crafted documentary pays tribute to the rural Prairie women who, in the decades between the two world wars, began to organize around such issues as better health care, access to birth control, improved legal rights for women, and peace and disarmament. Weaving together re-enactments, historical footage, and interviews with survivors of the period, **Prairie Women** revives a vision of social and economic justice based on co-operation rather than competition.

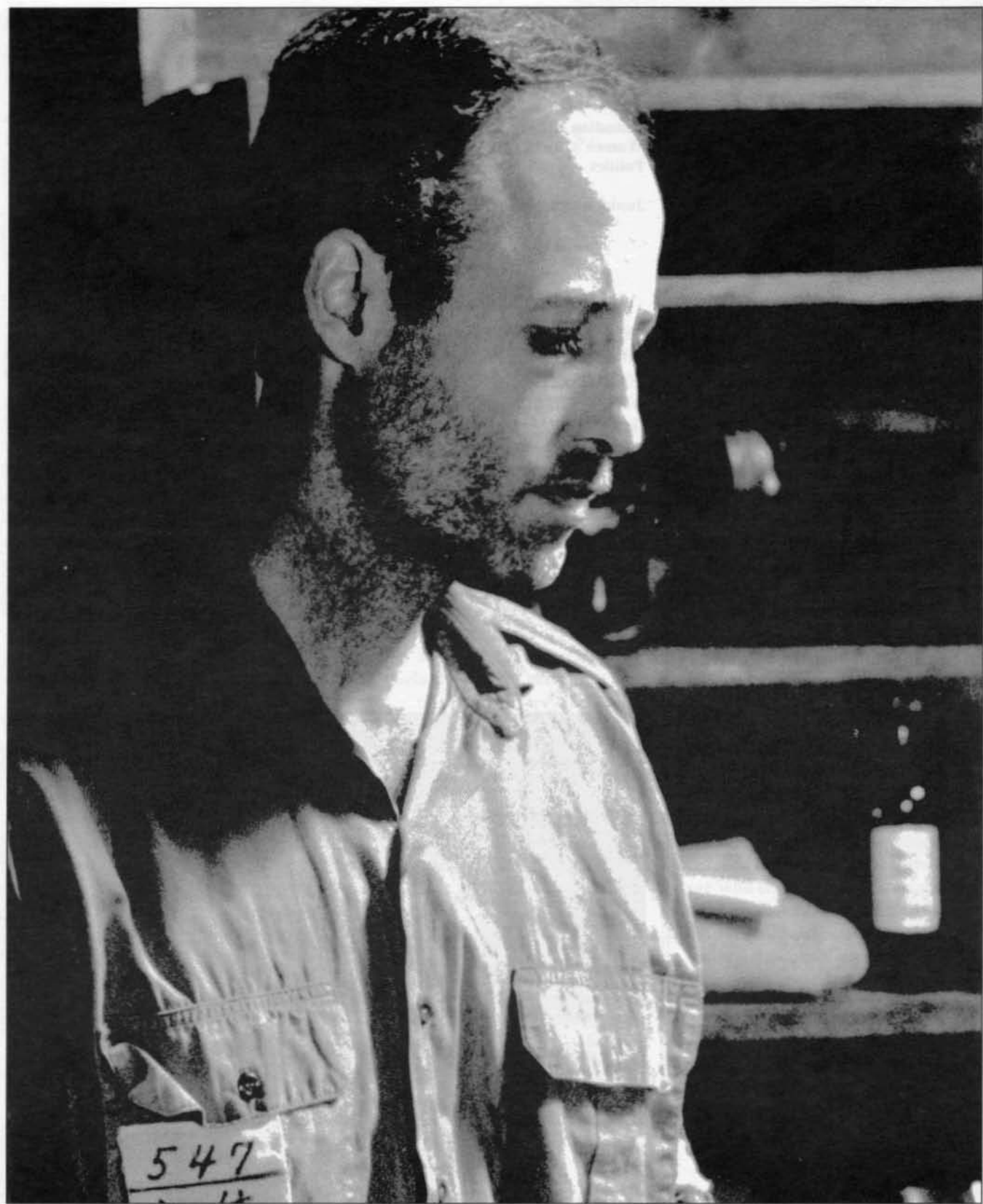
Like **Great Grand Mother, Prairie Women** fills in many gaps in our knowledge about the role and contributions of our foremothers. There is striking footage on the Depression and good historical information about the socialist and co-operative movements on the Prairies, which eventually led to the birth of the CCF. Like Marion Dewar in **A Love Affair with Politics**, these Prairie women argued that politics was essentially a woman's job, requiring the skills of co-operation and compromise that women have honed over the years.

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SEE ALSO:

Bethune (Biographical Portraits)
His Worship, Mr. Montréal (Biographical Portraits)



Bravery in the Field

106C 0179 127 28:35 1979
 Series: Adventures in History
 D: Giles Walker

Canadian History, 20th century
 Values/Ethics

Junior and senior high

A moving drama about the encounter between Tommy, a lonely, rather cantankerous down-and-out veteran of World War II, and Lenny, a disaffected young man without a job who frequents the same seedy part of town as Tommy. Although their initial contact is acrimonious, they actually have more in common than either of them realizes. **Bravery in the Field** portrays the frustrations and hostilities of men who lack a firm sense of place and purpose. The film's story takes place in early November and leads up to an event that provides one of the few remaining moments of glory in Tommy's life — the annual veterans' Remembrance Day parade.

This film could be used in lessons related to Remembrance Day and its significance. With good pre-teaching and post-film discussion, it could have a significant impact on attitudes, particularly since most young people are rather baffled by — or indifferent to — veterans and "the wars." Teachers should be aware that, in keeping with the setting and the characters in the drama, profanity is used from time to time. (Discussion questions for this film can be found on p. 101.)

Canada at War series

P: Stanley Clish, Peter Jones, Donald Brittain

Canadian History, 20th century
 World History, 20th century

Senior high

A massive undertaking that, in thirteen half-hour films, sketches in the relevant details of Canada's participation in the Second World War and its effects both at home and abroad. There are not that many teachers now who want to go into such painstaking detail about the war, but individual films can be used to illustrate a particular series of events, or as research material for students working on specific projects. The films in the series are:

Canada at War, Part 1: Dusk

106B 0162 031 27:46 1962

Covers events in Europe from 1936 until March 1940, when the first Canadian troopship set sail from Halifax.

Canada at War, Part 2: Blitzkrieg

106B 0162 032 27:46 1962

Documents the period from April to November, 1940, including the invasion of Holland, the strafing of England, and Canadian reactions to the idea of conscription.

Canada at War, Part 3: Year of Siege

106B 0162 033 27:46 1962

September 1940 to October 1941 includes the Battle of the Atlantic, the beginning of the purge of the Jews, and the German invasion of Russia.

Canada at War, Part 4: Days of Infamy

106B 0162 034 27:46 1962

Covers events from December 1941 to June 1942, including the attack on Pearl Harbor, food-rationing in Canada, and the inauguration of the British Commonwealth Air Training Plan in Canada.

Canada at War, Part 5: Ebbtide

106B 0162 035 27:46 1962

July to September, 1942, is a time of defeat and disaster. Hitler is at his apex, Canadians are repulsed at Dieppe, and German U-boats penetrate the Gulf of St-Lawrence.



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Canada at War, Part 6: Turn of the Tide

106C 0162 036 27:46 1962

October 1942 to July 1943: Allied strength begins to be felt. Canadian munitions factories work at peak capacity, the RCAF joins in air strikes against Germany, Rommel is attacked at Alamein.

Canada at War, Part 7: Road to Ortona

106C 0162 037 27:46 1962

July 1943 to January 1944: The Canadian First Division, flanked by British and American troops, pushes into Italy. Italians surrender, but Germans resist.

Canada at War, Part 8: New Directions

106C 0162 038 27:46 1962

December 1943 to June 1944: Preparing for the final assault. The Italian campaign intensifies, Canadian ships carry supplies to Russia, and at a Commonwealth meeting, Mackenzie King holds out for Canadian independence in international affairs.

Canada at War, Part 9: The Norman Summer

106C 0162 039 27:46 1962

June to September, 1944: D-Day, June 6, 1944. Much of France is retaken and Canadians return, victoriously, to the beaches of Dieppe.

Canada at War, Part 10: Cinderella on the Left

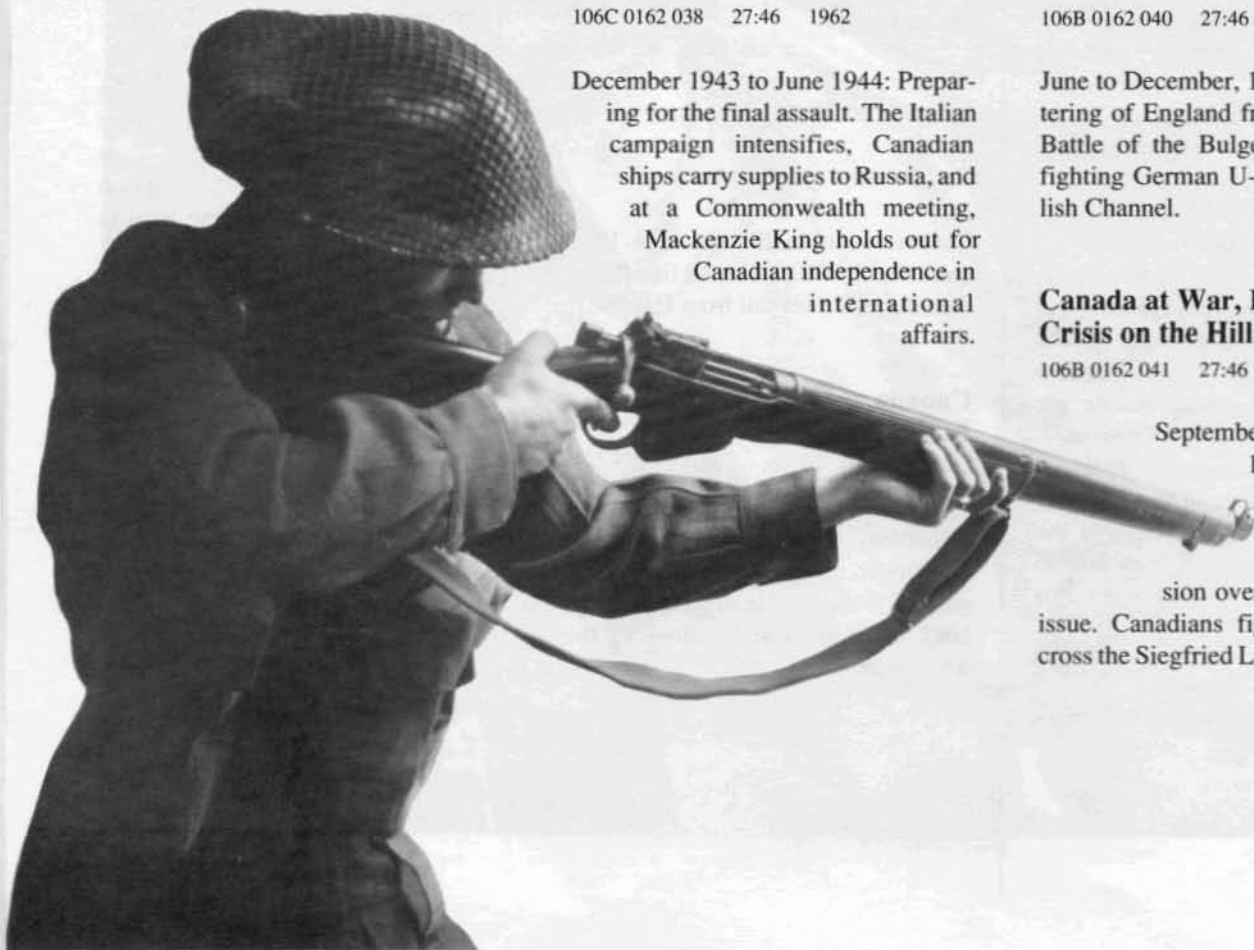
106B 0162 040 27:46 1962

June to December, 1944, sees the battering of England from the skies, the Battle of the Bulge, and Canadians fighting German U-boats in the English Channel.

Canada at War, Part 11: Crisis on the Hill

106B 0162 041 27:46 1962

September 1944 to March 1945: On the eve of victory, Canada is rent by dissension over the conscription issue. Canadians fight in Italy, and cross the Siegfried Line into Germany.



**Canada at War, Part 12:
V Was for Victory**

106B 0162 042 27:46 1962

The events of April to August, 1945, include the defeat of Germany, V-Day celebrations, the discovery of the concentration camps, and the dropping of the atomic bomb on Japan.

**Canada at War, Part 13:
The Clouded Dawn**

106B 0162 042 27:46 1962

August 1945-1946. Japan surrenders, World War II is over, but the scars run deep and the task of rehabilitation is monumental. The Nuremberg trials, the Gouzenko case, and the formation of the League of Nations all occur during this period.

Dark Lullabies

106C 0185 613 81:20 1985
D: Irene Angelico, Abbey Neidik

**World History, 20th century
Sociology
Values/Ethics**

Senior high

What effect does the Holocaust continue to have on Germans and Jews alike? Irene Angelico, herself the daughter of survivors, journeys from Montreal to Germany and Israel where she talks with Jewish survivors of the camps, their children, the next generation of Germans, and the children of Nazis. What she finds allows her to retrace her parents' steps out of the gates of Dachau to a new life of love and freedom.

Because of its powerful content, this film needs to be prefaced by sensitive teaching and followed by careful debriefing. It cannot be hurried through since it raises the very basic issue of who is to blame for wars and their accompanying atrocities. Like **Memorandum**, **Dark Lullabies** demonstrates the paradox of seemingly "ordinary people" doing unspeakable things. Several of the quotations are valuable for sparking discussion (e.g., "Going into one's past either brings people together or drives them apart.") The film is long and teachers may need to make special screening arrangements or plan two showings.

Enemy Alien

106C 0175 196 26:49 1975
D: Jeanette Lerman

**Canadian History, 20th century
Racism/Race relations
Multiculturalism**

Senior high

This tightly structured, well-paced documentary takes a long, cool look at the racist treatment accorded Japanese-Canadians during World War II and examines the prevailing attitudes that made such treatment possible. **Enemy Alien** raises such issues as the use of the War Measures Act, the suppression — certainly in most history texts — of this part of our collective past, the role economics plays in fanning bigotry, and the possibility of such sanctioned racism flourishing again today. The film's impact is considerable, perhaps because of its deliberately understated tone.

Fields of Sacrifice

106C 0164 018 38:13 1964
D: Donald Brittain

Canadian History, 20th century

Junior and senior high

From the Ashes of War

106C 0180 038 29:45 1980
D: Michael McKennirey

Canadian History, 20th century
World History, 20th century

Senior high

Memorandum

106B 0165 113 58:17 1965
D: Donald Brittain, John Spotton

World History, 20th century
Values/Ethics

Senior high

30 This documentary produced for the Department of Veterans Affairs of Canada, is a tribute to the more than 100,000 Canadians who died in the First and Second World Wars. Footage of battlefields and cemeteries locates the places where these men fought and died. Scant attention is paid, however, to the sacrifices made by civilians and prisoners-of-war.

Fields of Sacrifice can be useful for Remembrance Day observances, particularly when combined with the drama **Bravery in the Field**, which would help give students a feel for the individual lives of those who fought and survived, and an understanding of why their memories and the continued existence of the Canadian Legion are still very important to many veterans.

Why did Canada become involved in two world wars? How did these wars affect us? These questions could be related to a visit to a local cemetery or cenotaph and/or discussions with veterans to provide a local context.

Using archival footage, stock shots and photographs, this film documents the liberation of Amsterdam in 1945, as well as the significant events — such as the Battle of the Schelde and the crossing of the Leopold Canal — that led up to it. The narration is done by Canadian painter Alex Colville, who was an official war artist at the time.

The film is very detailed: it has good footage on the Canadian liberation of the Lowlands and some moving material on how civilians are affected by war. It could be used as part of a Remembrance Day observance to show why strong ties of friendship developed between The Netherlands and Canada.

Like **Dark Lullabies**, **Memorandum** deals with the lingering effects of the Holocaust and the troubling, perhaps unanswerable, questions it raises. Bernard Laufer, a Canadian Jew, makes an annual pilgrimage to the German camp where he was interned during World War II. There, with other survivors, he remembers the past and honors those who died.

This moving documentary, which contains good archival footage, has a powerful commentary written by Donald Brittain. The memorandum referred to in the title was Hitler's; it proposed the systematic extermination of the Jews. Who, Brittain asks, were the people responsible for carrying out such orders? Does evil wear a more banal face than we might expect? Like **Dark Lullabies**, **Memorandum** requires a thorough introduction and sensitive follow-up.

A War Story

106C 0181 036 81:50 1981
D: Anne Wheeler

Canadian History, 20th century

Senior high

Canadian doctor Ben Wheeler spent years in a Japanese prisoner-of-war camp on Formosa. The diary he kept during that time — a tribute to the spirit's will to survive mental and physical suffering — forms the basis of this feature docudrama. Newsreel footage of the fall of Singapore, where Dr. Wheeler was captured, has been interwoven with dramatic reconstructions of scenes inside the camp and interviews with survivors.

This film could serve as a powerful case study of what it was like to be a soldier in the Second World War. Certainly, Dr. Wheeler was a remarkable man and someone to be emulated. However, the film should be introduced in the context of a sensitive learning environment; care must be taken to explain certain cultural factors with regard to "the enemy." Teachers will have to organize their time to accommodate the film's length, but the emotional impact of **A War Story** makes it well worth the effort.



War II: Total War

106B 0165 084 25:51 1965
D: William Canning

World History, 20th century

Senior high

This general history of World War II shows the major developments of the years 1939-1945, from the rise of Nazism in Germany to the dropping of the atomic bomb on Hiroshima. A useful summary, it can be used either to introduce or close off a unit on the Second World War. It should be noted that the film is somewhat dated in dialogue and attitude.

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SEE ALSO:
Return to Dresden (Peace Issues)



Action: The October Crisis of 1970

106C 0173 141 87:09 1973
D: Robin Spry

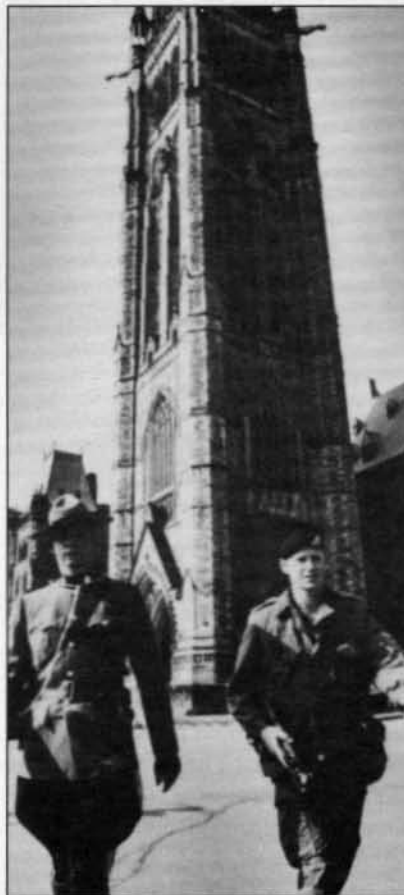
Canadian History, 20th century
Quebec politics/Separatism
French-English Relations

Senior high

The events of October 1970, when Canada was galvanized by FLQ acts in Quebec and the government responded by invoking the War Measures Act, form the basis of this thoughtful, action-filled documentary. Using newsreel and other footage, the film attempts to place the October Crisis in an historical perspective by looking at the evolution of the separatist movement, general reactions to the presence of the army in Montreal, and the responses of political leaders to this intervention.

Since **Action** was produced almost fifteen years ago, students may have some difficulty in relating to the array of personalities involved in the crisis. This is not to say that the film is dated, but that it can best be understood after some introductory material on Quebec separatism. The documentary can be used to develop a timeline of issues, events and personalities involved in postwar Quebec politics, in a study of the use of violence in achieving political goals, or as part of an in-depth look at the idealism of the 1960s. It would be interesting to compare the responses of different political figures — Diefenbaker, David Lewis, Stanfield, and Tommy Douglas — to the government's actions. What differences are there between this film and Michel Brault's dramatic feature **Les Ordres**, which is based on the same events?

It is worth mentioning that the film's mass of content is too much for the average student to digest. Although the whole film should be screened, it would be most effective to focus on specific events or ideas.



The Art of the Possible

106C 0178 331 57:51 1978
D: Peter Raymond

Politics/Government
Law
Media Studies
Economics

Senior high

This film provides a candid, behind-the-scenes look at the process of government decision-making during Bill Davis's tenure as premier of Ontario. As we watch Davis, his aides and Cabinet struggle to make decisions, their priorities and policies are revealed. Above all, we see how politicians attempt to find solutions that will not alienate their constituents.

Since the content — people, place and time — may be unfamiliar to students, some groundwork is necessary if this slow-moving but effective documentary is to be used well. Some leading questions for students to think about as they watch the film include the following: Do the bureaucrats and politicians in the film understand the minds of the voters? What are budgets and who are they for? Who gives the premier his information? How do economic decisions differ from political decisions? How is the style of your particular provincial government different from that of the Conservatives in Ontario? As well, **The Art of the Possible** can be used as a framework for analysing the methodology used by any government as it wrestles with current problems.

The Canadian Federation

106C 0180 503 30:09 1980
D: Joan Henson

Canadian History
Politics
Law

Senior high

34

Made for international distribution, this succinct overview of the politics, government and people of Canada also presents the viewer with an historical perspective of the evolution of the Canadian federalist system. A useful resource when teaching a unit on government, the film can make clear the diverse interests that the various regions of Canada have. Since many ideas and concepts are presented in a short period of time, **The Canadian Federation** would best be used after a detailed study of the federalist system of government. Under the theme of the necessity of compromise, the concepts of tolerance, adaptability, alienation, and political expediency could be promoted or analysed. After screening the film, students could also launch into an in-depth study of the priorities — economic, social or political — of a particular province.

The Champions, Part I: Unlikely Warriors

106C 0178 120 and 121, or video 113C 0186 088
57:10 1978
D: Donald Brittain

Politics/Government
Quebec politics/Separatism

Senior high

The first installment of this award-winning documentary focusses on the factors that shaped the philosophies of two political antagonists, René Lévesque and Pierre Elliott Trudeau, with special emphasis on family relationships, their university years, and the state of affairs in Quebec. The main issues to be grappled with in *La Belle Province* form the backdrop for analysing each man's political career up to 1967.

This film would be used most effectively when teaching a specific unit on the history of separatism in Quebec, since students must be familiar with the important issues confronting the Québécois in the 1950s and 1960s to avoid getting bogged down in details. In addition to explaining why Trudeau and Lévesque became adversaries, **The Champions** could be used as a springboard to do further research into the Duplessis era, to examine the Quiet Revolution, investigate the origins of the FLQ and RIN, and explain why Trudeau joined the Liberal Party.

It is possible to screen this documentary in two half-hour parts. Because of its complexity, **The Champions** is likely to be most effective with more advanced senior students.

The Champions, Part II: Trappings of Power

106C 0178 122 and 123, or video 113C 0186 089
55:35 1978
D: Donald Brittain

Politics/Government
Quebec politics/Separatism

Senior high

The second part of **The Champions** covers the years 1967-1977. As with **Unlikely Warriors**, it too consists of rare photos, newsreel footage, and interviews with close political colleagues. The film chronicles Lévesque's rise to power from leader of the fledgling Parti Québécois to premier of Quebec, juxtaposing his career with Trudeau's turbulent years as prime minister. The confrontation between the two men is analysed in terms of the pivotal events that shaped Québec during the 1960s and 1970s.

Like the first installment of this documentary, **Trappings of Power** requires a lot of groundwork in order to be effective in the classroom. Besides using the film as a springboard for an in-depth study of the most significant people and events in Quebec society during the 1960s and 1970s, a viewing could lead to further research into Trudeaumania, the FLQ, the October Crisis (see also **Action: The October Crisis of 1970**), the history of the PQ and Bill 101.

**The Champions,
Part III:
The Final Battle**

106C 0186 068 or video 113C 0186 068 87:02
1986

D: Donald Brittain

Politics/Government
Quebec politics/Separatism

Senior high

This concluding film focusses on Lévesque and Trudeau's strategies for the referendum, as well as Trudeau's preoccupation with the repatriation of the Constitution, and the attendant federal-provincial wrangling. **The Final Battle** documents the twilight years of both politicians as they try to hang on to power and realize their political objectives.

35

This film is a difficult one for most high-school students since it uses interviews extensively and delves deeply into the intricacies of the referendum and Constitutional issues. If a teacher has intimate knowledge of these topics and does the necessary preparatory work, the interviews with key figures such as Claude Charron, Roy Romanow and Claude Morin could help students gain insight into the tactics employed by politicians to achieve their goals. As with parts I and II, **The Final Battle** can be screened in segments.



“E”

106C 0081 020 6:32 1981
D: Bretislav Pojar, Francine Desbiens

Politics
World History
Sociology
Law

Junior and senior high

Elections Canada at Work

106C 0184 047 18:36 1984

Politics/Government
Junior and senior high

Flora: Scenes from a Leadership Convention

106C 0177 117 58:33 1977
D: Peter Raymont

Politics/Government
Media Studies
Women's Studies

Senior high

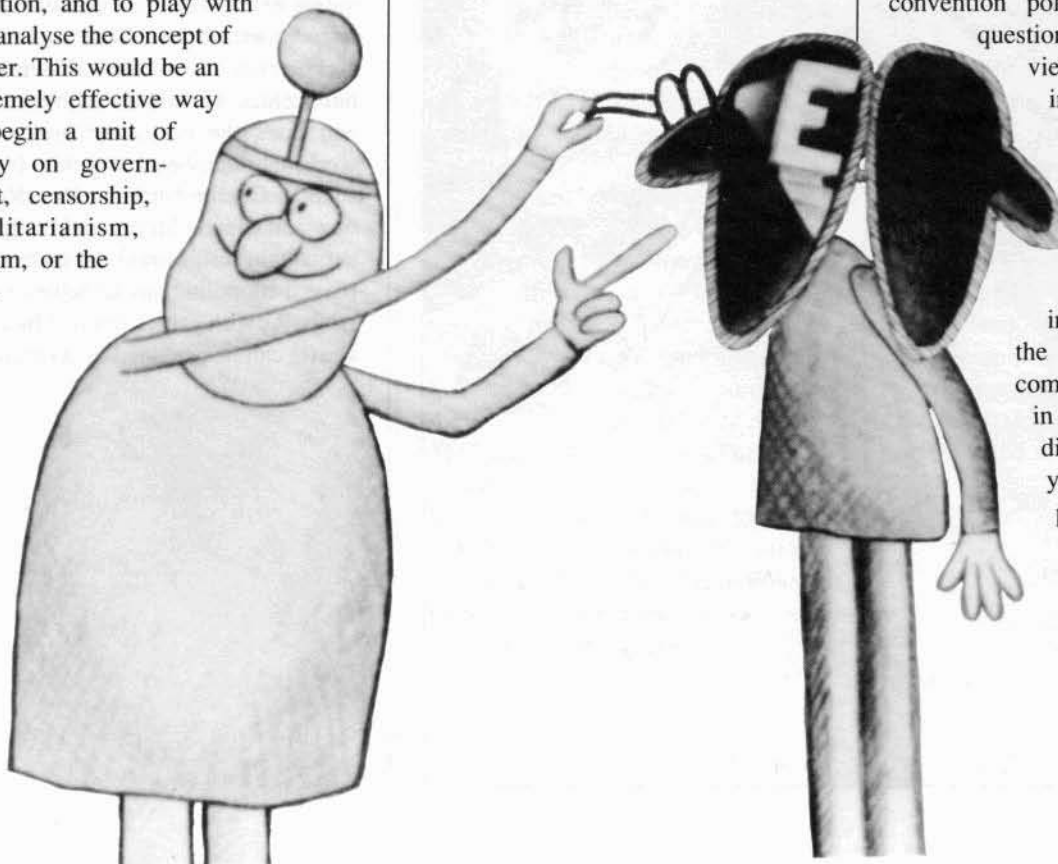
36

This award-winning animated film makes a strong political statement about the abuse of power — in a way that is both provocative and humorous. Animated characters enact a drama in which a dictator imposes his delusions on his unfortunate subjects. Although “E” has no dialogue, its message is ringingly clear: Is repression by an outside force — king, teacher — ever justifiable? The screening of this wonderfully rich film will immediately cause students to respond to such a question, and to play with and analyse the concept of power. This would be an extremely effective way to begin a unit of study on government, censorship, totalitarianism, facism, or the like.

This film takes a behind-the-scenes look at the planning done by the Elections Canada Office to ensure smooth and fair federal elections. Particularly useful in a unit on how government functions, the documentary explains and demystifies electoral procedure, clarifying such terms as returning officer, advance polls, electoral boundaries, ballots, recounts, election expenses, and polling divisions.

Flora MacDonald’s campaign for the leadership of the Progressive Conservative Party was the first instance of a woman actively staking a claim to that position. This documentary, a behind-the-scenes look at the last four days of the convention, reveals the backroom politics, strategies, personalities, and excitement of a leadership race.

In order to appreciate the film, students must have a good grounding in the Canadian political system, especially convention politics. Some leading questions to ponder while viewing the film could include the following: Who are Flora’s main organizers and what are their backgrounds? How does the filmmaker create tension in the film? What are the roles of telephones, computers and television in the convention? Why did Flora lose? What are your feelings about politics after viewing this film? What are the disadvantages of being a female candidate?



The Hecklers

106C 0175 181 58:50 1975

D: Ian McLaren

Canadian History

Politics

Media Studies

Current Events

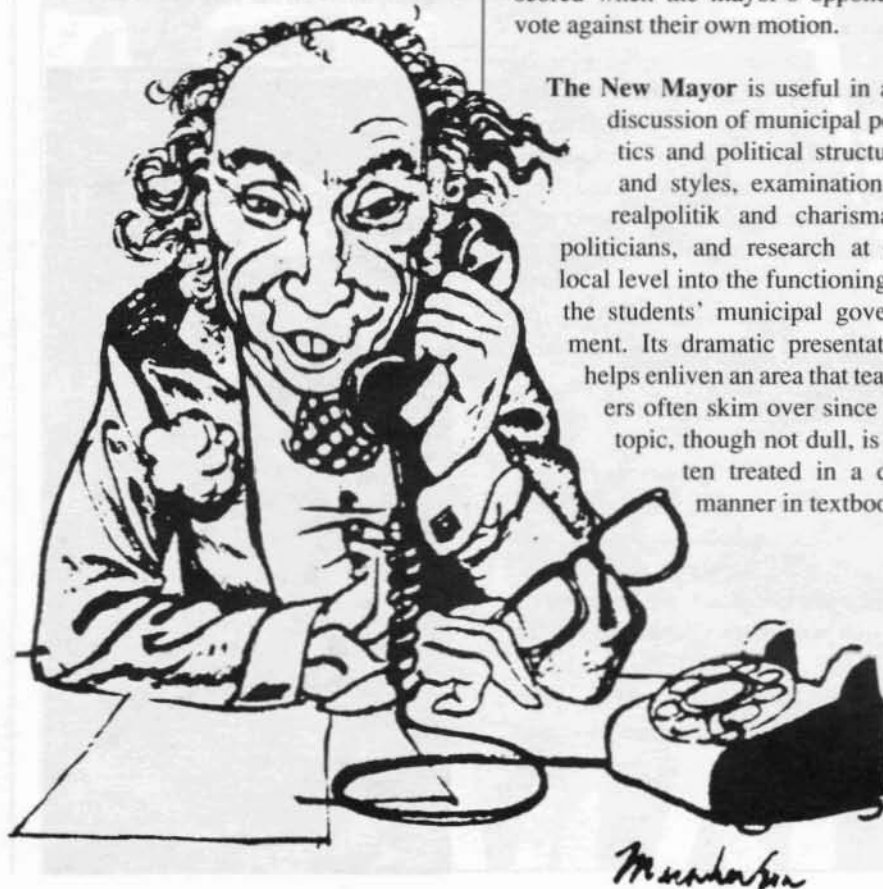
Senior high

Canadian history as seen through the eyes and art of some of the country's most accomplished political cartoonists, both past and present, forms the subject matter of this lively and entertaining film. "Classic" cartoons, which range from one of General Wolfe before the Battle of the Plains of Abraham to swipes at Pierre Trudeau, deal with topics as varied as the flag debate, the FLQ, anti-Semitism, and Canadian-American relations. Interviews with some leading cartoonists (Duncan Macpherson, Bob Bierman, and Aislin), as well as reactions from several of the political figures lampooned are also featured.

The Hecklers raises interesting questions about the role of the media in politics, the role of the political cartoonist, and the perennial issue of freedom versus control. Students can collect cartoons from several newspapers to discover how different the treatment can be of the same subject or person. They can also be grouped according to historical eras and asked to come up with a cartoon about a relevant issue or person of the time.

It is helpful to have a good general knowledge of Canadian history so as to situate the cartoons within a context. There is strong material about the blatant bigotry of some nineteenth-century cartooning, and contemporary

heckler Bob Bierman can be quite salty and irreverent in both language and gesture. The cartoons in the film are often more scintillating than the politicians' reactions to them. (For information about Ukrainian cartoonist Jacob Maydanyk, see **Laughter in My Soul**.)



The New Mayor

106C 0180 034 38:17 1980

D: Derek Mazur, Ian Elkin, Bob Lower

Politics/Government

Law

Civics

Junior and senior high

This lively and engrossing look at municipal politics examines the problems of a mayor, elected by the people, who must confront an opposing council also elected by the people. The behind-the-scenes lobbying after the election makes a neat contrast with **The Right Candidate for Rosedale**, which focusses on backroom lobbying before the election. Political realism is underscored when the mayor's opponents vote against their own motion.

The New Mayor is useful in any discussion of municipal politics and political structures and styles, examination of realpolitik and charismatic politicians, and research at the local level into the functioning of the students' municipal government. Its dramatic presentation helps enliven an area that teachers often skim over since the topic, though not dull, is often treated in a dull manner in textbooks.

On Guard For Thee, Part I: The Most Dangerous Spy

106C 0181 067 56:41 1981
D: Donald Brittain

Canadian History, 20th century
World History, 20th century
Values/Ethics
Law

Junior and senior high

38 The pre-James Bond innocence of postwar Ottawa is shattered when Igor Gouzenko, a Soviet cipher clerk, defects. Mackenzie King suddenly has to grapple with the political, moral and legal implications of traitorous MPs, atomic spies, the Cold War, and the health of his dog, Pat. Canadian events of the time are situated in the context of British and American reactions and strategies. Issues, people and events are clearly knitted together.

On Guard For Thee: The Most Dangerous Spy can be used in a variety of courses. The actions of Mackenzie King in postwar times, the Cold War, international relations and the bomb, the rights of traitors, MPs, and the state, and questions of morality are obvious topics of discussion after viewing the film. Spirited debates in the classroom can be sparked by considering the morality of spying, legality and illegality in the face of ideological differences, and human rights in the shadow of the bomb. Research into the balance of terror, Communism and its appeal, and British decadence as well as role-playing in a UN debate are just a few of the rich possibilities suggested by this documentary. For students who know little about the history of the Cold War, some background information would be useful.

Propaganda Message

106C 0374 143 13:18 1974
D: Barrie Howells

Canadian History
Politics/Government
Sociology
Multiculturalism

Junior and senior high

The two other films in this trilogy are **On Guard for Thee, Part II: A Blanket of Ice** (106C 0181 068), which deals with Canadian security operations from the Cold War up until the FLQ crisis of 1970; and **On Guard for Thee, Part III: Shadows of a Horseman** (106C 0181 069), which examines the situation from the early 1970s to the early 1980s, with particular emphasis on the role of the RCMP.



This hilarious animated film casts a mischievous eye at the heterogenous mixture that comprises Canada and shows how federalism attempts to make it all hang together. All of our sacred cows and most dearly held prejudices are trotted out, only to be demolished by their manifest absurdity.

Leavened by a healthy dose of humor, **Propaganda Message** could be used to categorize the problems — political, social and economic — facing Canadian society, to study the effectiveness of the federalist system, and to analyse some of the issues presented, including American cultural influences, racism, stereotyping, pollution, unemployment, and immigration. Since **Propaganda Message** was made in the mid-70s, it is interesting to speculate whether a film made in the mid-80s would focus on the same issues.

Reflections on a Leadership Convention

106C 0178 016 21:03 1978

D: Peter Raymont

Politics/Government

Senior high

This follow-up film to **Flora: Scenes from a Leadership Convention** looks at the forces at play during a leadership convention. The interview format is used extensively to reveal the unique process of choosing a party leader. The viewer is left with the impression that beneath the noise and chaos is a carefully planned process driven by individuals and groups who are seeking power.

Reflections would be most effectively used while teaching a unit on the political process in Canada. Since much of the film is devoted to interviewing politicians, delegates and political scientists, students must pay close attention to the oral part of the documentary. After a screening, they may want to discuss questions such as the following: How does money affect the democratic process? What is the media's role in a leadership convention? Are they middle-class affairs, as political scientist John Meisel maintains? In what way is a leadership convention a testing ground for would-be leaders?



The Right Candidate for Rosedale

106C 0179 104 32:52 1979
D: Bonnie Sherr Klein, Anne Henderson

Politics
Economics
Values/Ethics
Women's Studies

Junior and senior high

40 Anne Cools, black community activist, competes with the Establishment candidate, John Evans, for the Liberal Party nomination in Toronto's Rosedale riding. This behind-the-scenes look at Canadian political realities shows that the backroom moves involved in a horse race within a party are as exciting — and as dirty — as those involved in an election between parties. This study of what goes on before an election fits in beautifully with *The New Mayor*, which examines political moves after an election.

In this particular race, the candidates embody many issues, including male versus female, black versus white, rich versus poor, the elite versus the masses,

the individual versus the party machine, a candidate from below versus a candidate from above, and an outsider versus the Establishment. The film focusses on an aspect of the political process that is rarely studied, namely, who gets on the ballot and how they get there. As such, it can be used in a variety of ways: as a study of power, an examination of the belief that we all have an equal chance in society, or an inquiry into how students' local MPs got nominated. There is quite a bit of material for debates and essays about the Canadian political system — "Power lies with whites, men, the Establishment" or "It takes too much money to become an MP," for example.



The Road to Patriation

106C 0184 013 56:06 1984
D: Robert Duncan

Canadian History, 20th century
Politics/Government

Senior high

The long struggle to bring the Constitution home, with special emphasis on the latter-day politicking and lobbying that finally led to patriation in 1982, is the focus of the film. Key players in the documentary include Trudeau, former minister of justice Jean Chrétien, and assorted journalists, diplomats, lawyers, and politicians.

The film could be used as an introduction to constitutional issues or as a postscript to the BNA Act, as an element in the French-English conflict, and as an example of recent issues in Canadian history. *The Road to Patriation* was edited so that it could be used in two parts. The first half-hour deals with the historical background of the constitutional debate, while the second half-hour focusses on the striking of the actual deal. There are some over-simplifications that should be watched for, and the film does have a tendency to tell us that things happened behind the scenes without saying what happened. (Jean Chrétien's book, *Straight from the Heart*, has some interesting information that throws light on the secret machinations involved.) Finally, time has shown that the film's uncritical assumption that a Charter of Rights is a good thing is not necessarily true. Despite its flaws, *The Road to Patriation* is included here because it is one of the few films available on the subject.

The Unbroken Line

106C 0179 670 29:24 1979
D: Diane Beaudry

Canadian History Politics

Junior and senior high

This is an historical survey of the office of the Canadian Governor General from its beginnings through to the investiture of Edward Schreyer. Using a mixture of archival photos and live-action footage, the film takes a look at a number of governors general and their families, including an "interview" with Lord Dufferin and considerable material on Léger, Massey, Vanier and Michener.

The Unbroken Line is useful in Canadian History when dealing with such issues as responsible government, the BNA Act, Lord Dufferin, Western separatism, or the King-Byng affair. The key question is how the Governor General's role has changed and why. In a unit on politics, the film can be used to stimulate discussion on the value of this office to the present system of government. How does it contrast with the American system? Who performs these functions in the United States?

Through sketches, photos and early footage, the film provides an interesting perspective on fashion, family and leisure activities in the early period, especially when used in conjunction with films such as **Turn of the Century**, **Fixed in Time**, and **Mirror, Mirror**. Although some younger students may find certain parts of the film

a bit slow-moving and the historical evolution not always easy to follow, they will be able to appreciate the wide-range of present-day functions that characterize the office.

SEE ALSO:

The Atlantic Alliance (Peace Education)
Bitter Medicine, Part 1: The Birth of Medicare (Contemporary Issues)
Bitter Medicine, Part 2: Medicare in Crisis (Contemporary Issues)
Democracy on Trial: The Morgentaler Affair (Contemporary Issues)
Grierson (Biographical Portraits)
Harder than It Looks (Peace Education)
His Worship, Mr. Montréal (Biographical Portraits)
If You Love This Planet (Peace Education)
Incident at Restigouche (Native People, Past and Present)
The Lady from Grey County (Biographical Portraits)
A Love Affair with Politics: A Portrait of Marion Dewar (Biographical Portraits)
Megadream (The Economy)
Our Land, Our Truth (Native People, Past and Present)
Prairie Women (The Depression Years)
Reckoning: Canada's Political Economy series (The Economy)
Speaking Our Peace (Peace Education)
Tommy Douglas: Keeper of the Flame (Biographical Portraits)
War series (Peace Education)
With Our Own Two Hands (Contemporary Issues)



As Friend and Foe

106C 0180 145 24:40 1980
D: Laszlo Barna, Laura Alper

Labor Studies
Canadian History, 20th century

Senior high

As Friend and Foe examines the interactions of the Canadian government and the Canadian labor movement, focussing particularly on the policies of William Lyon Mackenzie King and Pierre Trudeau. Relying heavily on stock footage and stills, the film describes the early history of labor in Canada, the growth of unionism, and the emergence of a new era of collective bargaining relations during the 1970s. Since the film raises the question of the proper role of government vis-à-vis workers, students can be asked to weigh the relative power of labor, management and government in current practice.

It is worth noting that this documentary is biting in its critique of both Mackenzie King and Trudeau. Teachers might want to balance the film with material showing these leaders in a more positive light.

**Canada's Sweetheart:
The Saga of Hal C. Banks**

106C 0185 630 114:50 1985
D: Donald Brittain

Labor Studies
Canadian History, 20th century
American History, 20th century

Senior high

This award-winning docudrama zeroes in on the infamous career of Harold Chamberlain Banks, a convicted felon and notorious union strong-arm. Recruited in 1949 to break up the communist-controlled unions that were blocking the country's shipping industry, Banks was given the mandate to replace them with a Canadian chapter of the Seafarers' International Union (SIU). In gripping re-creations based on eyewitness accounts and courtroom testimony, thirteen turbulent years of violence and corruption are recalled. During that time Banks destroyed the careers of thousands of seamen. It was not until 1962 that a small group of seamen was brave enough to defy Banks and his organization. As a result of their opposition, the government-appointed Norris Commission hearings were held, a landmark in Canadian labor history.

This effective dramatization of the history of Hal C. Banks and the SIU can be used in a detailed unit on trade-union history to discuss government collusion with the anti-communist unions. It is worth mentioning that many students tend to equate unions with illegal activity, so it is important for teachers to make the distinction between those unions that use questionable tactics and those functioning in a legitimate and democratic manner. Owing to the film's length — almost two hours — it will probably have to be screened in a special showing or over a few class periods.



An Equal Opportunity

106C 0182 081 12:40 1982
D: Caroline Leaf

**Women's Studies
Guidance**

Junior and senior high

44

This open-ended drama, designed to trigger discussion, focusses on several women in a dead-end hospital job who have been denied opportunities for re-training even though they possess all the requisite qualifications. Besides considering issues related to affirmative action, such as equal employment opportunities and the role of unions in securing such opportunities, the film also stresses the way in which women support one another, both emotionally and in practical matters.



Final Offer

106C 0185 117 78:36 1985
D: Sturla Gunnarsson

Labor Studies
Economic
Politics

Senior high

Final Offer began life as a film about the art of negotiation but turned out to be a document of labor history in the making. Put together with the rapid pacing and dramatic tautness of a political thriller, **Final Offer** concentrates both on labor leader Bob White's attempts to negotiate a new contract with General Motors and the internal struggles within his own American-based union, the United Auto Workers. Ultimately, White was able to wring certain crucial concessions from GM, but not before relations between the American and Canadian sections of the UAW had been irreparably damaged. As a result of that incident, an historic precedent was set: the autonomy of the Canadian section of an American union to negotiate its own contracts had been recognized.

Final Offer is divided into two sections of approximately equal length, but the film's strong narrative line demands that it be viewed in its entirety the first time around. Although most of the action takes place in the meeting rooms and dimly lit corridors of Toronto's Royal York Hotel, scenes from the shop floor are intercut every so often to put a human face on what might otherwise seem a rather theoretical, though exciting, exercise in gamesmanship. Teachers and students should be forewarned that profanity is used throughout the film.

Moses Coady

106C 0176 020 57:30 1976
D: Kent Martin

Canadian History, 20th century
Economics
Labor Studies

Senior high

Moses Coady is a largely unsung Canadian hero, a priest from the Maritimes who was both a progressive social thinker and a social activist. Through his involvement in adult education and the co-operative movement, he helped free many Maritimers from the semi-feudal conditions in which they lived. Today, his ideas and methods of social reform are disseminated at the Coady International Institute in Antigonish, Nova Scotia.

This documentary can be used to break down stereotypes about both the Church and the maritime region of Canada. In addition, Coady's work poses alternatives to traditional ideas about forms of economic organization as well as suggesting the potential power of adult education to influence the political process. Although the film's length may deter some teachers from using it, the historical information it contains is valuable and too-little known.

No Life For a Woman

106C 0179 198 26:28 1979
D: Bonnie Kreps

Sociology
Women's Studies
Labor Studies
Regional Studies

Junior and senior high

The unenviable plight of women in single-industry towns is the subject of this documentary. Structured around jobs rather than people, such communities are sadly lacking in the activities and services important to those who do not spend the bulk of their waking hours "on the job." **No Life for a Woman** would be especially appropriate when considering how a northern town could and should be designed to meet the needs of women, children and the elderly. For a more "upbeat" look at the work possibilities open to women in such settings, see **Too Dirty for a Woman**.

Shutdown

106C 0180 063 26:57 1980
D: Laura Sky

Canadian History, 20th century
Economics
Labor Studies

Junior and senior high

A Time to Rise

106C 0181 076 39:45 1981
D: Anand Patwardhan, Jim Munro

Canadian History, 20th century
Multiculturalism/Racism
Politics
Labor Studies

Senior high

Too Dirty For a Woman

106C 0183 072 16:52 1983
D: Diane Beaudry

Labor Studies
Women's Studies
Guidance

Junior and senior high

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When an American-owned branch plant shuts its doors, the consequences are felt at a very human level. Workers, victimized by the movement of international capital, talk frankly about the emotions — fear, anger, regret, and resentment — that such an experience roused in them, as well as discussing their awareness of the lack of government action to protect branch-plant jobs. Because of its strong emotional content, the film lends itself to a role-play or drama as well as an intellectual discussion of the issues raised.

This moving and well-crafted film documents British Columbian farmworkers' struggle to unionize. The majority of these workers are East Indian and Chinese; many of them are women. As a group, they constitute a pool of cheap, accessible and easily exploited labor. **A Time to Rise** depicts the conditions in B.C. that provoked the formation of the Canadian Farmworkers Union as well as the opposition — sometimes violent, sometimes racist — from growers and labor contractors. The point of the film is clear — workers must organize in order to end exploitation.

A Time to Rise could be a springboard for a drama in which students take on the roles of the laborers, the growers and the union organizers, and try to justify their actions. In addition to sparking debate about whether farm workers should be protected by union legislation, the film also deals with racism and the plight of immigrant workers in Canada.

This matter-of-fact examination of women doing non-traditional jobs is set in Labrador City, a remote single-industry town in northern Labrador. There, since the Iron Ore Company of Canada changed its hiring policy in the late 1970s, women have been working alongside men in a variety of occupations — as truck drivers, engineers, laborers, machinists, geologists, and mechanics. The film focusses on five women — some married, some single, some professional, others blue collar — drawn to these jobs by decent wages, the chance to learn new skills, and the desire for increased independence and status.

This documentary will be useful in encouraging girls and young women to broaden their options when planning careers or looking for work. In its depiction of how companies can use local human resources to the fullest, it makes a interesting complement to **No Life for a Woman**.

The Treadmill

106C 0184 032 43:02 1984
D: Dagmar Gueissaz Teufel

Sociology
Economics
Women's Studies
Labor Studies

Senior high

The Treadmill deals with the plight of female piece workers in Quebec who, unprotected by any form of legislation or union backing, toil in the isolation of their homes, doing monotonous jobs, usually for less than minimum wage. Numbering approximately one hundred thousand, they constitute an invisible labor force that must produce while also performing childcare and domestic chores. One group of women was able to challenge the system and improve working conditions by forming a co-operative-style workshop. They now receive benefits, are paid by the hour rather than the piece, and can structure their work around family responsibilities.

This documentary can be used not only to spark a discussion about the continuation of this form of production in our age, but also to reinforce the concept that childrearing and domestic labor, though unpaid and undervalued, are also work. (Discussion questions for this film can be found on p. 113.)

12,000 Men

106C 0178 569 34:27 1978
D: Martin Duckworth

Canadian History, 20th century
Labor History
Maritime Studies

Senior high

The struggles of the union movement in Cape Breton, N.S., from 1890 to the present have been unremitting and, at times, very bitter. This moving and informative documentary not only deals with the history of the Maritime coal and steel industries, but also emphasizes the drive of the people to organize to better their working conditions and salaries. Archival footage is intercut with oral testimony of the now-elderly participants in the strikes, lock-outs, picketings and even pitched battles necessary to bring the union into being. Since the film is very sympathetic to the miners' plight, some teachers may want to provide the company perspective as well. **12,000 Men** could also be screened in conjunction with oral history projects done by students in order to give them some sense of how effective personal testimony can be.

**Unemployment:
Voices from the Line**

106C 0180 040 53:10 1980
D: Pierre Lasry

Labor Studies
Sociology
Economics

Senior high

This documentary looks at the effects of unemployment on the lives of individuals and their families. As the film makes clear, and contrary to popular "wisdom," most unemployed are not lazy. They want desperately to work but find themselves in difficult financial situations that unemployment insurance in no way covers. The pain of these people — immigrant workers, untried youth and out-of-work executives — is palpable. It is evident that the real cost of this national tragedy cannot be considered solely in economic terms.

Unemployment: Voices from the Line, though long, would be a good support piece to debate the efficacy of unemployment insurance. Teachers should note, however, that the statistics are somewhat dated and will have to be supplemented by current figures.

A Union Free Seminar

106C 0184 084 12:33 1984
D: Laura Alper, Laszlo Barna

Labor Studies
Economics
Sociology

Senior high

- 48 This short film documents the principles of Charles Hughes, guru of the union-free movement in North America. In a concise manner, it summarizes the way in which Hughes teaches managers to union-proof the workplace. The documentary can be used not only to detail the benefits that companies see in keeping out unions, but also to contrast with films like **A Time To Rise**, which make clear why organization is so important to workers. For more extensive information on this subject, see **Who Wants Unions**. (An eight-point synopsis of Charles Hughes's strategy can be found on p. 114.)

The Wages of Work

106C 0178 417 27:43 1978
D: David Wilson

Sociology
Economics

Senior high

The struggle to make ends meet is the focus of this film about the working poor — people who put in more than forty hours a week and still barely survive. Three working-class families on limited incomes discuss their strategies for coping with the high cost of living, including food and housing co-ops, clothing exchanges, overtime, and extra jobs. The portraits of the families are sensitively drawn and students will be able to relate to them. Like **Unemployment: Voices from the Line**, this film quickly dispels the myth that poor people are shiftless and uninterested in working. Since the statistics quoted in the film are now a decade old, teachers will have to update the figures to make the families' predicaments more relevant to students today.



Who Wants Unions

106C 0182 017 26:00 1982
D: Laura Alper, Laszlo Barna

Labor Studies
Sociology
Economics

Senior high

The union-free model promoted by Charles Hughes, an American management consultant, is juxtaposed with the views of those who feel that unions are the best organizations for protecting the interests of workers. This examination of the sophisticated strategies being developed in Canada and the United States to pre-empt union organization gives students the opportunity to consider both management and workers' perspectives on this issue.

Who Will I Sentence Now?

106C 0178 043 28:50 1978
D: Boyce Richardson, David Newman

Sociology
Technical Education
Labor Studies

Senior high

This powerful and poignant film documents life in communities such as Sudbury, Thetford Mines and Elliot Lake, where workers have suffered from exposure to toxic chemicals and an unregulated industrial process. Comments from medical professionals are interspersed with conversations with afflicted workers and their families. Who is responsible for occupational health and safety? Can industries be regulated for the health of both workers and the public at large? Should they be?

When screening this thought-provoking film, teachers should be aware that there are scenes of dying workers that may be difficult for students to watch.

Why Unions?

106C 0184 083 10:32 1984
D: Laura Alper, Laszlo Barna

Economics
Sociology
Labor Studies

Senior high

Using bank employees in British Columbia and employees of the Michelin Tire Company in Nova Scotia as case studies, this film argues that blue- and white-collar workers can benefit from unionization. It also shows how even the threat of union formation will force employers to improve working conditions. A condensed version of the information available in **Who Wants Unions**, this film also includes comments on unionization by the United Auto Workers' president, Bob White. For a look at this process in action with Bob White at the helm, see **Final Offer**.

The Working Class on Film

106C 0175 052 14:08 1975
D: Susan Schouten

Sociology
Labor Studies
Media Studies

Senior high

Using excerpts from British documentaries and National Film Board films, this production illustrates the origins of the documentary as envisioned by filmmaker, adult educator and social activist John Grierson, and traces the development of this genre over the past fifty years. The film is a very effective way of sparking discussion on just whose history and accomplishments have been routinely recorded and how this differs from the material commonly available in the media, either print or audiovisual. For further information on this seminal figure in the development of the documentary form, see **Grierson**.

SEE ALSO:

Shift Change (The Economy)
Tommy Douglas: Keeper of the Flame (Biographical Portraits)



The Ballad of Crowfoot

106B 0168 147 10:18 1968
D: Willie Dunn

Native Studies
Cross-cultural Comparisons

Junior and senior high

An impressionistic, haunting, often bitter account of the opening of the Canadian West, presented through still photography and the words and music of Micmac Willie Dunn. The film's theme song repeatedly asks "Why the sadness, why the sorrow?" and surveys the state's treatment of Indians during the nineteenth century, including the Métis resistance at Batoche, to provide an answer. **The Ballad of Crowfoot** concludes with a quick montage of news clippings showing the still inadequate treatment of native peoples as of 1967.

The film is effective in a Canadian history class when dealing with the penetration of the West by Canadian state and mercantile interests during the nineteenth century, but can also be used in a Cross-cultural Comparisons course to examine the consequences of cultural contact. Its brevity, clarity, quality and perspective make it an ideal choice for students conducting an inquiry into the history and/or conditions of native people today, as well as those interested in the history of the nineteenth century and the 1885 Resistance. As the news clippings used at the end of the film are now dated, students might be encouraged to begin their own clipping file to document the current struggles of Canada's Indian and Métis people.

Cold Journey

106C 0172 051 75:29 1972
D: Martin Defalco

Native Studies
Sociology
Cross-cultural Comparisons

Senior high

Cold Journey is a fictional account of the identity crisis faced by Buckley, a Cree adolescent caught between two worlds — home in a northern Cree community and a residential school. The emotional and psychological trauma lead to his lonely death by a railroad track. At each stage, Buckley's personal experience is set in the social context faced by Canadian native people, such as their past exploitation by fur traders and the mercury pollution of their fishing lakes.

Cold Journey's vivid portrayal of the clash between psychological needs and the social environment, and the dynamics and consequences of cultural conflict, can be used to distinct advantage in sociology courses and any investigation of cross-cultural interactions. Its emotional appeal may also be used to address the issue of young people's alienation in general. Besides considering whether minority children should be taught by people from their own ethnic background, students can also reflect on their own school experience and whether such schooling has prepared them to live and work in their own communities. Some senior students might be interested in producing a report,

drawing on secondary sources, of the transitional phases in Indian Affairs policy during the twentieth century. **Cold Journey** can be used with **Richard Cardinal: Cry from a Diary of a Métis Child**, a recent film that also deals with the alienation of native children from their own communities, and **Mother of Many Children**, which includes a brief history of the schooling of native girls. It is worth noting that, in most cases, the film will take up more than one class period.



Cree Hunters of Mistassini

106C 0174 001 57:53 1974
D: Boyce Richardson, Tony Ianzelo

Native Studies
Sociology
Anthropology
Cross-cultural Comparisons

Junior and senior high

Daughters of the Country series

This four-part dramatic series examines Métis history by focussing on the experiences of the women, for they were the ones who married the white man, bore his children, and became guardians of the culture that developed from this intermingling. In each of the films, the women have had to adapt to the lives men made, though their traditions, values and individual desires might have dictated otherwise. Ultimately, however, these native women, living in an alien and dismissive social environment, reject the white world and return to their ancestral home and their original traditions. Although the films portray the historical and sociological complexities of the time, they also end hopefully, either because of the strength and tenacity of the women or because of the hope for the future embodied in their children.

The absorbing story lines and technical polish of these films make them very appealing to young people. For the teacher, they can be an extremely effective way of rousing interest and generating discussion of issues related not only to the Métis but to larger social questions as well.

Ikwe

106C 0186 045 57:00 1986
D: Norma Bailey
Native Studies
Sociology
Canadian History, 18th century
Senior high

Set in the late 1700s, at the time of the first encounter between native peoples and whites, this period piece dramatizes the life of Ikwe (Ojibwa for *woman*) after she is "married" to a European to consolidate a trading relationship. Ikwe struggles to follow the values of the white man while still remaining true to her own heritage, but returns to her people after discovering that her husband has sent their oldest son east to be educated, without ever telling her of his intention. Unknowingly, she and her children are carrying smallpox. The disease wipes out the tribe, but not before Ikwe sends her small, still healthy daughter off alone into the wilderness.

Units on first contact between the indigenous peoples and the newcomers, the roles of men and women in various cultures, native religions, survival skills, and the opening up of trading areas could all be introduced or consolidated by this film. For further information on the disastrous effects of white-native contact, see **The Last Days of Okak**.

52

This classic documentary is a beautiful presentation of Cree beliefs and of the ecological principles that are the basis of the people's lives. Three hunting families agreed to let a film crew record the building of their winter camp, their hunting practices, their relationship to the land, and the rhythms and rituals of Cree family life.

The film is very useful for studying traditions and customs, for a unit on the relationship between culture and the physical environment, and for understanding how Canadian lifestyles are influenced by the physical environment. It belongs in any anthropological study of Canada's indigenous peoples, and raises questions about how the people of Mistassini have utilized the technology of the dominant culture, how the children's education differs from mainstream schooling, how the women's skills are crucial to the survival of the camp, and how hydroelectric development has affected an ecologically balanced way of life. A short version, called **School in the Bush** (106C 0186 008; 15:02), is also available.



Mistress Madeleine

53

106C 0186 046 57:01 1986
 D: Aaron Kimjohnston

Native Studies
Canadian History, 19th century
Sociology

Senior high

Educated by nuns, living an idyllic life as the wife of a Hudson's Bay factor, Madeleine, though Métis by birth, has little awareness of the problems of her people in the Red River settlement of the 1860s. It is only after her husband's return from England with a "legal" white wife that Madeleine's politicization begins. Back with her family, she affirms her commitment to her people and it is clear, by the film's end, that she will be among those destined to fight alongside Riel.

The grievances of the Red River Métis, the power of the Hudson's Bay Company, the free-trade issue with the Americans, and the roles and status of men and women are all natural topics for discussion after a screening of this film.



54 Places Not Our Own

106C 0186 047 57:01 1986
D: Derek Mazur

Native Studies
Canadian History, 20th century
Sociology
Racism

Senior high

This film, set in the late 1920s, focusses on the road allowance people — Métis who, without land titles or reserves, were forced to live as squatters, usually on the fringes of land set out on either side of the road. The story revolves around Rose, a Métis woman who wants her children to have the opportunities she was always denied, and her thirteen-year-old daughter, Flora. The bigotry of the town where they settle proves stronger than their dreams of integrating into white society; eventually, Rose and her family must head north for the bush.

Besides presenting the situation of the road allowance people in particular, **Places Not Our Own** is also a case study of how racism becomes embedded in the institutions of a society, denying people access to opportunities enjoyed by the dominant group.

The Wake

106C 0186 048 57:01 1986
D: Norma Bailey

Native Studies
Sociology
Racism

Senior high

Contemporary Alberta is the setting for this story about the relationship between a feisty Métis woman, Joan, and her lover, an RCMP officer. Although she stoutly defends him to her family, Joan is taken aback and angered by his subtle prejudices. The crisis comes when Jim, implicated in the deaths of some Métis teenagers whose truck crashed through the ice on the river, refuses to accept any responsibility that may jeopardize his career. Like Ikwe, Madeleine and Flora before her, Joan turns her back on the white man and his society, preferring instead the solidarity of her own people.

Besides presenting a picture of some of the current problems confronting the Métis and suggesting the subtle and blatant ways in which racism operates, **The Wake** also concentrates on the society of women, the ways in which they support one another in moments of crisis and in everyday life. It is advisable to show the film after some preparation, since the drowning scene has a powerful impact on viewers. Profanity is used from time to time.

The Eskimo: Fight for life

106C 0170 096 51:06 1979

Native Studies
Sociology
Anthropology
Cross-cultural Comparisons

Junior and senior high

This ethnographic documentary studies the traditional forms of play, work and education of the Netsilik Inuit during their last migratory camp in the 1960s. Notable features of the film are its examination of the hunt, the sharing of the game, the nurturing of children, the education of children in a hunting community, and the role of laughter and play in a close-knit social environment.

By examining another of Canada's indigenous groups or a hunting culture from another continent, students could be asked to investigate any or all of these four facets: the limitations placed on the culture by the physical environment; the nature of labor; the role of the extended family in the education of youngsters; and finally, means of cultural cohesion. It is worth mentioning to students that the name *Eskimo*, which means "eater of raw flesh" is no longer the accepted term for the Inuit, and that the consumption of raw flesh was an adaptation that proved very useful for survival in the Arctic.

The film, which is quite long for viewing in one class period, is a useful complement to **Our Land, Our Truth** and **Cree Hunters of Mistassini**.

A Family of Labrador

106C 0178 005 50:25 1978
D: Kent Martin

Regional Studies

Senior high

Through the reminiscences of Elizabeth Goudie, first native-born historian of Labrador, we are made aware of the social, cultural and economic changes that have altered what was once a thoroughly self-sufficient way of life. The brief history of Labrador is set within the context of regional under-development. The impact of the Goose Bay Air Base is featured, including the social costs of closing down parts of the base when military technology made it superfluous. The lifestyles of Goudie's sons, as presented in the film, suggest some of the differences in the region: one is a politician living in the capital, the other a trapper in the bush. The trapping sequences are particularly useful because of the explicit connections made between the trapping economy and the Hudson's Bay Company. As a depiction of the region, the film is interesting for more mature audiences, while younger students may be engaged by the interviews with Elizabeth Goudie and the scenes in the bush.

A Family of Labrador can be particularly useful when examining the social costs and benefits of a one-industry community.

Incident at Restigouche

106C 0184 029 45:57 1984
D: Alanis Obomsawin

Native Studies

Cross-cultural Comparisons

Law

Sociology

Racism

Senior high

This documentary examines the abuse of police power as well as racist attitudes in the judicial system towards Canadian Indians by focussing on the arrest and trial of several Micmac Indians for salmon fishing in Restigouche, Quebec. As a result of the incident, the reserve was blockaded against further police intrusion. The film places the event in the context of Micmac history, shows their traditional use of and dependence on salmon fishing, and explains the importance of salmon in the Canadian staple economy. The irony of the Parti Québécois government's responsibility for suppressing the Micmac claim to sovereignty is not overlooked. Director Alanis Obomsawin contends that the police were guilty of excessive violence and includes considerable evidence to show that the courts did not give the arrested Micmacs a fair hearing.

Incident at Restigouche can be used in Cross-cultural Comparisons to examine how societies, in fulfilling their basic needs, may react in different ways to the environment, how economic structures may vary, and how cultural accommodation, repulsion or extermination may function. The conflict between majority and minority groups in Canada, the role of government in a democratic society, police power, the neutrality of the judicial system, racism, and sovereignty are all issues arising from the film.

For Social Studies teachers, **Incident at Restigouche**, with its case-study approach, can provide a useful supplement to the sometimes alienating neutrality of textbook language. Quite apart from the specific incident examined, the documentary can be used to initiate an inquiry into racism in Canadian society and officially sanctioned racism within the Canadian legal system. **Incident at Restigouche** might well be screened with **Home Feeling: Struggle for a Community** in order to examine the subject of police treatment of minority groups.

55



It's Hard to Get It Here

106C 0184 042 44:29 1984
D: Norma Bailey

Native Studies
Cross-cultural Comparisons
Sociology

Senior high

56 This documentary takes us inside the lives of three Indians surviving on welfare in Winnipeg. The city, first seen as a place of promise, becomes a place of frustration and resignation as unemployed natives struggle for survival and self-respect. The discarding of traditional forms of culture, the crowded housing, the effect of state paternalism through welfare, and the social effects of poverty are all touched upon.

As this film deals not only with natives but also with the struggles of the working poor, it opens up a number of possibilities for teaching social studies and inquiry skills. Besides helping students to understand why native people are lured to the city and why reserve life still holds attractions for them once they've left, the story of Bernice, Emma and Mousie may lead to discussions of how one is a product of one's environment and how low-wage workers regard employment. Students may want to begin a newspaper-clipping file on the living conditions of the urban poor, or investigate the situation of other minority or low-income groups.

The story of Bernice as a former foster child can be used in conjunction with **Richard Cardinal: Cry from a Diary of a Métis Child**. For further information about the working poor, see **The Wages of Work**.

The Last Days of Okak

106C 0185 112 23:48 1985
D: Anne Budgell, Nigel Markham

Native Studies
Regional Studies

Senior high

In 1918, the Inuit community at Okak in northern Labrador was decimated by a bout of Spanish influenza, carried there by Moravian mission ships. With archival photos, excerpts from missionaries' diaries and interviews with a few of the remaining survivors, the film builds up a grim picture of a disaster that effectively wiped out the values of an entire culture.

Although **The Last Days of Okak** is very specific to a particular region, it nonetheless presents an experience that was to beset native people over and over again as they came in contact with the white outsiders. For yet another example of this type of tragedy, see **Ikwe**.



The Last Mooseskin Boat

106C 0182 102 28:04 1982
 D: Raymond Yakeleya

Native Studies
 Canadian History

Junior high

Each spring for generations, Shotah Dene of the Northwest Territories for generations built mooseskin boats to carry their families and cargo downriver to trading posts. One member of the Dene comes back, with his family, to the mountains of his youth to construct the last boat of this type, a boat that is to be housed in a museum in Yellowknife. Set amid beautiful scenery, it is clear that this tribute to a vanishing craft is also an elegy for a way of life and the values it espoused.

This lovingly crafted documentary is especially appropriate for younger high-school students. Those at the senior level may find the narration somewhat elementary for their tastes.

The Living Stone

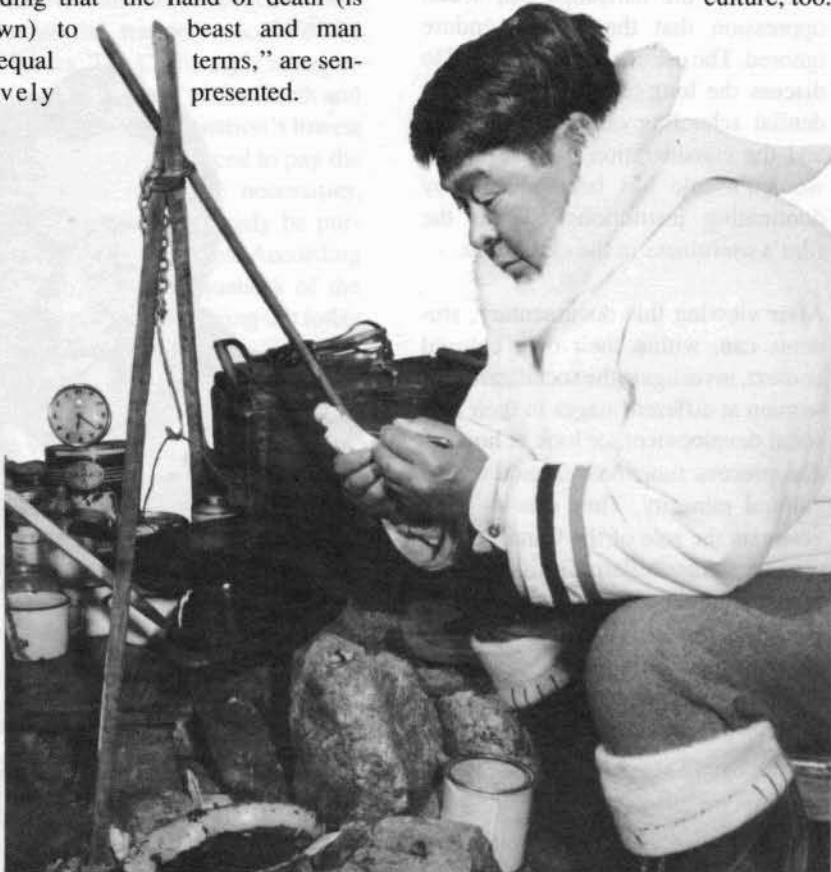
106C 0158 027 30:30 1958
 D: John Feeney

Native Studies
 Sociology

Junior and senior high

This award-winning film, by now a classic, describes the relationship between the Inuit artist and his art, and shows how he seeks to release from the rough stone the spirit of the image he sees imprisoned within. The film centres around an old legend about having to carve a sea spirit in order to bring food to a hungry camp. The Inuit rites of manhood as well as their understanding that "the hand of death (is shown) to beast and man on equal terms," are sensitively

Many films need some sort of introduction; this one, however, speaks for itself and can be used either to begin or end an area of study. With its emphasis on legends, spirits and stories, **The Living Stone** lends itself to discussion about many native customs. Students can also consider why the Inuit carve, what legends and spirits are, and whether they have them in their own culture, too.



Mother of Many Children

106C 0177 518 57:50 1977
D: Alanis Obomsawin

Native Studies
Women's Studies
Cross-cultural Comparisons

Senior high

58 **Mother of Many Children** examines the role, socialization and living conditions of Canadian native women. The film focusses on the cycles of personal growth from birth to old age, as experienced and recounted by Indian and Inuit women in a series of interviews. While their tales are touching, particularly those dealing with childhood and old age, the film is not romanticized, neither are the hardships and social oppression that the women endure ignored. The use of archival material to discuss the long-term effects of residential schooling on Indian children and the consideration of how Indian women's role has been shaped by dominating institutions add to the film's usefulness in the classroom.

After viewing this documentary, students can, within their own cultural context, investigate the socialization of women at different stages in their personal development, or look at how that process functions in another cultural minority. They can investigate the role of the Canadian state in assimilating a different national minority, or consider the position of women in Canadian society as low-income wage earners or domestic labor.

The Netsilik Eskimo Today

The Netsilik Eskimo Today

106C 0172 059 17:49 1972
D: Gilles Blais

Native Studies
Anthropology

Junior and senior high

Besides focussing on the socialization of native women, the film lends itself to a consideration of traditions and customs, the ways in which educational institutions can be used to erase or propagate a culture, and the existence of conflict between majority and minority groups in Canada. It is worth noting that **Mother of Many Children** is too long to fit into most class periods and may have to be screened in sections.

The daily existence of an Inuit family in the new Arctic settlement of Pelly Bay is chronicled in this cut-down version of a longer film entitled **Yesterday — Today: The Netsilik Eskimo**. Somehow, these Inuit have been able to preserve their language, religion and certain aspects of their culture alongside a number of hitherto unknown modern conveniences. The fit, however, is not always an easy one.

As they watch, students can make two lists — one of that which is traditional and one of that which has been imported or imposed by southern culture. The film, an anthropological document without commentary, provides a good basis for discussing the pros and cons of cultural penetration.



North of 60° : The Third New Economy

106C 0185 035 28:00 1985

**Regional History
Economics
Native Studies**

Junior and senior high

This film focusses on the development, or lack of it, of northern Canada by examining the four economies that have dominated the region. The traditional economy of the coastal Inuit was changed by the introduction of the first "new economy," the fur trade. Accompanying the fur trade were the cultural agents of the police, the church and the school. The film provides an intriguing analysis of why the second new economy, mining, has never succeeded in the North by exposing the exploitation of native labor as well as describing the physical limitations to the industry's growth. Recently, a third new economy, the exploration for oil, has emerged in the North. In the face of this economic penetration, the indigenous peoples have continued to hunt and develop traditional crafts, such as carving, as a means of autonomous industry. The film concludes by proposing power sharing and "economic fair play" as goals for Northerners.

Inquiry into the process of economic transformation, whether it be in the North or in some other part of the country, is a natural follow-up to the case study presented in this film.

The Other Side of the Ledger: An Indian View of the Hudson's Bay Company

106C 0172 130 18:17 1972
D: Martin Defalco, Willie Dunn

**Native Studies
Canadian History**

Senior high

The tricentennial of the Hudson's Bay Company was no cause for celebration in the eyes of those most affected by its presence, Canada's native people. In this film, they finally have a chance to tell their side of the story. Narrated by George Manuel, former president of the National Indian Brotherhood, this documentary casts a searching look at the exploitative purchasing practices of the factors and the inadequate compensation the trappers received for their labors. The Company's stranglehold on the economy of the North and West was such that the nation's lowest income earners were forced to pay the highest prices for basic necessities, which could, of course, only be purchased in Company stores. According to the film, the consequences of the Bay's presence are still being felt today by native people.

Since the film strongly presents the native viewpoint, it could easily spark debate on issues such as native land claims, aboriginal rights, cultural extinction, and colonization. As well, **The Other Side of the Ledger** tellingly illustrates the extent to which history is interpretation, and raises the obvious questions of whose interpretation is usually heard and why. (For further exploration of this theme, see **The Working Class on Film**.) It might be interesting to compare this film with Peter Newman's history of the Hudson's Bay Company.

Although its statistics are somewhat dated, especially those dealing with life expectancy, this documentary deals with issues that continue to be relevant to Canadians, and sets forth proposals for redressing past wrongs. There is a longer version of **The Other Side of the Ledger** (code no. 106C 0172 067; 42 min. 22 secs.) that examines the issues in greater depth.

Our Land, Our Truth

106C 0183 040 54:19 1983
D: Maurice Bulbulian

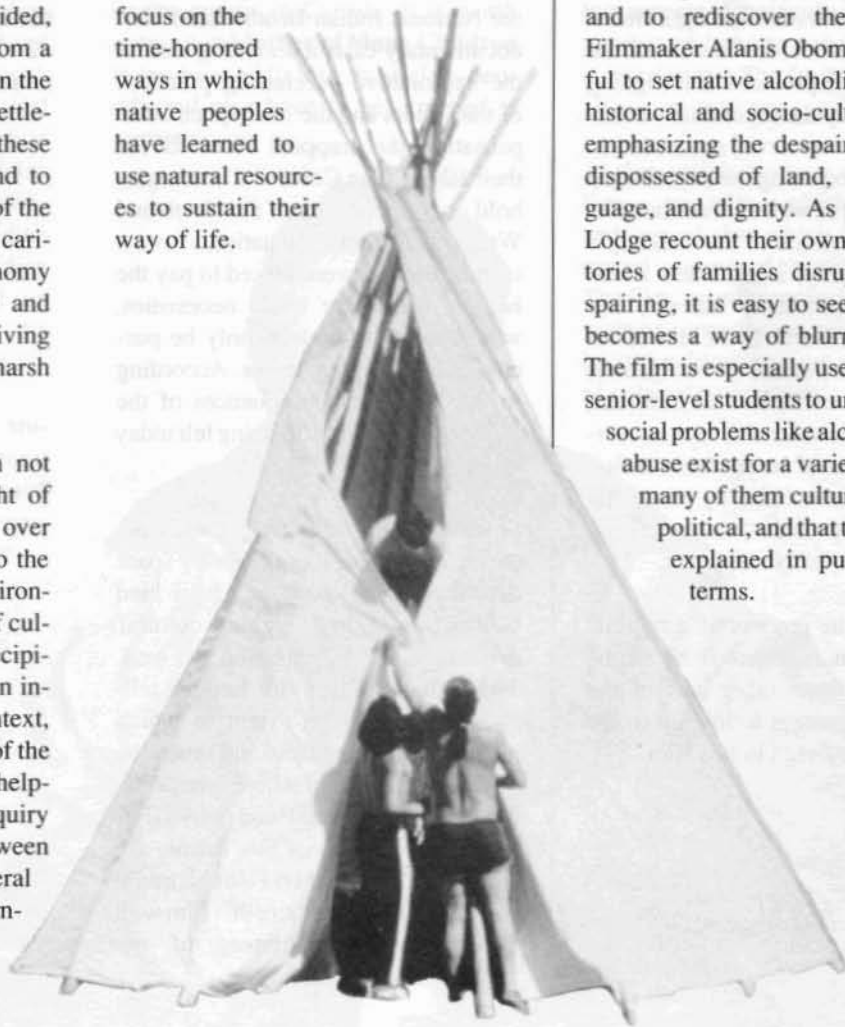
Native Studies
Politics
Cross-cultural Comparisons

Junior and senior high

60 This competent and sensitive ethnographic description of the Inuit of James Bay was made partly as a way of resisting the impending destruction of the hunting way of life implied by the James Bay Agreement of 1975. Although no background information of the agreement is explicitly provided, the issue is directly addressed from a perspective that calls into question the the legality and the ethics of the settlement. The emphasis is on what these people have and what they stand to lose. The symbiotic relationship of the Inuit with the animals — whales, caribou, fish — on which their economy depends, their sense of humor and pride, and their collective way of living are reflected in the film, as is the harsh beauty of their land.

For teaching purposes, the film not only raises the issue of the right of indigenous people to sovereignty over their own land, but also points to the relationship between physical environment and culture, and the costs of cultural change, especially when precipitated by economic development. An introduction to the historical context, evolution, negotiation and terms of the James Bay Agreement would be helpful to set the stage for further inquiry into contemporary disputes between Canadian Indians and the federal government, the provincial government or private industry.

In raising the issue of land claims and native sovereignty, **Our Land, Our Truth** complements **Incident at Restigouche**. As well, it can be used in conjunction with **Cree Hunters of Mistassini** and **The Eskimo: Fight for Life**, which focus on the time-honored ways in which native peoples have learned to use natural resources to sustain their way of life.



Poundmaker's Lodge: A Healing Place

106C 0187 011 29:27 1987
D: Alanis Obomsawin

Native Studies
Sociology

Senior high

Poundmaker's Lodge, named after a nineteenth-century native leader, is a treatment centre in St. Albert, Alberta, where native people troubled by addiction to drugs and alcohol can come together for mutual support, to partake of healing rituals like the sweat lodge, and to rediscover their traditions. Filmmaker Alanis Obomsawin is careful to set native alcoholism within its historical and socio-cultural context, emphasizing the despair of a people dispossessed of land, culture, language, and dignity. As people at the Lodge recount their own personal histories of families disrupted and despairing, it is easy to see why alcohol becomes a way of blurring the pain. The film is especially useful in helping senior-level students to understand that social problems like alcohol and drug abuse exist for a variety of reasons, many of them cultural, social and political, and that they cannot be explained in purely personal terms.

The Red Dress

106C 0178 319 27:47 1978

Series: Adventures in History

D: Michael Scott

Native Studies

Sociology

Senior high

Teresa, the adolescent daughter of a non-status Indian, respects her father's love for the traditional ways, but feels torn because of her attraction to white society and values. *The Red Dress* tells the story of these conflicting loyalties in a way that provokes a very strong emotional reaction in many students. Non-native students, however, may require some pre-screening information from the teacher.

This drama lends itself beautifully to role-playing the cultural and value conflicts as well as the generational differences. It is worth noting that one of the strengths of this film is that, like the *Daughters of the Country* series, it has a female perspective, since it is the native woman who has particularly suffered the consequences of legal discrimination and racism. (Discussion questions for this film can be found on p. 110.)



Rice Harvest

106C 0180 052 11:40 1980
D: Norma Bailey, Bob Lower

Regional Studies
Economics

Junior and senior high

62 **Rice Harvest** is set in and around a lake in Manitoba where members of the Pauingassi band have for generations reaped wild rice. The film shows not only the technology and labor process of the harvest — the people work with paddles, brooms and baskets — but also the system of trading with the white man who flies in to purchase the crop. The economics of the industry provide a classic mini-study of staple products around the world.

In a Canadian history class, students can be asked to identify the extent to which the trading of wild rice parallels fur trading in the country's early days. For economics, the fact that the harvesters do not eat the produce themselves because of its value as a source of cash or capital is the key concept, which can lead to further study of trading relations between Third World food-producing nations and developed economies. (Discussion questions and suggestions for activities relating to this film can be found on p. 111.)

Richard Cardinal: Cry from a Diary of a Métis Child

106C 0186 056 29:10 1986
D: Alanis Obomsawin

Native Studies
Sociology

Senior high

This powerful film is based on the diary of a native child, who was put in foster care and was subsequently shuttled from family to family throughout his short life. Abuse and neglect by both his foster families and the child welfare system characterized much of his treatment and, eventually, Cardinal committed suicide. His death became the focus of a successful campaign to reform Alberta's child welfare legislation.

After screening the film, students could research the way in which the child welfare system in their province handles the treatment of foster children, as well as considering how psychological needs for affection and security can affect a person's consciousness. **It's Hard to Get It Here, Cold Journey** and **Poundmaker's Lodge** can provide further evidence of the damaging effects of the personal and cultural dislocation native children have had to face. Finally, the film can be used to look at the role of government and the way in which the civil service and government bureaucracies function or fail to function.

Teachers must preview Richard Cardinal before showing it to students since the film's content is wrenchingly powerful and may be disturbing for high-school students, particularly for those of native extraction who might identify

strongly with the bleak circumstances of Cardinal's life. This documentary was made specifically to provoke discussion and act as a catalyst for social change.

This Riel Business

106C 0174 055 27:20 1974
D: Ian McLaren

Canadian History, 19th century

Senior high

This film is a record of a performance of *Tales of a Prairie Drifter*, a play about the 1885 Northwest Rebellion, enacted before an audience of Métis and Indians. The roles and characters of Louis Riel, his lieutenant Gabriel Dumont, Sir John A. Macdonald, and General Middleton, who was sent out to quell the uprising, are highlighted. The differences between the British officers and the Canadian Regulars are well portrayed.

This Riel Business can be used not only to spark discussion about the cause of the revolt but also to serve as a model for role-playing other historical incidents. It would also be effective in an English class in conjunction with John Coulter's drama *The Trial of Louis Riel*.

SEE ALSO:

Unitas Fratrum: The Moravians in Labrador
(Early Canadian Settlement and Development)



The Golden Mountain: The Chinese in Canada

106C 0181 141 83:35 1981
D: Terence Macartney-Filgate

Canadian History,
19th and 20th centuries
Sociology
Law
Labor Studies
Multiculturalism

Junior and senior high

The first Chinese to arrive in Canada believed the snow-capped mountains were topped with gold that was theirs for the taking. The reality was back-breaking, ill-paid toil building the Canadian Pacific Railway. This mixture of dramatizations, interviews, archival photographs and drawings recounts the historical and cultural aspects of the Chinese immigration experience, and their long struggle to be accepted.

The first third of this comprehensive film is concerned with the issue of identity in modern, multicultural Canada. Some of the themes touched upon include the history of racism in Canada, the 1975 "W-5" controversy over Chinese medical students in Canadian universities, and the building of the CPR. The labor and legal history pertaining to the Chinese is well done, although the role of labor unions in reversing earlier racist positions is not included. Although the film is overly long, it does make a statement that is important for students to see.

Hold the Ketchup

106C 0177 225 19:57 1977
D: Albert Kish

Sociology
Multiculturalism

Junior and senior high

This celebration of ethnic food in Canada presents the viewer with a powerful sense of cultural retention as expressed through the dishes people lovingly recreate in their adopted country. Besides being a good starting point for students to respond with customs from their own culture, consideration of the sources of the "exotic" ingredients and the politics of their importation and exportation can lead to studies in world geography and the economics of food.

Laughter in My Soul

106C 0183 016 27:50 1983
D: Halya Kuchmij

Canadian History, 20th century
Immigration
Multiculturalism
Labor History
Social History of Art

Junior and senior high

The life of Jacob Maydanyk — worker, cartoonist, painter, icon producer, publisher and teacher — serves as a vehicle for examining the immigrant experience of Ukrainians in western Canada, particularly those who arrived between 1896-1914. Although Maydanyk came to Canada seeking riches and a first-class ticket back to Europe, he stayed to work the railroads, teach in a bilingual school, and entertain the Ukrainian community with an archetypal cartoon character called Shteeff Tabachniuk.

With proper preparation, the film could be shown as an integral part of a unit on Canadian immigrants, especially in the light of Maydanyk's final query: "We're part of Canada, but what have we lost?" The film also provides some background information on the conditions in Eastern Europe that fostered immigration in the first place.

Laughter in My Soul can be used for the exploration of two important Canadian social issues — discrimination and social preservation, as well as serving as a good introduction to the social history of art, specifically cartooning. For further investigation of the place of cartooning in Canada's social and political life, see **The Hecklers**.

One of Many — Dr. Nhan

106C 0182 096 16:40 1982
D: Jan-Marie Martell

**Multiculturalism
Guidance**

Junior and senior high

66

Dr. Nhan, a compassionate and skilled acupuncturist with many years of experience in her native country, Vietnam, discovers after her arrival in Vancouver that she is unable to practise her profession in Canada. Despite this obstacle, Dr. Nhan remains determined to live her life purposefully and in service to others, confident that she will one day be able to work as a doctor again.

As its title indicates, the film, though a portrait of one person, is really illustrative of the experiences of many more. **One of Many** can initiate discussion on immigrant adjustment, as well as raise important questions about the issue of professional licensing in Canada.

Our Street Was Paved with Gold

106C 0173 086 28:37 1973
D: Albert Kish

**Canadian History, 20th century
Immigration
Economics
Sociology
Multiculturalism
Urban History
Labor History**

Junior and senior high

Filmmaker Albert Kish recreates his own experience of "departure and arrival" by paying tribute to the immigrant heart of Montreal. Centred on St. Lawrence Boulevard, which has been home to successive waves of newcomers, the film transmits the feel of the Old World transplanted in the New, surveys the small shops that cater to tastes and longings formed in other places, and acknowledges the sense of camaraderie, nostalgia and strangeness shared by those who have lived through a wrenching change of cultures.

Besides offering us a look into the development of multicultural Montreal — its demographics and ethnic neighborhoods — **Our Street Was Paved with Gold** would be a very useful adjunct to a unit on small business in Economics and an excellent accompaniment to a novel on the urban immigrant such as Richler's *St. Urbain's Horseman*.

Revolution's Orphans

106C 0179 087 26:13 1979
Series: Adventures in History
D: John N. Smith

**European History, 20th century
Sociology**

Senior high

This moving drama focusses on one young woman's reconstruction of the circumstances surrounding her mother's death during the 1956 Hungarian Revolution.

This film, one of the few that deals with the special situation of the refugee, has considerable emotional impact. It does not, however, contain any significant historical information and should not be approached with that specific aim in mind. It can be used to introduce a study of the Hungarian Revolution or Hungarian immigration to Canada after 1956, but would be most effective in a Family Studies unit on family communication or Children of War.



A Sense of Family

106C 0180 048 54:15 1980
D: Paul Lang

Canadian History, 20th century
Immigration
Sociology
Multiculturalism/Race Relations
Values/Ethics

Junior and senior high

Three East Indian families talk about their immigration experiences as well as their struggles to integrate themselves socially and economically into Canadian society. Among the topics discussed are overt racism, the values that characterize East Indian culture, and the need to balance traditional patterns with those of the new society. As well, the history of both India and twentieth-century Canada is interspersed throughout the narration.

A Sense of Family is most useful as an example of the issues and choices involved in cultural retention. As well, it has application for Family Studies in a cross-cultural context, and offers interesting glimpses into the role of ritual, religion and ceremony. At least three important examples of significant human rights incidents in Canadian history — the Vancouver Race Riots in 1908, the Komagata Maru in 1914, and the franchise for East Indians in 1946 — are mentioned, but they are not described in sufficient detail and could only serve as an introduction for further study.

Strangers at the Door

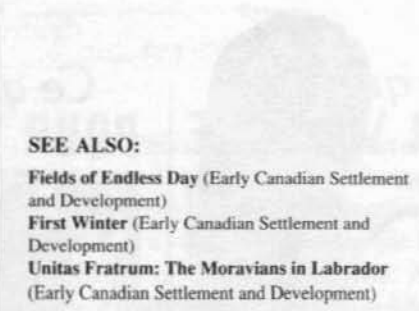
106C 0177 223 28:02 1977
Series: Adventures in History
D: John Howe

Canadian History, 20th century
Immigration

Junior high

The year is 1907. The Laluckey family, immigrants from Eastern Europe, have finally arrived in Quebec City after a gruelling voyage in steerage. Another shock is in store for them after they clear customs: their twelve-year-old daughter is found to be suffering from a contagious eye infection and, despite their entreaties, is ordered back to Europe. Although the archetypes are all present in this drama — the con man, the unfeeling bureaucrat and the snobbish cabin passengers — the film manages, nonetheless, to build to a tense and moving conclusion.

But was this a typical Canadian welcome to strangers at the door? The question — and the movie — should provoke lively discussion in any classroom. In addition to serving as an introduction to the social history of the period, the film would also be useful in human geography, with specific emphasis on the stages of immigration, especially transport and arrival. The role of steamship companies in the great influx of immigrants during that period is also introduced as an issue. Finally, having dealt with the historical question, teachers can use the film as a springboard to examine contemporary immigration dilemmas.



SEE ALSO:

Fields of Endless Day (Early Canadian Settlement and Development)

First Winter (Early Canadian Settlement and Development)

Unitas Fratrum: The Moravians in Labrador (Early Canadian Settlement and Development)



Bethune

106B 0164 151 58:38 1964
D: Donald Brittain

Canadian History, 20th century
World History, 20th century

Junior and senior high

Dr. Norman Bethune, a legendary figure to millions of Chinese, is the subject of this detailed film biography by veteran documentary filmmaker Donald Brittain. Using a combination of archival footage, interviews with friends and contemporaries, and excerpts from Bethune's writings, the film suggests the complexities and power of this darling of the Establishment who became a committed social revolutionary, using his medical expertise in the Spanish Civil War and later in the Sino-Japanese conflict that cost him his life.

Besides being a fascinating look at the political evolution of a remarkable individual, **Bethune** raises some intriguing questions about Canadian policies during the 1920s and 1930s. What was Canadian policy regarding the Spanish Civil War? (For further details see **Los Canadienses**.) Why was the medical establishment so incensed by Bethune's views on socialized medicine? What was the Canadian stance on facism in Europe?

(**His Worship, Mr. Montréal** provides information on the Facists in Quebec under the tutelage of Adrian Arcand.)

**China Mission:
The Chester Ronning Story**

106C 0184 044 57:36 1984
D: Tom Radford

Canadian History, 20th century
World History, 20th century
Sociology

Junior and senior high

Chester Ronning — horsebreaker, homesteader, teacher, and diplomat — never lost his passion for China, where he was born and grew to young manhood. A resident of the country during the time of the Boxer Rebellion and the civil war, Ronning maintained his contacts in China even during the years when Canada had no official relations with that nation. This moving and inspiring story of his life is told through a blend of rare archival footage, conversations with Ronning himself, and

footage of his vast collection of art and mementos. Besides providing a unique view of China in the twentieth century, the film is a very effective example of the nature of cultural adaptation. As such, it may help students realize what the immigrant experience actually entails. Above all, though, it is an inspiring portrait of a person whose zest, curiosity and enthusiasm for life shine as brightly in his later years as they had done decades before.



“Dief”

106C 0181 033 26:35 1981
D: William Canning

Politics
Canadian History, 20th century

Junior and senior high

70

This warmly affectionate film was conceived as a tribute to John Diefenbaker. Footage of his state funeral and final train trip west across the country are interwoven with scenes from his six-decade-long political career. Besides giving a feel of the man, the film records how the nation paused to pay him homage.



**Doctor Woman:
The Life and Times of
Dr. Elizabeth Bagshaw**

106C 0178 279 28:52 1979
D: Mark McCurdy

Canadian History, 20th century
Women's Studies
Sociology
Values/Ethics

Junior and senior high

Dr. Elizabeth Bagshaw, a spirited individual with a ready wit and an active social conscience, was one of the first female doctors in the country. Her medical career spanned seven decades, during which time she emerged as a pioneer of family planning in Canada, despite fervent opposition from the pulpit. However, controversy never dampened Lizzie Bagshaw's resolve, as this well-crafted film makes abundantly clear in artfully done segments of docudrama interspersed with interviews with Doctor Elizabeth who, in her 96th year, remained, seemingly, as indomitable and irreverent as ever.

For those interested in Women's Studies, the history of birth control in Canada, health care, and the position of women in earlier times, this film is a valuable resource. In its presentation of a person strongly aware of and committed to her social role in the community, **Doctor Woman** is also of use to those involved in a consideration of values or social change.

F.R. Scott: Rhyme and Reason

106C 0182 098 57:43 1982
D: Donald Winkler

Canadian History, 20th century
Law

Senior high



This absorbing film weaves a compelling portrait of F.R. Scott, whose accomplishments as a modernist poet, political thinker, constitutional lawyer, and social activist spanned and influenced an entire era. Included in the overview of his life are his role in the founding of the CCF during the 1930s, his championing of civil liberties, his courtroom challenges of the Duplessis regime during the 1950s, his controversial support of the War Measures Act in 1970, and readings from his poetry.

Like **Dreamland**, this documentary is a useful resource for sparking research into the role of government in the arts, with particular regard to such institutions as the CBC, the NFB and the Canada Council.

Grenfell of Labrador: The Great Adventure

106C 0177 184 56:51 1977
D: Terence Macartney-Filgate

Canadian History, 20th century
Maritime Studies

Senior high

Wilfred Grenfell — doctor, evangelist, fund-raiser, builder — set up a system of medical services in the isolated out-ports of Labrador and Newfoundland from the 1890s to the 1940s. Using archival footage, the film is able to suggest not only the passions that drove this eccentric non-conformist but also offers rarely seen glimpses of a way of life that was soon to be forever changed. Like **Doctor Woman**, **Grenfell of Labrador** makes clear the impact that a dedicated individual may have in effecting change in a particular area. As well, it might be interesting to compare Grenfell with Moses Coady (see **Moses Coady**) who also worked with rural people in the Maritimes.

Grierson

106C 0173 021 57:50 1973
D: Roger Blais

Canadian History, 20th century
European History, 20th century
Politics
Media Studies

Junior and senior high



John Grierson, father of the documentary and founder of the National Film Board, is the subject of a film that looks at his career and the wide-ranging influence of his commitment to the "creative interpretation of reality."

The role of film in social reform and the history of its use in social and political propaganda are just two of the topics suggested by a viewing of **Grierson**. Certainly, many students' view of World War II has been shaped by war propaganda films they have seen. On another level, this documentary provides insights into the life of an eclipsed radical and society's treatment of someone in that position. Although not directly relevant to a traditional curriculum, this film would, nonetheless, be a very useful classroom resource. For further investigation into Grierson's thought and influence, see **The Working Class on Film**.

His Worship, Mr. Montréal

106C 0176 022 57:50 1976
D: Donald Brittain, Marrin Canell, Robert Duncan

Canadian History, 20th century
The Depression
Politics
Urban Studies

Junior and senior high

Camillien Houde's political career spanned four decades and involved every level of government, but it was as mayor of his beloved Montreal that he is best remembered. In this entertaining, boisterous and highly informative documentary, the filmmakers have woven together rare archival footage, still photos, and recent interviews with former aides, friends and colleagues to create a multi-faceted portrait of this complex, lovable, and infamous man.

For those looking at the role of the individual in politics, Houde's career can provide endless opportunities for debate on topics such as "In politics the end justifies the means," or "Every citizen must obey even unjust laws," or "In politics style is more important than substance." Students preparing a docudrama or role-play on some aspect of Quebec politics during the pre- and post-war years would find the film an enlightening resource.

Besides providing us with a sense of the scope of Houde's personality and influence, **His Worship, Mr. Montréal** is also rich in details about the social, political and economic history of Montreal and Quebec. The effects of the Depression, the rise of the fascist Greyshirts under Adrian Arcand, the Conscription crisis, and the coming to power of Duplessis are all touched on in the film.

"I Like to See Wheels Turn"

106C 0181 045 56:45 1981
D: Giles Walker

Canadian History, 20th century
Maritime Studies
Economics

Senior high

72

K.C. Irving, one of Canada's richest men, is virtually unknown outside the Atlantic provinces. This film portrait, the first ever done of this Maritime magnate, is not only a study of a Canadian entrepreneur but also a look at the economics of Atlantic Canada. It might be interesting to compare Irving's career with that of Moses Coady (see **Moses Coady**), since the former represents the managerial side of Maritime development, while the latter focussed on the needs of unorganized labor.

The Lady from Grey County

106B 0177 149 26:13 1977
D: Janice Brown

Canadian History, 20th century
Women's Studies
Politics

Junior and senior high

In 1922, Agnes MacPhail became the first woman to be elected as a Member of Parliament. For the next nineteen years, she fought zealously for progressive social change, particularly in the area of prison reform, old age pensions, and the co-operative movement. Although she continued to run as an independent, she was closely associated with Woodsworth and other members of the CCF.

This briskly edited documentary, comprised of archival footage, stills, and excerpts from her speeches and writings, also provides excellent information on the social history of the period, particularly the Depression years, as well as useful insights into the role of a third political party, and the position of the independent in politics. In terms of women in politics, it follows chronologically after **Great Grand Mother**, which details women's struggles to win the vote, and **Prairie Women**, and precedes **Flora: Notes on a Leadership Convention**, about the first woman to run for the leadership of a federal political party, and **The Right Candidate for Rosedale**, about a minority woman's attempt to win a nomination battle within her party. This particular series culminates in the recent film **A Love Affair with Politics: A Portrait of Marion Dewar**, in which Dewar, formerly mayor of Ottawa and now New Democratic MP for Hamilton-Mountain, talks about her career

and the particular strengths and skills she believes women bring to the political process.

There is also a short version of this film entitled **Canada's First Woman MP** (106C 0186 005, 12:10).



Long Lance

106C 0186 040 55:00 1986

D: Bernard Dichek

American History, 20th century

Canadian History, 20th century

Sociology

Race Relations

Senior high

This fascinating biography examines the career of one of North America's greatest imposters, Chief Buffalo Child Long Lance. The film traces his varied career from his childhood as a black in North Carolina to his subsequent admission, posing as a full-blooded Indian, to West Point, his stints as a Canadian soldier, journalist, actor and aviator, through to his final unmasking. In addition to the romance and pathos of his story, the film is interesting for the light it sheds on the racist attitudes of the time and for the debate it engenders about one's persona in society. (Discussion questions for this film can be found on p. 107.)

**A Love Affair with Politics:
A Portrait of Marion Dewar**

106C 0187 001 26:45 1987
D: Terri Nash

Politics
Peace Education
Women's Studies

Senior high

74 Marion Dewar, former mayor of Ottawa, describes her political career as a natural extension of her roles as wife, mother, public health nurse and ordinary citizen. In a warm and unaffected way, she speaks of the special skills she believes women bring to the political process — particularly their desire to reach decisions by consensus and to find non-violent means of resolving conflicts. She underlines the necessity of using such skills to further social change and to fight for nuclear disarmament. Adolescent girls might find her an especially appealing role model since she has been able to combine her political career with a rich and fulfilling personal life. (Discussion questions for this film can be found on p. 107.)

**Tommy Douglas:
Keeper of the Flame**

106C 0186 106 58:09 1986
D: Elise Swerhone

Canadian History, 20th century
Economics
Labor Studies
Politics

Junior and senior high



This recent production traces the career of Tommy Douglas in both provincial and federal politics and looks at his life as a case study of the rise of socialism in Canada. The film lends itself to the discussion of a number of probing questions. What accounted for the dissatisfaction of farm and labor groups with the dominant political parties? What issues were central to the socialist movement of the 1940s and 1950s? How had these issues changed by the 1950s and 1960s? To what extent does Tommy Douglas's career parallel that of the CCF/NDP? To what extent was the success of the CCF/NDP a product of Tommy Douglas's own personal popularity?

Tommy Douglas: Keeper of the Flame nicely complements **The Lady from Grey County**, a study of the thought and career of Agnes MacPhail, another progressive politician who shared many of Douglas's concerns and political positions.

SEE ALSO:

The Kid Who Couldn't Miss (World War I)
Moses Coady (Labor Issues, Past and Present)



The Brokers

106C 0187 025 29:10 1987
D: Peter Raymont

Economics

Junior and senior high

76 This well-paced documentary tries to help the viewer to understand the intricacies of the stock market by focussing on the role of the broker and brokerage houses. Terms such as stocks, bonds and commodities are explained, and investment analysts offer brief snippets of advice or information. There is some history of the rise of the market both in Europe and North America, and a look at the stock exchanges in Montreal, Toronto and Vancouver. Besides considering the buying and selling of stocks on a grand scale, the film also focusses on small investors who rely on investment newsletters and brokers to guide them in their purchases. **The Brokers** would function best as an introduction to a consideration of the stock market in Economics courses.

Megadream

106C 0185 133 28:49 1985
D: Mary Burns

Economics
Politics

Senior high

This film questions the wisdom of government involvement in megaprojects as a way of solving economic problems, particularly in a resource-based economy that is prone to boom and bust cycles. The development of British Columbia's Northeast Coal, under Bill Bennett's Social Credit government, is analysed in the light of huge public expenditures, shrinking coal markets, and a massive debt load. The effect of a government's political agenda on the health of the economy is examined through interviews and location footage.

**Reckoning:
The Political Economy
of Canada**
series

Hosted and narrated by James Laxer, this incisive and provocative series of five one-hour films examines the new global economy that is rapidly forcing Canada to make some very difficult economic choices. The aim of the series is to clarify the salient issues so as to prepare us to make these choices.





Part One: The Rise and Fall of American Business Culture

106C 0187 094 57:20 1987

D: Kalle Lasn

Economics
Politics
Commerce
Senior high

This film analyses the factors that made the United States' economy so powerful in the past and then examines the current domestic and foreign conditions responsible for the demise of American business. Neatly divided into a series of nine "chapters," the documentary considers the effects of using credit, relations between management and labor, the Japanese economic threat, corporate America's modus operandi, the consequences of the lack of long-term planning, the merger phenomenon and the game of high finance, the hidden costs of environmental pollution, and the search to find a reason for all this economic activity. Interviews with various economic experts are intercut with James Laxer's commentary.

Students will find it fruitful to analyse how each of the film's chapters tries to prove the filmmaker's thesis that "American business is in trouble."

Part Two: Shift Change

106C 0186 095 56:36 1986

D: Jeff Lewis

Economics
Technology and Society/Politics
Labor Studies
Sociology
Senior high

The transition to a post-industrial society and all its attendant upheavals is the focus of the second film in the **Reckoning** series. Scenes of a prosperous Hamilton during the '50s and '60s are contrasted with current images of workers, union leaders and businessmen trying to grapple with recession and the effects of the new technology.

Shift Change raises all sorts of complex questions. Do people ultimately control the tools they create? Can social institutions adapt to the changes that the new technology is forcing upon them? Does business have any obligations to its workers? Who has power in a society and why?

This documentary would be useful when researching: the evolution of the microchip and its effects on society, the growth of service industries, the computerized stockmarket, future economic trends, a community study of unemployment, the role and future of unions and a comparison of the industrial and information revolutions.

Part Three: Riding the Tornado

106C 0186 053 57:22 1986

D: Bob Lower

Economics
Regional Studies
Politics/Government
Senior high

The boom-and-bust nature of a resource-based economy is the subject of this film, which looks at the oil industry in Alberta. The human and political consequences of such exaggerated economic swings are examined in detail, with particular attention paid to the changing balance of power between central Canada and the resource-rich regions.

Riding the Tornado can serve as a springboard for looking at such issues as the national energy policy, federal-provincial relations, the factors that cause booms, the hidden costs of such cycles, and their effect on social structures.



78

**Part Four:
In Bed with an Elephant**

106C 0186 101 59:48 1986
D: Kent Martin

Economics
Political Science/Government
Canada/U.S. Relations

Senior high

Part four looks at the economic and political factors that have historically influenced the relationship between Canada and the United States. The attempts by prime ministers Macdonald, Laurier, Mackenzie King, Diefenbaker and Pearson to influence American economic policy are presented. They are timely in the light of the current free-trade debate. For teaching purposes, it might be useful to break the content covered into specific eras and then analyse the forces — political, social and economic — that influenced relations at a given time. An examination of Mulroney's current dealings with Washington would neatly cap off such a study.

Afterwards, students might want to re-search the free-trade issue, look at the effects of tariffs on B.C. lumber, re-search Macdonald's National Policy, debate how Americans came to dominate the Canadian economy, or look at the American influence on Canada's economy from the Second World War onwards.

**Part Five:
At the Crossroads**

106C 0187 087 57:00 1987
D: Moira Simpson

Economics
Politics

Senior high

The final film in this series zeroes in on the hard decisions Canada will have to make as the global economy changes. These choices are discussed in the light of our economic past, the emergence of new technologies, the role of government, our proximity to the United States, foreign ownership of the Canadian economy, and our ability to be competitive. Japan, Sweden and France are presented as countries that have tried to combine the creation of wealth with social cohesion.

The film naturally gives rise to the following questions: Why is Canada's economic development at a transition point? Is free trade a wise move at this time? What are the effects of new technologies on Canada's economy? How can we continue to be competitive?

SEE ALSO:

- The Art of the Possible** (Postwar Politics)
- Cooperage** (Glimpses of Bygone Days)
- Dreamland: A History of Early Canadian Movies, 1895-1939** (Glimpses of Bygone Days)
- Final Offer** (Labor Issues, Past and Present)
- "I Like to See Wheels Turn"** (Biographical Portraits)
- The Last Log Drive** (Glimpses of Bygone Days)
- Mirror, Mirror** (Glimpses of Bygone Days)
- Moses Coady** (Labor Issues, Past and Present)
- Our Street was Paved with Gold** (The Immigrant Experience)
- Rice Harvest** (Native Peoples, Past and Present)
- The Right Candidate for Rosedale** (Postwar Politics)
- Shutdown** (Labor Issues, Past and Present)
- Small is Beautiful: Impressions of Fritz Schumacher** (Technology and Society)
- Steam, Schemes and National Dreams** (Glimpses of Bygone Days)
- Tommy Douglas: Keeper of the Flame** (Biographical Portraits)
- The Treadmill** (Labor Issues, Past and Present)
- Turn of the Century** (Glimpses of Bygone Days)
- Unemployment: Voices from the Line** (Labor Issues, Past and Present)
- A Union Free Seminar** (Labor Issues, Past and Present)
- The Wages of Work** (Labor Issues, Past and Present)
- Who Wants Unions** (Labor Issues, Past and Present)
- Why Unions?** (Labor Issues, Past and Present)



Acid Rain: Requiem or Recovery

106C 0181 527 26:50 1981

Canada-U.S. Relations
Environmental Studies

Junior and senior high

80

This award-winning documentary, made to increase public awareness about a growing threat to the North American environment, describes what acid rain is, where it originates, its deleterious effects on water, woods and wildlife, and then suggests possible solutions to the problem. It would be very useful in any consideration of the global village, resources, urbanization, the effects of industrialization and technology, as well as in an investigation of Canada-U.S. relations.

The film clearly shows up the kind of "who me?" thinking and "Don't worry, the atmosphere can absorb it" rationalization so common in discussions of this issue. It is, in fact, a good starting point for considering the need for an attitude of global stewardship. The narration includes some provocative environmental quotations such as "Earth did not come with a book of instructions."

Besides suggesting the difficulty of dealing with problems that transcend borders, **Acid Rain: Requiem or Recovery** can be used to examine the nature of propaganda. In some American settings, it was seen as such, while elsewhere it was considered to be an accurate and factual representation of an ongoing problem.

The Age of Invention

106C 0184 014 10:45 1984

D: Albert Kish

Technology and Society
World History, 19th and 20th centuries
Media Studies

Junior and senior high



In **The Age of Invention**, the staggering proliferation of technology over the past two centuries years and its impact on human existence are dealt with through artfully edited sepia-toned photographs, snippets of old gramophone recordings, and hand-cranked movie footage. One invention follows another at an ever-increasing pace — the steam engine, the telegraph, electricity, the typewriter, the introduction of factories, the airplane. As the stream of inventions picks up speed, so does the tempo of the film, suggesting that the introduction of the machine greatly altered the rhythm of human life.

The earliest and most enthusiastic proponents of the age of invention might have believed that the presence of machines would result in increasing prosperity for all. The film shows otherwise. Class differences continued

and were even accentuated. World War I became a testing ground for new and ever-more lethal weaponry; the social costs and consequences of the age of invention were incalculable.

Among other things, this cine-poem lends itself to discussions about human-machine relationships, values in an industrial age, communications, and the fate of those dispossessed by progress. (For further information about the current situation, see **Shift Change**.) It is important to note that **The Age of Invention** is an impressionistic film in which the experience and imagination of the viewer must fill in the gaps. One approach to using this film would be to ask students to share their reactions to specific images, ones they found powerful, amusing or puzzling. By using this free association, image-scan process, teachers can survey the variety of responses and then help their students discover some of the important trends and patterns in this historical evolution of technology. (A time line and suggestions for activities relating to this film can be found on p. 101.)

Head Start: Meeting the Computer Challenge

106C 0184 638 27:25 1984
D: Diane Beaudry

Women's Studies
Technology and Society

Junior and senior high

Intended especially for women already in the paid work force or adolescent girls pondering career choices, this film looks at how computers have changed society and the nature of work, particularly traditional female occupations. Part documentary, part drama, **Head Start** urges women to acquire the necessary skills to allow them to survive and even flourish in the new microtechnological environment. In spite of certain awkwardnesses in the execution of this film, particularly in the dramatic sequences dubbed from French, **Head Start** can be useful, especially considering the dearth of material available on this subject. (Discussion questions for this film can be found on p. 104.)

Nails

106C 0179 194 13:14 1979
D: Phillip Borsos

Technology and Society

Junior and senior high

This strikingly beautiful visual poem, a sound film without commentary, illustrates changing technology in the manufacture of nails. Scenes of a blacksmith laboring at his forge to produce nails from single strands of steel rods are suddenly replaced by the roar of machines in a twentieth-century nail factory, and then contrasted with the production process in a factory during the 1800s. Besides being visually entrancing, the film emphasizes the altered relationships between an individual and his work and can serve as a lead-in to illustrate the social, economic and political changes brought about by key inventions and processes.

Like **Cooperage** and **The Last Log Drive**, **Nails** looks at a traditional form of manufacturing that has been changed forever.

Oil Means Trouble

106C 0185 107 15:27 1985
D: Bruce Mackay

Technology and Society
Environmental Studies
Economics

Junior and senior high

The social and economic impact of petroleum exploration on a local environment is the focus of this cautionary documentary. Relevant experiences in the Shetland Islands of Scotland are presented in order to help Atlantic Canadians plan for the inevitable effect that offshore oil deposits will have on traditional industries, particularly fishing.

This film can be used to compare the nature of renewable and non-renewable resources, as well as to examine the effects of a new resource and the ensuing new technology on the environment and a traditional way of life. After screening **Oil Means Trouble**, students can be asked to develop policies for the wise and orderly development and use of new petroleum fields off the coast of Newfoundland or British Columbia.

As well, there is a longer film, **Offshore Oil: Are We Ready?** (106C 0181 015; 37:22), which uses much of the same footage to look at how petroleum exploration affects people and the environment. (Discussion questions and suggestions for activities relating to this film can be found on p. 109.)

Small Is Beautiful: Impressions of Fritz Schumacher

106C 0178 227 29:59 1978
D: Douglas Kiefer, Barrie Howells,
Donald Brittain

Economics
Technology and Society

Junior and senior high

- 82 Fritz Schumacher, proponent of the idea of "appropriate technology" and founder of the Intermediate Technology Development Group, explains his ideas in this film made shortly before his death.

Pre-screening preparation is a necessity to ensure that students clearly understand Schumacher's theories. It is also worth examining his personality, which is well-presented in the film. After looking at some examples of "small is beautiful," students might be encouraged to suggest other appropriate technologies.

This Borrowed Land

106C 0184 064 28:49 1984
D: Bonnie Kreps

Women's Studies
Guidance

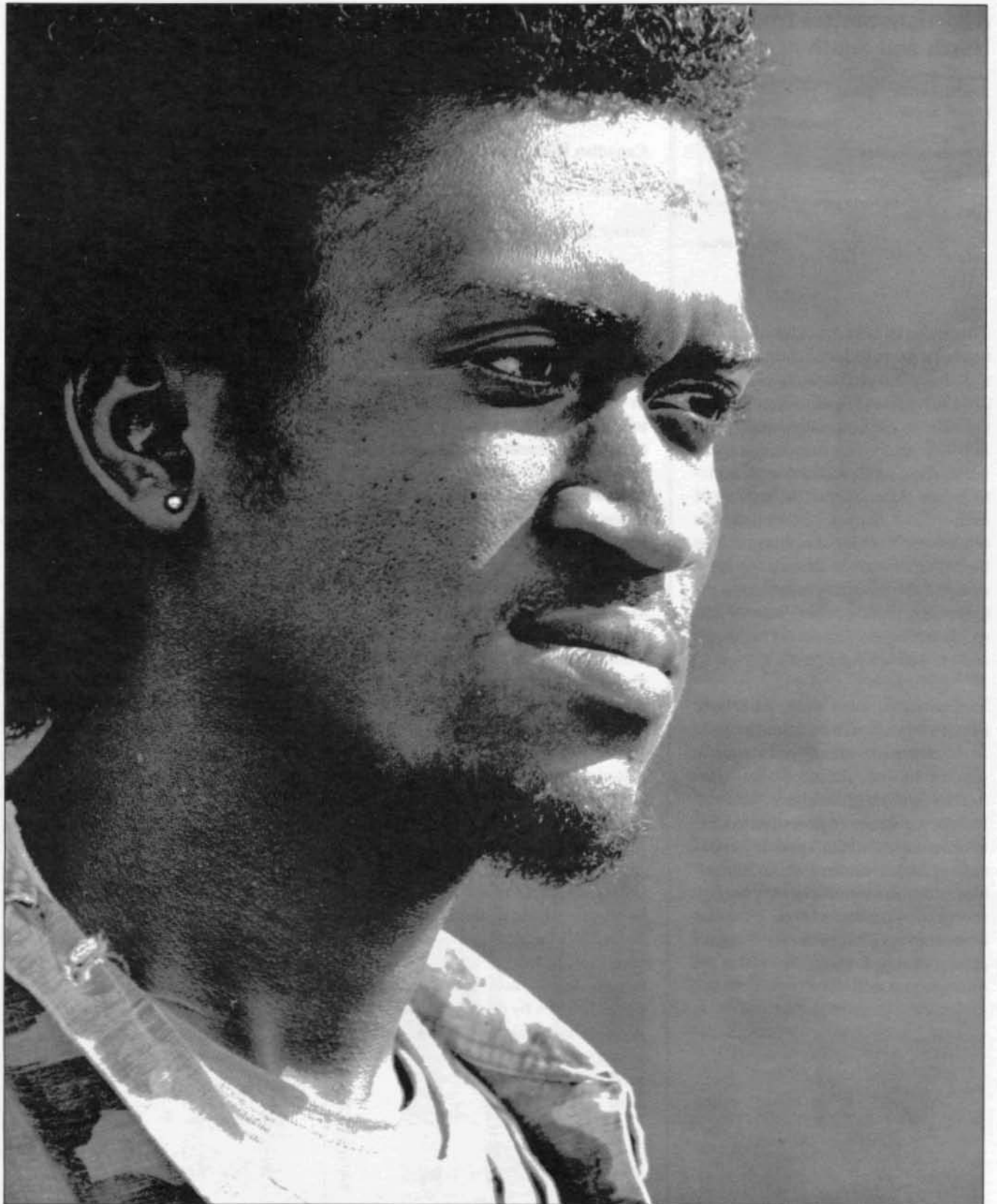
Junior and senior high

Women farming in the Peace River Valley, passionately committed to their occupation and lifestyle, discuss their fears about the conversion of rich agricultural land to uses unrelated to food production. Their area, one of the most fertile in the country, has nonetheless been chosen as the site for a proposed hydro-electric dam.

Besides showing students how essential the preservation of our existing agriculture is, and how deep people's attachment to the soil can be, the film can also function as an exercise in environmental decision-making. In the conflict between farmland and hydro-electric dams, how do we look at the environment? What are the different groups and pressures involved? Finally, the women in **This Borrowed Land** function as admirable role models as they competently and enthusiastically carry out a traditionally male occupation. (Discussion questions for this film can be found on p. 113.)

SEE ALSO:

Cooperage (Glimpses of Bygone Days)
Discussions in Bioethics series (Contemporary Issues)
The Last Log Drive (Glimpses of Bygone Days)
Nuclear Addiction: Dr. Rosalie Bertell on the Cost of Deterrence (Peace Issues)
Shift Change (Economics)



Abortion: Stories from North and South

106C 0184 046 54:50 1984
D: Gail Singer

Women's Studies
Sociology

Senior high

Bitter Medicine, Part 1: The Birth of Medicare

106C 0183 038 27:15 1983
D: Tom Shandel

Canadian History, 20th century
Politics
Women's Studies

Senior high

Bitter Medicine, Part 2: Medicare in Crisis

106C 0183 039 28:00 1983
D: Tom Shandel

Canadian History, 20th century
Economics
Sociology
Women's Studies
Politics
Consumer Studies

Senior high

84

This thoughtful cross-cultural examination of the realities of abortion looks at the situation of women in Ireland, Japan, Thailand, Peru, Colombia and Canada. As the film makes clear, abortion — transcending race, religion and social class — is practised in all societies; they differ only in the amount of secrecy and danger surrounding the procedure. Besides sketching in historical and religious attitudes to abortion, this documentary investigates the potentially lethal consequences of illegal abortions and focusses on women's right to safe medical care.

With a senior class only, **Abortion: Stories from North and South** would be an extremely effective resource to support serious, balanced study into this issue. The filmmaker's feminist, pro-choice stance requires the teacher to be aware of the film's political implications. Also, students should be advised that there are several very explicit scenes — particularly of Peruvian women in hospital suffering from the effects of illegal abortions — that are difficult to watch.

This two-part documentary examines Medicare, Canada's national health insurance system, from its beginnings in the early part of the century to its present period of re-examination. The first film focusses on Saskatchewan, July 2, 1962, the day on which Medicare was launched, and then follows subsequent events, including the doctors' strike. Events of the time are re-created, using archival material from film and television as well as interviews with those involved, particularly former premier of Saskatchewan, Tommy Douglas, and Chief Justice Emmett Hall.

The Birth of Medicare is a useful resource not only because of its solid historical material on the Prairie provinces during the 1960s, but also because of its interest in the development of uniquely Canadian social policy. A number of important themes are introduced in the documentary, including the dust bowl and Depression, the birth of the CCF, women as healers, Medicare itself — historically and as a current issue — and the controversy around strikes by professionals. There is an obvious link between the subject matter of this film and the 1986 doctors' strike in Ontario.

Part Two of **Bitter Medicine** examines the critical issues surrounding Medicare twenty years after its inception, including current debates over extra-billing, fee-for-service versus salaried professionals, private versus community-clinic practice, and the question of who or what should be responsible for hospital costs. The film contains important source material for examining the history of Medicare as a social policy, the history of the medical profession, and alternate and traditional health care delivery systems.

As with **The Birth of Medicare**, **Medicare in Crisis** makes extensive use of hard-hitting interview material. The film is well structured, although the initial narration, which sets forth the causes of the current crisis, does not have the same hard-hitting quality as the subsequent trenchant analysis of the medical profession.

**Democracy on Trial:
The Morgentaler Affair**

106C 0184 068 58:42 1984
D: Paul Cowan

Canadian History, 20th century
Law
Sociology
Politics
Women's Studies

Senior high

For six years, between 1970 and 1976, Dr. Henry Morgentaler battled in Quebec and federal courts to change Canada's abortion law. This documentary, using a mixture of newsreel footage, interviews and dramatic reenactments, unravels the complexities of a case that began as a challenge to the law on abortion but soon developed into a test of civil rights as well. Besides offering insight into Morgentaler's reasons for defying the law, the film is a fascinating investigation of how the judicial system responded to such an emotionally charged issue.

Democracy on Trial can be used as a catalyst for or to summarize discussion

on the abortion issue, to begin a law unit on changing the law and examining how the jury system functions, and — especially in Ontario, Manitoba and Quebec — to introduce a unit on the politics of the province and its relation to the justice system. Students should be advised that there is some rough language and one shot of an abortion in process.

The film is clearly pro-Morgentaler and, in many ways, pro-choice, though concessions are made to opposing viewpoints in this debate. For a cross-cultural look at this subject, see **Abortion: Stories from North and South**.

DES: An Uncertain Legacy

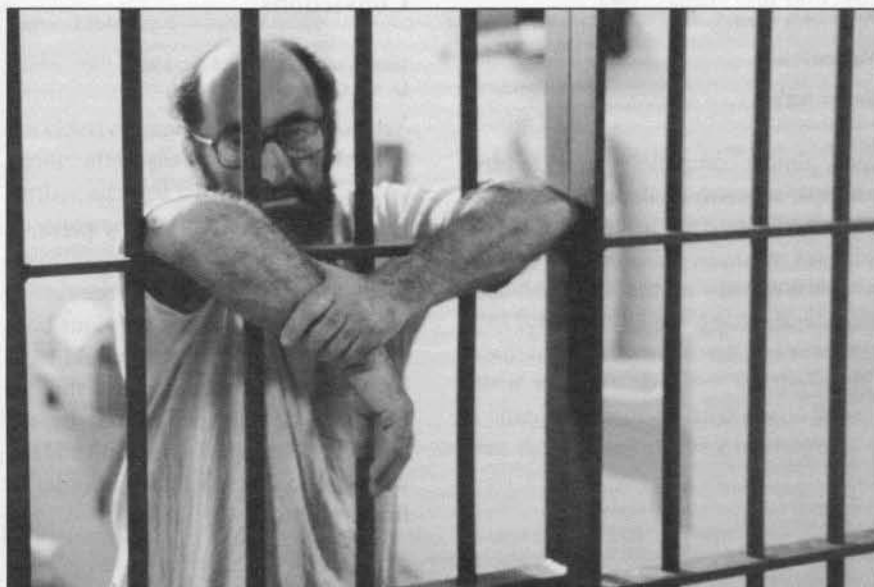
106C 0185 041 54:47 1985
D: Bonnie Andrukaitis

Women's Studies
Sociology
Politics
Law
Economics/Consumer Studies

Senior high

An investigation of the development, marketing and medical consequences of DES (diethylstilbestrol), a synthetic estrogen prescribed to millions of pregnant women between 1941 and 1971 to prevent miscarriages. The film focusses on the efforts of young Montrealer, Harriet Simand, who, together with her mother, formed the first DES action group in Canada. They want to warn the public of the drug's tragic legacy — which includes reproductive and genital abnormalities, possible sterility, and cancer among the children of women who took the drug.

This film raises many complex and troubling issues, including the responsibility of the pharmaceutical industry, the medical profession and government for safeguarding the health of the public; the necessity of being a vigilant and educated health consumer; the medical attitude towards pregnancy and health; and the role of science and technology in matters relating to health. By focussing on one victim and her mother, **DES: An Uncertain Legacy** presents a model of personal political action leading to significant collective action.



Discussions in Bioethics

series

86

This series of eight short, open-ended dramas was designed to stimulate debate on the ethical, legal and even economic questions raised by advances in modern medical technology, particularly those that impinge on the quality of one's life and death. Ranging in length from 12 to 14 minutes and based on documented cases, the films deal with the topics of prenatal diagnosis, quality of care, compulsory sterilization, the right to refuse treatment, the allocation of scarce resources, death through benign neglect, the fate of the defective newborn, and chemical warfare. Important as such issues may be philosophically, it is only when they take on a human face that one is able to fully appreciate how ambiguous some of these situations can be.

Since these films do not try to provide simple answers to complex questions, they are very helpful in stimulating the discussion of values and ethics among senior high-school students in courses such as Sociology, Philosophy, Ethics and Family Life. (Discussion questions and suggestions for activities relating to this series can be found on p. 103.)



Who Should Decide?

106C 0185 086 14:08 1985
D: Beverly Shaffer

Values/Ethics
Senior high

Joanna, a graphic artist confined to a wheelchair with spina bifida, discovers through prenatal testing that her unborn child has the same disease. Her husband presses her to have an abortion, but she strongly questions his notion of what "normal" is.

A Chronic Problem

106C 0185 103 12:03 1985
D: Cynthia Scott

Values/Ethics
Senior high

Jean, almost completely paralyzed by multiple sclerosis, is dependent on the nurses who care for her. One of these engages in heated debate with a doctor over the quality of life and care due those with little hope of recovery.

Family Tree

106C 0185 049 14:18 1985
D: Norma Bailey

Values/Ethics
Senior high

When a known child-beater is in hospital for emergency abdominal surgery, the doctor who has had to patch up her children on more than one occasion, wants to sterilize her without her consent. He and the woman's social worker forcefully present their opposing points of view.

The Courage of One's Convictions

106C 0185 051 14:57 1985
D: Gil Cardinal

Values/Ethics
Senior high

In spite of her physician's pleas, a fatally ill teenage girl refuses treatment to prolong her life because it would conflict with her religious convictions. The doctor, who could have her wishes overruled because she is a minor, is nonetheless moved by the clarity and strength of her faith and her wish not to die spiritually in order to linger physically.



Home Feeling: Struggle for a Community

106C 0183 031 57:35 1983
D: Jennifer Hodge

Multiculturalism/Racism
Law
Sociology
Urban Studies

Senior high

This one-hour documentary focusses on the relationship between minority groups and the police, social-service agencies and other major institutions in the Jane-Finch corridor in northwest Toronto. In spite of the images of vandalism, racial tension, despair and crime commonly associated with this area, the film — by giving voice to those who actually live there — shows it to be a community struggling to become more responsive to its members' needs.

Home Feeling can be used to spark debate and provide information about minority-police relations, race relations, youth unemployment, and public housing. As well, field study into the issue of police harassment of minorities, be they black, native or Asian, can follow a screening of the film. The liberal analysis provided shows how some of the above-mentioned factors can produce racial tension in Canada. This is not, however, done systematically nor in great depth. The teacher may wish to supplement the anti-police material in the film with more analytical articles on how police think and work, and how minority youths relate to poverty, unemployment and discrimination. (Discussion questions for this film can be found on p. 105.)

Critical Choice

106C 0185 089 12:32 1985
D: Gary Toole

Values/Ethics
Senior high

A hospital director, struggling to allocate scarce resources, must decide whether to spend a large sum of money on a liver transplant for a dying child who may not even survive with a new organ.

If You Want a Girl Like Me

106C 0185 118 12:43
D: Susan Huycke

Values/Ethics
Senior high

A teenage mother is unwilling to sign a consent form to allow her newborn child, afflicted with spina bifida and hydrocephalus, to have a life-saving operation. Her boyfriend tries to convince her to take responsibility for the infant, but she insists that he choose between her and the child.

The Old Person's Friend

106C 0185 081 12:45 1985
D: Annie O'Donoghue

Values/Ethics
Senior high

An elderly woman, bedridden and suffering after several strokes, refuses further medical treatment. Should she be allowed to die as she wishes, or should everything possible be done to save her life?

Happy Birthday

106C 0185 048 12:50 1985
D: Jefferson Lewis

Values/Ethics
Senior high

Happy Birthday examines the difficulties a young couple faces as they struggle to decide whether the husband should accept a job researching deadly gas for the military. Regardless of what they decide, the work will go ahead, but their inability to agree on the moral consequences of such a decision threatens the stability of their marriage.

Loved, Honoured and Bruised

106C 0180 030 25:23 1980
D: Gail Singer

Women's Studies
Sociology
Psychology
Law

Senior high

88 This powerful film looks at the subject of wife abuse by considering the experience of one woman. She speaks of what she endured in two "voices": on the one hand, she is rational, detached and objective as she recounts the details of her marriage and the brutalities she endured; on the other, she is hurt, suffering and terrified as she relives the experience in a therapeutic counselling environment provided by the shelter to which she has fled. By presenting Jeannie's story, the film makes a strong plea for an increase in women's shelters and, more indirectly, calls for a much deeper examination of why men abuse and why women "permit" such abuse to occur.

Loved, Honoured and Bruised can very effectively introduce or summarize discussion of male-female relations, wife battering, male and female socialization, family violence, divorce, and social policy on shelters and physical abuse. It should be noted that when recalling the experience of being battered, Jeannie repeats the profanities used by her husband to describe her. (Discussion questions and suggestions for activities relating to this film can be found on p. 108.)

With Our Own Two Hands

106C 0185 100 27:27 1985
D: Peter Raymont

Politics
Third World Studies

Senior high

This film focusses on sixteen Alberta farmers who brought "Tools for Peace" to Nicaragua in support of agricultural development there. They fixed broken equipment, trained Nicaraguan farmers to cut and weld, and left behind fifteen tonnes of equipment. Theirs is a story of first encounters with a Third World country, with the obstacles of poverty and the anguish of political turmoil. It is also the story of their firsthand impressions of an unforgettable people and place.

With Our Own Two Hands can be used to supplement units of study on development and the Third World, foreign aid, and the war in Nicaragua. The film does not, however, explain the war or the debate around it. It assumes a pro-Sandinista outlook although the emphasis really is on farmer-to-farmer humanitarian assistance. As a model of a hands-on approach to development aid, the film shows how individuals can make a difference. Further, it demonstrates how personal knowledge of Third World countries can change people's attitudes.





Atlantic Alliance

106C 0184 116 19:18 1984

European History, 20th century
 Politics
 Peace Education

Senior high

90 This look at NATO produced by NATO includes, among other things, information on the start of the Cold War, European security since World War II, the day-to-day operations of the Atlantic alliance, its military options, and policies of deterrence and detente. The film is useful in the context of Peace Studies since it is such a clear example of a pro-NATO, pro-deterrence position. In fact, it contains gross oversimplifications and distortions about world conflict, Soviet foreign policy and American disarmament stances. Consequently, it should be used to illustrate the argumentation that provides and defends NATO's existing policies, but only in conjunction with a balanced offering of other points of view. Among those might be the views of NATO members who are in disagreement with current policies, as well as those of anti-NATO thinkers, such as Johan Galtung of Norway, who wants to replace collective security with the concept of common security. **Atlantic Alliance** will be most effective for Peace Studies when students realize that it presents only one of a number of possible positions on European security. For a discussion of Canada's possible stance as a non-aligned nation, see **Harder Than It Looks**.

The Big Snit *in Two Hands*

106C 0185 030 9:49 1985
 D: Richard Condie

Peace Education
 Values/Ethics
 Sociology
 Politics

Junior and senior high

This wacky animated film deals with two simultaneous conflicts — one a family squabble, the other a global nuclear war — and the way in which they are resolved. An ideal "Peace Week" film for a school, **The Big Snit** touches deeply on questions of conflict, conflict resolution, peace-keep-

ing skills and individual and national psychologies. When examining the attitudes, values and assumptions underlying conflict, students might want to consider the ways in which international struggles parallel or diverge from domestic disagreements.





Children of War

106C 0186 067 25:20 1986
D: Premika Ratnam

Peace Education
Sociology
Politics
Values/Ethics

Junior and senior high

In 1985-1986, as part of the International Youth for Peace and Justice Tour organized by community groups and school boards, thirty-five teenagers travelled across Canada to inform high-school students about conditions in their war-torn countries. Six of the participants in that tour — from El Salvador, Guatemala, East Timor, Zimbabwe, Namibia and Northern Ireland — are featured in this documentary, made as part of a training program for young filmmakers.

91

Children of War may be used as an introduction to subjects such as human rights, conflict in the Third World, youth and war, peace and structural violence, and structural causes of conflict. It could stimulate inquiry into families and war, since the speakers' anguish over the death of friends and family members is almost palpable and has an obvious effect on their listeners.

Children of War is somewhat hampered by a lack of focus and a failure to identify the historical reasons for the civil wars about which the tour participants report. Nonetheless, it is one of the few films available in which adolescents talk in their own voices to other adolescents about a subject of such importance. (Discussion questions and suggestions for activities relating to this film can be found on p. 101.)

Defence of Canada

series

92



In this three-part series, military historian and syndicated columnist Gwynne Dyer discusses Canada's involvement in past conflicts and our development of defence-related foreign policy. The series is long and at times rather heavy going. However, the films are included here because they provide students with a good idea of Canada's past and present defence policies. (Quotes for discussions relating to this series can be found on p. 102.)

A Long Way from Home

106C 0186 017 56:53 1986
D: Tina Viljoen

Canadian History, 19th and 20th centuries
Politics
Peace Education
Values/Ethics
Senior high

The first film in the series focusses on Canada's military alliances, which have brought death to more Canadian than American fighting men in the past century. The history of these alliances is traced back to 1812, and alternatives to pacts that commit us to fight the wars

Keeping the Elephants Away

106C 0186 018 57:08 1986
D: Tina Viljoen

Canadian History, 20th century
Politics
Peace Education
Values/Ethics
Senior high

This film is, according to Dyer, "an inquiry into how we fell into our present defence policy ... and whether the choices we made were really wise." Among the issues discussed are the following: Who is our enemy? What is the purpose of NATO? What is the place of the UN? What about Canada's role as peacekeeper?

The Space Between

106C 0186 019 57:00 1986
D: Tina Viljoen

Canadian History, 20th century
Politics
Peace Education
Values/Ethics
Senior high

The Space Between focusses on Canada's participation in NORAD and the events leading to Canada's becoming what Dyer refers to as a "nuclear no-man's land." As we debate our role on the international scene, Dyer offers predictions and exciting possibilities about how our decisions could have global impact.

Harder Than It Looks

106C 0186 080 28:10 1986
D:Tina Viljoen

Politics
Canadian History, 20th century
Peace Education

Senior high

This documentary, hosted by military historian and syndicated columnist Gwynne Dyer, is a call for Canada, and other northern nations to move towards non-alignment and the creation of a nuclear-free Arctic buffer zone between the United States and the Soviet Union. In pursuit of this goal, it looks at the experiences of Iceland, Sweden, Canada and Finland with regard to neutrality in the twentieth century.

Harder Than It Looks raises important questions about military alliances and the prospects for peace. The future of NATO, the future of nuclear-weapon-free zones, the history and fate of military alliances, and the history of Scandinavian and Canadian experiences in twentieth-century war can all be introduced through this film. A senior class could begin to grasp some alternative concepts of strategic defence after looking at this material. It is, however, somewhat utopian in that it posits the idea and necessity of Canadian neutrality, while neglecting to describe the forces and traditions that impel Canada to be an active NATO participant. Important ideas, though, must begin somewhere. For further information on NATO, from NATO's point of view, see **Atlantic Alliance**.

If You Love This Planet

106C 0182 009 25:50 1982
D: Terri Nash

Peace Education
Politics
Women's Studies
Sociology

Senior high



Dr. Helen Caldicott uses a compelling and convincing mixture of reason and emotion to present an impressively marshalled array of facts about the devastating consequences of nuclear war and to make an impassioned plea for survival. The effect is chilling: footage of Dr. Caldicott delivering a speech is intercut with recently declassified material showing Hiroshima burn victims seven months after the bomb was dropped, and with the reactions of Caldicott's mesmerized audience.

This Academy award-winning documentary, one of the best known of all "peace" films, is especially powerful when dealing with the effects of a nuclear holocaust and the reasons for peace activism. It is, however, worth mentioning that the film contains a desperate, apocalyptic message that some people working in the peace

movement feel is counter-productive in terms of mobilizing the general public and serving as a basis for action. Keeping in mind the necessity of providing students with information about what can be done rather than leaving them in a state of numbed anxiety (see **No More Hiroshima** and **Speaking Our Peace** for examples of energizing films), **If You Love This Planet** can be used to galvanize an audience. (Facts, questions and research topics relating to this film can be found on p. 106.)

No More Hiroshima

106C 0184 077 25:52 1984
D: Martin Duckworth

Peace Education
World History, 20th century
Politics
Sociology
Values/Ethics

Junior and senior high

94

This moving and powerful documentary records the visit of two *hibakusha* — survivors of Hiroshima — to the 1982 peace rallies in New York City on the occasion of the second United Nations Special Session on Disarmament.

No More Hiroshima is, in some ways, the ultimate Peace Studies film, effective for all ages. Its theme — survivors of an atom bomb attack who are *acting* to prevent another explosion or war from ever occurring — is extremely compelling. It leads, moreover, to dis-

ussion of the central issues in Peace Education: the morality of nuclear weaponry; the history, development and use of nuclear weaponry; disarmament; the necessity for intercultural studies; and ecological and environmental studies. There is also the chance to talk about the education and awareness of young people on this matter since the film contains a sequence of the *hibakusha* visiting a Harlem classroom. Photos of Hiroshima victims are shown in one brief segment but, as a whole, the film does not focus on the horrifying images of Hiroshima.



Nuclear Addiction: Dr. Rosalie Bertell on the Cost of Deterrence

106C 0186 041 18:47 1986
D: Terri Nash

Peace Education
Values/Ethics
World History, 20th century
Women's Studies
Sociology
Environmental Studies

Junior and senior high

Dr. Rosalie Bertell, epidemiologist, Roman Catholic nun, world-renowned expert on low-level radiation, and Canada's foremost peace researcher, speaks with quiet authority about the short- and long-term effects of nuclear radiation on the earth and its inhabitants. She not only outlines the cost of deterrence with chilling clarity, but also presents, in a calm and committed fashion, her ideas on what we must do to break the nuclear habit. Powerful stock footage and stills, intercut with her speech, embody the drama and urgency inherent in her message.

This film is useful because, in addition to describing the poisonous effects of nuclear testing and weapons development, she also poses the most basic moral and political questions about the future of peace and security. Her multi-point prescription for combating our "nuclear addiction" opens up myriad debating and discussion possibilities. Some of the topics touched on in the film include: environmental health, moral philosophy, the social costs of untrammled economic growth, the moral responsibility of the scientist, and new forms of national and international conflict resolution. (Discussion questions and suggestions for activities relating to this film can be found on p. 108.)

Return to Dresden

106C 0186 025 27:43 1986
D: Martin Duckworth

Peace Education
World History, 20th century
Values/Ethics
Media Studies

Senior high

On February 13, 1985, C.G. Gifford, a founding member of the Halifax Veterans for Multilateral Disarmament, returned to Dresden, the East German city he helped bomb forty years ago to the day. More than thirty thousand civilians and refugees died in that assault, and much of the city's heart, including the famous Semper Opera House, was levelled. Now Gifford has come back for the re-opening of the restored Semper and to make peace with the survivors of the firebombings and other citizens of Dresden. Set against the backdrop of the opera *Der Freischutz*, which was the last to be performed before the onslaught, and intercut with historic footage of the bombing itself, we see Gifford's meetings with the people of Dresden. The painful complexity of the issues of war and peace are underlined by the mixture of art, beauty, horror, and "ordinary people" in this powerful and moving documentary.

This film requires careful pre-teaching and context-setting before the actual screening. It is interesting to know that there was an outcry when the film was first released because it made no mention of the Holocaust. Its focus, however, is elsewhere, as it touches on such themes as the conflict between duty and individual conscience, the nature of authority and obedience, propaganda, who "wins" wars and why, and the notion of "the enemy." **Return to**

Dresden could be followed by a showing of **If You Love This Planet** to discuss the possible consequences of World War III and how the scope of all war has changed in the nuclear age.

Return to Dresden is a beautifully crafted film of great poetic power that combines music, sound and carefully chosen visuals to deliver a message about the costs of war. It would also be of interest in any Media Studies course.

Speaking Our Peace

106C 0185 017 55:19 1985
D: Bonnie Klein, Terri Nash

Women's Studies
Sociology
Peace Education
World Politics

Junior and senior high

Filmed in Canada, Britain and the U.S.S.R., this documentary records women's peace initiatives, both local and international. Rosalie Bertell, Marion Dewar, Muriel Duckworth, Ursula M. Franklin, Solanges Vincent, and Margaret Laurence are among some of the activists featured. Their views on war, peace, feminist life-sustaining values, and the connections between militarism, poverty and repression in the Third World are spelled out in interviews and encounters with Soviet women. The film also includes scenes of protesters at Litton Systems, Canada and Greenham Common, England, as well as footage of ordinary citizens who must cope with problems of the nuclear age.

Although perhaps a bit slow for adolescents, this peace film with a feminist orientation serves as an essential introduction to vital topics, including the arms race; the effects on health of arms production; women and politics; women and power; women and peace; East-West positions on armaments; and how to effect social change. (Discussion questions for this film, and a list of peace organizations can be found on p. 111.)

Top Priority

106C 0181 065 9:09 1981
D: Ishu Patel

Third World Studies
Peace Education
Politics

Senior high

96 This animated film, set in an unspecified Third World country, suggests that priorities may be perceived somewhat differently by the people governing and the people governed.

A drought-stricken family, desperately awaiting irrigation pipes and pump, finally sees a cloud of dust on the horizon. Instead of equipment for water, it is a military convoy carrying weapons for use in a border dispute.

The film can lend itself to discussions of international arms sales, militarization of the developing world, and the contentious issue of foreign aid. It could also augment careful study of *The State of the World Atlas* or *Ruth Sivard's Arms Annual*. Teachers should, however, be careful to draw out these themes lest students leap to racist conclusions about inept governments.

War series

This monumental seven-part series, written and hosted by military historian and syndicated columnist Gwynne Dyer, connects the historical patterns of war with the world's present nuclear dilemma by looking at the nature, evolution and consequences of modern warfare. By trying to understand this phenomenon systemically, Dyer's hope is that it can then be controlled and modified. Filmed in ten countries, and with the co-operation of the armed forces of six nations, these seven one-hour documentaries combine interviews with NATO and Soviet military strategists and historians with archival footage of battlefields on three continents.

Although the series is a cohesive whole, the films do stand on their own. Teachers should look at the entire series so as to select the parts most appropriate for their purposes. They may also find it useful to show these particular productions on video so that they can be stopped at will for the discussion of specific points.

Nuclear
Dr. Rosalie Bertel
the Court

106C 0183 047 56:48 1983
D: Barbara Sears
Canadian History, 20th century
World History, 20th century
Politics
Peace Education
Senior high

The Road to Total War

106C 0183 047 56:48 1983
D: Barbara Sears

Canadian History, 20th century
World History, 20th century
Politics
Peace Education
Senior high

From Napoleon to Nagasaki, on-camera host Gwynne Dyer charts how the social, economic and technological developments of the last two hundred years have made warfare so efficient that it is now capable of destroying us all. The birth of nationalism, conscription, the invention of the machine gun, tank and atomic bomb, and the deliberate killing of civilians are all part of the historical context of twentieth-century warfare.

Intended as the lead-off film in the series, **The Road to Total War** nonetheless stands alone. Useful in generating discussion, the film outlines fundamental issues such as the concept of war, how attitudes to war changed in the twentieth century, the military mentality, and the role of war in the social fabric of a country. This particular documentary has been used very effectively in Remembrance Day ceremonies because of its emphasis on understanding war as an outmoded way of solving conflicts.

Anybody's Son Will Do

106C 0183 048 56:36 1983
D: Paul Cowan

American History
World History, 20th century
Politics
Peace Education
Senior high

This revealing examination of the nature of military training methods focusses on the boot-camp experiences of recruits in the United States Marine Corps. Ten weeks of indoctrination are supposed to transform them from civilians into soldiers ready to kill and even to die for their country.

Topics for discussion after a screening of the film include the armed forces as a social organization, the role of the military in society, and the tradition of military service in certain families. Students watching recruits who are basically their contemporaries might be encouraged to respond creatively via letter, journal or editorial to the viewpoints expressed by those interviewed in the documentary.

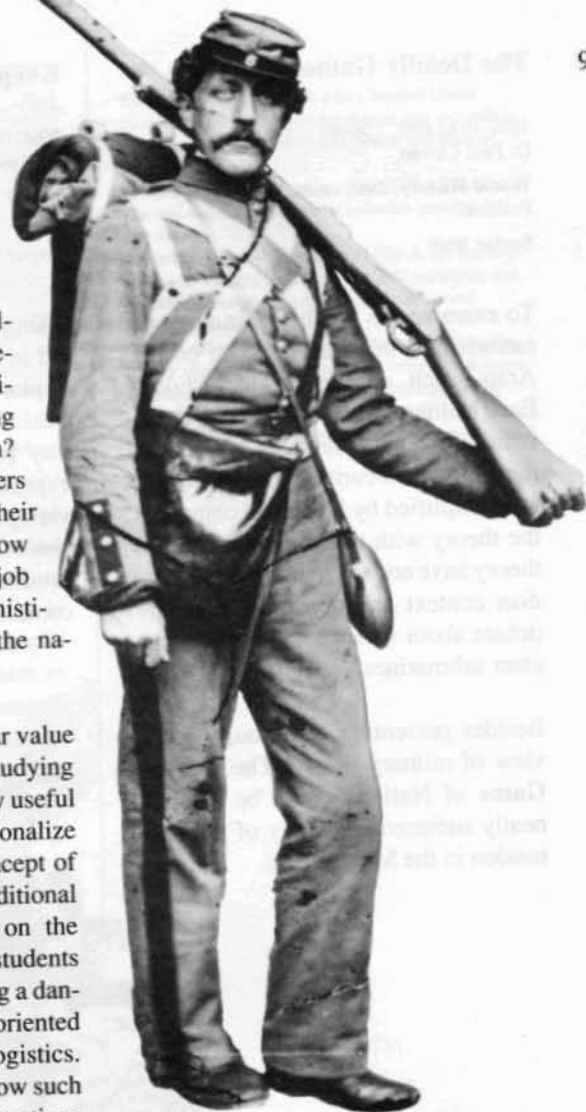
The Profession of Arms

106C 0183 049 56:48 1983
D: Michael Bryans, Tina Viljoen

World History, 20th century
Politics
Senior high

What drives the professional soldier, the career officer who devotes himself to maintaining military organizations and upholding the attitudes that go with them? With surprising frankness, officers from six nations talk about their combat experiences, describe how they come to terms with their job demands, and explain how sophisticated technology is changing the nature of their profession.

This film would be of particular value to a politics or history class studying warfare in detail, and especially useful to the teacher who wants to personalize and humanize the abstract concept of war. Instead of the more traditional footage of and commentary on the glories and dangers of battles, students are presented with people doing a dangerous job, who are very task-oriented and interested mainly in logistics. Besides offering insight into how such people think, the film raises questions about the personal costs of such a career.



98 **The Deadly Game of Nations**

106C 0183 050 56:40 1983
D: Paul Cowan

World History, 20th century
Politics
Senior high

To examine the link between war and nationalism, this film focusses on the Arab-Israeli conflict in the Middle East. Military historian Gwynne Dyer, writer and host of the series, challenges the notion of security through strength as exemplified by Israel and compares the theory with the reality. Does that theory have any relevance in the Canadian context as, for example, in the debate about whether to purchase nuclear submarines?

Besides presenting a thorough overview of military policy, **The Deadly Game of Nations** could be used to neatly summarize a study of postwar tension in the Middle East.

Keeping the Old Game Alive

106C 0183 051 56:48 1983
D: Douglas Kiefer

World History, 20th century
Politics
Senior high

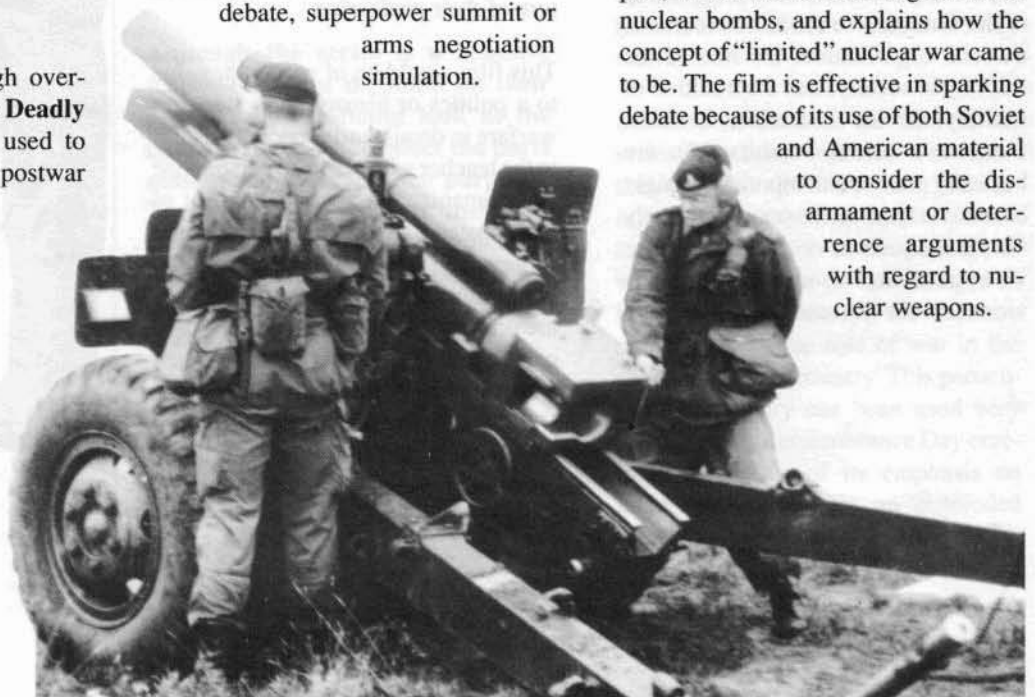
Using the NATO-Warsaw Pact stand-off in Europe as an example, this film explores the philosophy and tactics behind maintaining conventional military readiness in a nuclear age. The expression of both NATO and Soviet viewpoints makes an excellent starting point for a discussion of the Cold War. Students could use the information contained in the film as a stimulus to organize their own East-West debate, superpower summit or arms negotiation simulation.

Notes on Nuclear War

106C 0183 052 56:50 1983
D: Tina Viljoen

World History, 20th century
American History
Politics
Peace Education
Senior high

This examination of the impact and ramifications of nuclear war is a natural companion to the previous film on conventional war, **Keeping the Old Game Alive**. Tracing the history of the arms race from Hiroshima to the present-day nuclear stalemate, the film looks at the western military-industrial complex and its Warsaw Pact counterpart, shows the devastating effect of nuclear bombs, and explains how the concept of "limited" nuclear war came to be. The film is effective in sparking debate because of its use of both Soviet and American material to consider the disarmament or deterrence arguments with regard to nuclear weapons.



Goodbye War

106C 0183 053 56:43 1983
D: Donna Dudinsky, Judith Merritt,
Barbara Sears

World History, 20th century
Peace Education

Senior high

This final film in the **War** series looks at some of the causes and consequences of the last two World Wars, and of recent small conflicts that have brought us perilously close to the brink of nuclear war. A consideration of the United Nations as a peace-keeping force in the world and discussion of current campaigns for nuclear disarmament are further supplemented by interviews with citizens of several nations who share their views on war and peace. What other ways of resolving conflict must we learn if the world is to survive?

A Writer in the Nuclear Age: A Conversation with Margaret Laurence

106C 0185 077 9:10 1985
D: Terri Nash

Peace Education
Politics
Sociology
Women's Studies
Values/Ethics

Senior high



In this discussion with the late Margaret Laurence, she affirms with passion and integrity her commitment to the cause of peace. Her conversation ranges widely, touching on topics as diverse as the social responsibility of the artist; how language usage shapes reality; the role of the imagination in human life; the relationship of imagination to meaning; the nuclear crisis; the role of empathy in understanding and communication; the distinctions between fictional and didactic writing; and the power of so-called "ordinary" people to influence events.

Of obvious use in English classes, the film also supports units of study on disarmament and peace, the use of language, parenting in the nuclear age, the morality of the arms race and the brutalization and dehumanization of people in the twentieth century. (Discussion questions and suggestions for activities relating to this film can be found on p. 115.)

SEE ALSO:

- Canada at War, Part 13: The Clouded Dawn** (World War II, for a consideration of war and militarism; politics, propaganda and power; and choices and priorities)
- Canada in World War One** (World War I, to look at war and militarism as well as attitudes, perceptions and values)
- From the Ashes of War** (World War II, for a consideration of war and militarism, conflict resolution and attitudes, perceptions, values and assumptions)
- Happy Birthday** (Contemporary Issues)
- A Love Affair with Politics: A Portrait of Marion Dewar** (Biographical Portraits, for information about grass-roots opposition to nuclear proliferation and testing.)
- With Our Own Two Hands** (Contemporary Issues)



THE AGE OF INVENTION

Chronology of some inventions appearing in the film

1698 - Steam engine	1876 - Telephone
1801 - Battery	1884 - Car
1823 - Telegraph	1895 - Movie camera
1828 - Steam locomotive	1896 - Radio
1830 - Sewing machine	1905 - Airplane
1832 - Tram and trolley bus	1916 - Tank
1862 - Machine gun	
1873 - Typewriter	

Activities

- Name some important inventions that do not appear on the above list. Research and discuss their significance.
- Name some recent inventions that have affected your life. How have they altered your life? Identify the inventors.
- A key device is an invention or development that embodies some principle so basic it enables people to do a number of different things. Below are a list of key devices. Investigate their uses:
Wheel, rope, adhesive, screw, solder, screw driver, universal joint, gyroscope, ball-bearings, photo-electric cell, aerosol spray, can, lever, wedge, gear, winch, crank, pendulum, transistor, laser, spring, valve, knife, cam, net, knot, chain, wire, microchip.
- Discuss why the present age is called the “Age of Technology.”

BRAVERY IN THE FIELD

Post-screening Questions

1. Why do Lennie and his friends make fun of the symbols of war that mean so much to Tommy?
2. Tommy lost a leg in battle. Do you think he may have suffered in any other way because of the war?
3. In what ways are the lives of Tommy and Lennie similar? How do they differ?
4. Discuss the probable future effect on Lennie of his contact with Tommy.

CHILDREN OF WAR

Questions and Activities

1. What are some of your impressions viewing this film? Are there details you find surprising?
2. Which teenager impresses you the most? Why?
3. What qualities of personal being and attitudes in relationships might help avoid the polarizations that seem to lead to conflict?
4. Many people believe that foreign intervention — for example, the provision of military weapons — accelerates and maintains civil war. What is civil war? Why do other countries get involved? The International Youth for Peace and Justice Tour is another example of foreign intervention. In your view, is it a “justified” one? What makes it different from military intervention, or from political/economic colonialization?
5. Imagine you are living in one of the situations described in the film. What kinds of belief systems, about the world and about people, might you develop?

* This additional resource material is reprinted from NFB teachers' guides, some of which are no longer available.

Share your ideas in small groups. Then, with your group, think about the belief systems you have developed in your own culture. Have one person in the group list the belief systems you come up with, for the other culture and for your own. What meaning of *power* would each belief lead to?

6. Choose one of the countries mentioned in the film. Research its history, and its current events, then write an essay. Include consideration of why the country is where it is today, and also what might help the country move towards more peaceful conditions.

DEFENCE OF CANADA

Quotes for Discussion

A Long Way From Home

“Neutrality is impossible unless you want to be entirely beholden to the Americans. If we are neutral, then we may expect to be invaded by the Americans in time of war.”

— Hon. Mitchell Sharp, Secretary of State for External Affairs, 1968-1974.

“It almost sounds logical, we fought a war in Europe and we’re still free, so we have to fight more wars in Europe to stay free. Mackenzie King still didn’t want to fight, but you can’t argue with that kind of emotion.”

— Gwynne Dyer

Keeping the Elephants Away

“(The last war) was not a moral crusade against evil. It was a power struggle in which the strongest countries came out on top, as they usually do. This time it was America and Russia. But the strongest always see each other as potential enemies. Alliances collect around them,... and it’s the alliances that make world wars possible.”

— Gwynne Dyer

“The Cold War was an accumulation of misperceptions on both sides. There’s no doubt about it. We were unduly afraid of their (the Russians’) intentions, and they were paranoid about ours, and these worked on each other. It was a dreadful mistake.”

— John Holmes, Canadian Embassy, Moscow, 1947-1948.

The Space Between

“It was certain that if the Americans came to the conclusion that they needed a defence system, they were going to have it and we’d better make damn sure that, in our interests, we were a party to it.”

— William Barton, External Affairs, 1952-1970.

“You satisfied all the elements ideologically by withdrawing from the nuclear role. Mind you, I question whether ... you have to be congratulated from withdrawing from pulling the trigger when you say to your colleague and ally ‘pull it yourself.’ ”

— Hon. Leo Cadieux, Min. of National Defence, 1967-1970.

DISCUSSIONS IN BIOETHICS

Questions and Activities

1. What are the major issues or themes?
2. What information does the film provide about the characters and their backgrounds?
3. What information does the film *not* provide — information that would be useful?
4. What does each character stand for in terms of the central issues in the film? What solution does he or she propose? Why? What would be the impact on each of the characters if that solution was adopted?
5. How do the following factors affect how each character responds to the issues:
 - Age
 - Sex
 - Financial status
 - Personal goals
 - Marital status
 - Religion
 - Social and peer pressure
 - Legal implications
 (i.e., “What if _____ were a man instead of a woman, or rich instead of poor?”, etc.)
6. How do you feel the issues in the film should be resolved?
7. Where, in your own life, do you think your response to the issues comes from? How about your response to the characters: do they resemble people you like or don't like?
8. What would you do if you were each of the characters in the film?
9. What do you think the filmmaker's bias is? How can you tell?
10. In the film, whose opinions or decisions seem to carry the most weight? Does that strike you as realistic? As fair?
11. Whose responsibility is it, in our society, to make decisions about issues such as those raised in the film? Should other people have the right to make decisions that affect our lives? Under what circumstances?

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Role Playing

These films are an excellent stimulus to role playing; designate members of the group as various characters and have them act out the situation the film presents, or a similar situation. Having men play women's roles, and vice versa, or asking group members to take on the role of a character they respond to negatively could add another dimension to this activity.

Advocacy

One by one, pretend that each of the characters is on trial. Establish what the charge is. Designate an advocate, a prosecutor, and a judge. The rest of the group will be the jury. In a given time limit, the prosecutor presents the case against the character on trial, and then the advocate presents the case in defense. The judge is charged with keeping order, and the jury must come to a unanimous verdict.

FIRST JOURNEY, FORT WILLIAM

Questions

1. Reflect on what life was like for 12-year-old John Mackenzie. How was his life similar to that of a 12-year-old today? Different?
2. Why was Fort William built? How did it help preserve the north and west of the continent for Canada?

FIRST WINTER

3. What was the role of the Indians in fur trade society? Of the voyageurs? of the Scottish-Canadian merchant-traders? Why was each group involved in the fur trade? What were their interrelationships?
4. What roles did native women play in this society? In what ways did marriage with native women help advance the North West Company's expansion into the north and the west of the continent?
5. Imagine what life was like for one of John's sisters. Discuss your ideas in small groups.
6. Judging from some of the artifacts and clothing in the film, what else did the Indians supply besides furs?
7. Discuss the impact of the North West Company on the development of Canada and of Montreal.

Questions and Activities

1. How well prepared was this family for survival in a Canadian winter? What would they have brought with them from Ireland? How did they get ready for their first winter in the Ottawa Valley?
2. Do you think it was right for the father to go away to work in the lumber camp?
3. Why do you think the family chose to live in such an isolated area?
4. We often take for granted the supplies and services available in our communities. What did the first immigrants do without?
5. Research the conditions that caused the Irish to leave their homeland in the 1830s and 1840s. Do these reasons explain Irish immigration today?
6. What kind of life did poor people lead in the 1830s? What promise did the New World hold for them? What was the attitude of British immigrants towards the Irish? What was the attitude, in general, towards poor women and children?
7. The family in **First Winter** did not own their land. They were squatters, hoping to acquire the land eventually. Some immigrants were able to obtain land grants in the Canadas in the 1830s. How did they do this?
8. Research Irish music and folklore. What does it tell us about the people and about their past?

HEAD START: MEETING THE COM- PUTER CHALLENGE

Questions for Pre-screening Discussions

1. Why are you interested in computers?
2. Do you consider computers toys or tools?
3. Why do some people say boys have more aptitude for math, sciences and computers than girls?
4. Do boys tend to monopolize terminals in computer science classes? Would you rather have separate classes for boys and girls?
5. How do you see yourself at age 35?

Questions for Post-screening Discussions

1. Is Maureen's enthusiasm for computers justified?
2. What message did you get from this film?
3. What career do you plan to study for? Why?

4. Why do young women restrict their career choices? How do you think your mother would answer this question?
5. How important is money in your choice of a career?
6. Do you think a knowledge of computers is necessary for achieving your career goals?
7. What career do your parents recommend you choose?
8. Are your parents or brothers and sisters taking courses so they can change careers?
9. For how many years do you plan to work?

Note: The average Canadian woman will be employed outside the home for 28 years by the year 1990. Having children will cause her to leave the workforce for less than four years.

HOME FEELING: STRUGGLE FOR A COMMUNITY

Justice and the Police

1. What assumptions lie behind connecting low income to crime?
2. What are the drawbacks to "saturation" policing, particularly when the community claims to see no benefits?

The Experience of Racism

1. Identify some specific situations in the film that you think exemplify some form of racism and explain why you think so.
2. "Immigration laws should be tightened in attempts to limit 'immigrant ghettos.'" How do you respond to this view? Do you think such action would assist the residents of Jane/Finch? Explain.

Employment/Unemployment

1. To what extent do you feel the film succeeds in challenging the stereotype of unemployed people as unmotivated and satisfied with unemployment?
2. Comment on the job of the manpower counsellor. To what extent is he/she really able to offer hope for employment? What functions can manpower offices hope to play with so many unemployed and so few jobs available?

Community Organizing

1. What are some of the fears that might make residents hesitant to organize? What evidence does the film provide that these fears might be valid?
2. What aspects of life in the Jane/Finch community does the film suggest can be changed? By who?

Life in the Community

1. To what extent do you think the film is successful in presenting the community through the eyes of the residents? Account for the very different perceptions of the community held by the residents themselves.
2. What in your view, are the most fruitful issues to explore for community organizers in the Jane/Finch area? Why do you feel these issues hold the most potential?
3. Comment on one analyst's observation that the reason why so many viewers

reacted negatively to the group-meeting sequences came from a resistance to the people taking control over their own lives.

Power and Dependence

1. Identify some sequences from the film where unequal power is evident. What are some of the responses of people in the film when they have less power?
2. In what ways can schools, social service and law enforcement agencies assist people in developing confidence and control over their lives and communities? In what ways can they increase peoples' dependence and powerlessness?

Facts from the film

- The bomb dropped on Hiroshima was a small bomb: it was the equivalent to only 13,000 tons of TNT. Today's 20-megaton bomb is equivalent to 20 million tons of TNT. This, in turn, is equivalent to four times all the bombs dropped during World War II.
- The strategic arsenal of the U.S. contains enough weapons to "overkill" each Russian 40 times; Russia's strategic arsenal is capable of "overkilling" each American 20 times.
- *The Bulletin of the Atomic Scientists*, founded in Einstein's time, has the image of a "doomsday clock" on its cover. The hands of the clock have been moved only 10 times since 1945. During the years of détente, the clock stood at 9 minutes to midnight: following events in Afghanistan in 1980, it was moved to 7 minutes; in January 1981, to 4 minutes, and the editors think they did not move it far enough. (In late 1987, it was turned back a few minutes.)

Questions

1. Has anyone here read Helen Caldicott's book *Nuclear Madness: What You Can Do?* Could anyone outline some of the suggestions she makes in her book regarding how the general public can effectively exert pressure on policy makers to reverse current trends in the nuclear arms race?
2. Has anyone here ever been involved in any anti-nuclear activity? What was it? What do people here think the most effective action might be? On a local level? On a national level? For groups? For individuals? Do any of you know of any upcoming disarmament conferences, marches, etc? Do some of you feel that all actions may be futile?
3. Do you believe it is possible to have a limited nuclear war?
4. How do you feel about assurances that military arsenals are an effective means of ensuring national security? What are some alternate ways of strengthening national security?
5. Some people are convinced that military spending and war are good for the economy. Planned economic conversion means a redirection of scientific and technical talent towards military production. How can this be accomplished?
6. What sort of priorities do you think the government should be giving to the following: the military; national social programs; economic development; Third World development; research into energy alternatives?

IF YOU LOVE THIS PLANET

Research Topics

1. The impact of militarism on the environment and on social, economic and federal development programs.
2. The relationship between nuclear power technology and the proliferation of nuclear weapons, including a consideration of Canada selling CANDU reactors to the Third World.
3. Canada's stand on and contribution to international arms control and disarmament.
4. The United Nations special sessions on disarmament.
5. The status of United States-Soviet Union arms limitation and reduction treaties.
6. The immediate medical problems and long-term genetic effects of radiation.

LONG LANCE

Questions

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1. Is the story depicted in the film one that could only have happened in the early part of the century? What aspects of the story are applicable today?
2. Why was Long Lance so readily believed by the newspapers, dignitaries and other influential people he encountered in his travels? Do you think his deceptions could go undetected today?
3. What benefits, if any, did the full-blooded Indians gain from Long Lance's work? Were they hurt in any way by his actions? If so, how?

A LOVE AFFAIR WITH POLITICS: A PORTRAIT OF MARION DEWAR

Questions and Activities

1. What do you find most striking in this film? What questions does the film raise for you?
2. Marion Dewar states that her main goal in life was to be a good wife and a good mother, and discusses the feelings of guilt women experience in trying to balance career with home life. How has she handled her guilt feelings? Do men experience similar inner conflicts? In your community, what does it mean to be a good wife and mother? A good husband and father?
3. How does Marion Dewar conceptualize power? What connotations does the word *power* have for you? What is the difference between "power over" and "power for"?
4. In your opinion, do women have something unique to offer in terms of peacemaking? Give some examples.
5. What are similarities/differences in the structures and processes of men's and women's formal and informal support systems? What values are implied in each case?
6. Draw your world in terms of power relationships. Draw a second picture illustrating how you would like to change these relationships. Then, form small groups in which to discuss your drawings. Share your general learnings in the larger group.
7. Using role-play or socio-drama, explore an issue facing your community. For example, issues might be whether to support the building of a new commercial plaza, the tearing down of historic buildings to build a parking lot, the taking-in of refugees, or the formalizing of a "peace day." Once each group has chosen an issue, have its members role-play a town council trying to make a decision. Include unions, business representatives, mothers, teachers, students, etc. Then ask individuals to share their experience of the political process.

LOVED, HONOURED AND BRUISED

Questions and Activities

1. Jeannie's husband says he feels "some reaction was justified" and that sometimes it was a matter of discipline. As with a child, "you didn't want to do it, but you have to do something." Do you agree that Jeannie had to be taught not to do careless things? What do these statements tell you about the husband's attitude to Jeannie?
2. Jeannie says "he never told me what to tell other people" about her bruises and black eyes. "He almost seemed proud when I had a shiner." What does this suggest about Jeannie's attitude towards her husband? Do you think Jeannie saw her husband as the head of the household? Why?
3. To what extent are these traditional attitudes about women prevalent today? Do such attitudes contribute to violence against women? Has the position of women improved over the years? Give some examples.
4. What options were available to Jeannie once she had decided to leave her husband? What will she do to support herself and her children? Do you think she will be able to manage on her own?
5. Why did Jeannie stay with a man who had been beating her for 13 years? Is she likely to be one of the many women who go back to their husbands? Why?
6. Have a group view three feature films and examine three popular magazines to take a look at how sex roles are portrayed in films, articles and advertising. Make lists of adjectives that describe how women and men are pictured. Do these popular portrayals of the roles of men and women contribute to wife-battering?
7. To get an idea of the financial resources available to single parents, have your group make up a budget for a parent with two children. Take into account the cost of housing, food and clothing in your area. Then contact municipal and provincial welfare offices to determine the financial assistance available for this parent. Ask about rent and food subsidies, low-income housing, additional medical care, etc. Compare your budget to the welfare allowances.

NUCLEAR ADDICTION: DR. ROSALIE BERTELL ON THE COST OF DETERRENCE

Questions and Activities

1. What are the real hazards of the mining, manufacturing, testing and transportation of nuclear materials? Dr. Bertell suggests that these nuclear industries have too much invested to be able to consider alternatives. Do you agree? What steps can be taken by "ordinary" people who are disturbed by our planetary situation?
2. Developing countries are continually being exploited in the name of "progress." What are various meanings of *progress*? What is the effect of nuclear testing on the peoples of the Pacific, or of agri-business in Latin America? Are there other examples where a narrow definition of *progress* has in fact harmed people?
3. Do you believe that the scientist has a social responsibility for his/her discoveries or creations? Their effects?
4. Find or draw pictures that represent, for you, a healthy Earth. Create a book, or a collage. Then reflect on how ordinary people can care for the Earth. Imagine you have money to hire such people, and create a newspaper employment ad.

OIL MEANS TROUBLE

Questions and Activities

1. What problems are posed for the fishing industries by offshore oil development?
2. What measures did Norway take to protect its fishing industry? How well did these measures work?
3. What were the effects of offshore oil development on western Scotland and the Shetlands?
4. Do you feel we have a responsibility to protect our renewable resources? To develop non-renewable resources?
5. One of the sociologists in the film argues for "an economy of permanence." What is meant by this term?
6. Do you believe that fishermen have "traditional rights" to our waters? Why or why not?
7. In small groups, prepare the pro or con arguments for offshore oil development. Form debating teams. Choose a small group to be adjudicators.

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THE PACIFIC CONNECTION: TIES THAT BOUND

TIME LINE

1763

The Proclamation Act establishes British presence in what is now Canada.

1774

Spanish explorers record seeing the Queen Charlotte Islands.

1775

Spanish explorers land at Nootka Sound.

1778

Captain James Cook of England lands at Nootka Sound and explores the coast of British Columbia looking for the fabled northwest passage.

1793

North West Company men from Montreal are the first fur traders to come overland to the Pacific.

1821

The Hudson's Bay Company and the North West Company amalgamate and adopt the former's name.

1843

The Hudson's Bay Company establishes a post at Victoria on Vancouver Island under the control of Chief Factor James Douglas.

1846

Oregon Boundary Treaty signed. Britain retains only the territory north of the 49th parallel and the whole of Vancouver Island.

The Hudson's Bay Company establishes the British presence and infrastructure for ensuing settlers and Britain's later claim to the area.

1851-1864

James Douglas is governor of Vancouver Island.

1858

A separate crown on the mainland is formed called British Columbia.

James Douglas is made governor of this crown colony as well.

1858-1871

The colonial period of B.C.

1864-1866

Arthur Kennedy is governor of Vancouver Island. Frederick Seymour is governor of the mainland colony.

1866

The Union of Vancouver Island and the mainland under the name British Columbia.

1866-1869

Frederick Seymour is governor of the united colony of B.C.

1868

The "Confederation League" starts up in Victoria.

Sept. 1868

Yale Convention called to accelerate admission of the colony of British Columbia into the Dominion of Canada upon "equitable and beneficial terms" and to demand responsible government.

1868-1869

The Canadian Government sends official dispatches to London requesting acceptance of B.C.'s entry into the Dominion.

1869

Anthony Musgrave becomes governor of B.C.

Failure of the "annexation petition" to garner enough support for B.C. joining the United States.

Prairie territories of the Hudson's Bay Company transferred to Canada, opening up the possibility of creating a country from "sea to sea."

1870

Confederation debated within B.C. Dr. J.S. Helmcken, Dr. R.W.W. Carrall and J.W. Trutch are sent to Canada to negotiate terms of union.

1871

The terms of the union are adopted by Macdonald's government after much debate

January 1871

The Legislative Council in Victoria passes the terms of the union.

July 20, 1871

B.C. officially becomes the sixth province of Canada.

THE RED DRESS

Questions

1. What traditional Indian activities and observances are shown or alluded to in the film?
2. What is the symbolic connection between the bear claw and the red dress? Why do you think Theresa feels the need of some special power?
3. What negative effects of the impact of white society on Indian life do we see in the film?
4. What different kinds of attitudes do the government officials display towards the Indians in this film?
5. Why did Kelly abuse his daughter when she appeared in the morning? What does he mean when he says that he has "lost" her?

REVOLUTION'S ORPHANS

Questions and Activities

1. Do you think Clara's father is right when he says that "personal stories are not history"?
2. Is her father indeed guilty of having sacrificed his family to his political ideals? Which, in your view, should take precedence: commitment to a principle or devotion to the welfare of one's family?
3. Do you think a refugee's attitude towards his new country differs from that of a regular immigrant? Why?

4. How does the making of a documentary film differ from writing an historical account?
5. What responsibilities do Canadians have to alleviate the worldwide refugee problem? What is a refugee? Why has the number of refugees increased throughout the world since the end of World War II?
6. Research the causes and effects of revolution in Poland (1956), Hungary (1956), and Czechoslovakia (1968).
7. Compare and contrast the political, economic and social life in Hungary in the mid-1950s with life there today.
8. Make a list of conditions that may precipitate of armed insurrection.

RICE HARVEST

Pre-screening Question

Ask students to give examples of how jobs are changing. What is causing these changes?

Post-screening Questions and Activities

1. Discuss the similarities and differences between the fur trade as it was and the wild rice trade of today.
2. Ask students to find the retail price of wild rice at a local store. Inquire from the owner or manager about its wholesale price. Try to account for the difference between what is paid to the Indians and the shelf price. What effects do factors such as "middlemen," competition, supply and demand, and monopolies or cartels have on pricing?
3. Discuss the changes in lifestyles which the Pauingassi are undergoing because of their contact with society and modern technology.
4. Have students ask their families about some cultural aspects of their heritage that has changed through the years. Discuss the differences of meaning of the words *heritage*, *culture* and *tradition*.
5. Ask some students to investigate the controversy between natives and non-natives about the rights to harvest wild rice. Research other natural resources that are in dispute, such as fishing, hunting and mineral rights. Become familiar with all sides of the debate and the positions of various interest groups such as government, business, white sportsmen, environmentalists, and native peoples.

SPEAKING OUR PEACE

Questions

1. Is violence inherent in human nature? Are women less violent than men? If so, is women's perspective on peace and power different from men's because of genetic makeup or traditional roles? What part do toys, games, advertising and television play in perpetuating role stereotyping among men and women?
2. What is the relation between women's struggle for rights and women's widespread opposition to all forms of militarism? What is the relation between private and domestic violence towards women (rape, pornography and battering) and public, global violence (war, poverty and repression)?
3. Why are there more women than men in peace groups and more men than women in politics? (N.B.: According to UN figures, women make up over 70% of peace and social justice movements.) What would happen if political leaders,

both women and men, adopted the feminist life-sustaining values described by some of the women in this film? How can we ensure these values have an impact on political, economic and social policies, and on peace strategies?

Peace Organizations

To find out about peace activities throughout Canada contact:

Project Ploughshares, Institute of Peace and Conflict Studies, Conrad Grebel College, Waterloo, Ontario N2L 3G6. Tel.: (519) 888-6541. Offices also in Ottawa and Vancouver.

Operation Dismantle, P.O. Box 3887, Station C, Ottawa, Ontario K1Y 4M5. Tel.: (613) 722-6001. Quarterly newsletter: *The Dismantler*.

The Survival Committee of the National Action Committee on the Status of Women, 40 St. Clair Avenue East, Suite 306, Toronto, Ontario M4T 1M9. Tel.: (416) 922-3246. Monthly newsletter, *MEMO*, available to NAC member organizations.

Voice of Women, 175 Carlton Street, Toronto, Ontario M5A 2K3. Tel.: (416) 922-2997. *VOW National Quarterly Newsletter*.

STRANGERS AT THE DOOR

Questions and Activities

1. What expectations did the Lalucki family have of Canada?
2. From what country did the family originate? Why did they emigrate from England and come to Canada? Why did they not go to the United States?
3. What is the purpose of each of the various stages of the immigration process — the on-board inspection, the interview, and the medical inspection? How do the immigrants react to the way they are treated?
4. What moral dilemmas do immigration officials face during the course of their work?
5. What were other grounds for deportation? Why was not being admitted to Canada so serious for the prospective immigrant?
6. If your family emigrated to Canada in this century, find out what they remember of the immigration process. How did they come to Canada? Why did they come? How did their experiences compare with what we see in the film?
7. How did Canadians at that times view immigrants from various European and Asian countries? Were immigrants from certain countries believed to be more valuable than those from others? Have our attitudes changed today?
8. Review the terms of the Immigration Act in force in 1907. What does it indicate about the government's attitude towards immigrants? What sort of immigrants are actively sought by Canada today? In your opinion, has the change in immigration policy been a positive one? What changes to our present policy would you find desirable?
9. Try to establish the ground rules for a Board of Inquiry that would reconcile the human rights of immigrants with the social needs of Canada.

TEACH ME TO DANCE

Questions and Activities

1. What is the significance of the poem Lesia is made to learn? Comment on whether she is a "Child of the Empire."
2. The family maintains its cultural heritage despite pressure to suppress it. What items and customs of specifically Ukrainian origin do we see in the film?
3. The school trustees believe that the songs and recitations the children perform are the proper Canadian Christmas observances. Are Christmas customs that originate in Britain more truly "Canadian" than those from some other country? What Christmas traditions from other countries have become part of the celebration of Christmas in your area?
4. What conditions existed in the Ukraine that caused so many people to emigrate? How and why was this emigration to Canada encouraged?
5. What is the present status of the Ukrainian language in the Prairie provinces? Find out how and when Ukrainians celebrate Christmas.
6. Research the federal policies concerning education during the period 1910-1925. How did these policies affect the schools' curricula?

THIS BORROWED LAND

Topics for Discussion

1. Threats to farmland in your region of the country
2. Food versus energy
3. Ecological agriculture versus overworking farmland
4. Family farms versus agribusiness
5. The retail food dollar — where does it go?
6. Canadian versus non-resident foreign ownership of farmland
7. Canada's agricultural produce
8. The distribution of agricultural produce

THE TREADMILL

Consequences of piece work in the home

Outside the regular labor force, the women piece worker at home has no sick leave; no annual leave; no maternity leave; no overtime pay; no security of employment; no pension plan; no seniority, no disability insurance; no unemployment insurance; no protection from toxic materials.

Home workers must buy and maintain their equipment at considerable expense to themselves. This means that the cost of production is passed from the manufacturer to the lowest-paid worker.

Piece work at home weakens the effectiveness of unions by fragmenting the work force. Unionized jobs are lost.

The availability of a cheap labor pool encourages the proliferation of subcontractors, which in turn can trigger increased exploitation of home workers.

Topics for Discussion

1. Discuss the impact of piece work done at home: the short- and long-term consequences for the individual worker and for the economy.
2. Discuss what measures can be taken to eliminate the exploitation of piece workers. Research and discuss protective legislation existing in some provinces and countries.

3. Discuss how to lobby legislators to change labor laws.
4. Discuss the power of the collective bargaining unit to achieve change, and the effect of a weak economy on the strength of that unit.

A UNION FREE SEMINAR

Charles Hughes's Strategy for Maintaining a Union-Free Environment

1. Don't Teach People They Need a Union

To maintain control, don't give in to a worker's demands. One demand will lead to others and eventually the workers will form a union.

2. Commit Management to the Union-Free Philosophy

All managers at every level must believe in the union-free philosophy. Without this commitment a company is less likely to keep out union.

3. Ensure the Employees Know Where Management Stands

From the moment they are hired, workers should be told very clearly that they are expected to share the company's non-union philosophy. It's much more difficult for a union to get a foothold where the company's workers are committed to an opposing belief.

4. Use Attitude Surveys to Predict Employee Behavior

Attitude surveys can be used to find out if there are any problems in the workplace that might lead people to organize a union.

5. Use Language to Change the Employee's Self-Image

To avoid potential conflict that can lead to a union, a company must eliminate the apparent distinctions between workers and management. The first step is to convince workers they are part of one big happy family. Change the language and workers will be less inclined to think of forming a union.

6. Use Psychology to Determine Wages

What counts most in the pay field is not how much workers are paid, but their perception of what is fair and equitable. And workers are more likely to base their perceptions of equity on internal factors such as what the next worker is earning than on external statistical factors such as what other companies are paying, the cost of living, etc.

7. Simplify the Rate Structure to Reduce Expectations

Companies must adopt techniques to combat pay dissatisfaction. When there are a large number of pay ranges and small differences in salaries, workers are more likely to expect regular increases. This expectation can be eroded by eliminating pay differences among workers doing the same job. Similarly it is advantageous to have fewer job classifications with wide salary gaps between them.

8. Reaping the Benefits of Lower Wages

When a company pays above average-wages it increases the likelihood of becoming unionized. Dissatisfied workers are less likely to quit when they know they will not earn as much somewhere else.

VOICE OF THE FUGITIVE

Questions and Activities

1. Why does Sam Henry prevent Elvin from rejoining his mother?
2. Why does Peyton appear to resent Sam Henry? Why does he prefer his life in the South to seeking freedom in Canada?
3. Why is the free black man, Will Younger, beaten and shot, while Deacon Charlie, the white man who helps the fugitives, is left unharmed?
4. Why does Deacon Charlie warn the group against settling in the larger towns and cities of Canada?
5. What were the terms of the Fugitive Slave Act? How did it make it necessary for escaping slaves to seek freedom in Canada?
6. Find out about some of the famous "conductors" on the "underground railway" (e.g., Sojourner Truth, Harriet Tubman). How were they able to lead so many hundreds of slaves to freedom?
7. Why did the southern states defend the institution of slavery?
8. How many blacks sought freedom in Canada between 1850 and 1860? How did white residents of Canada feel about the influx of black fugitives?
9. When and where was slavery legal in Canada?

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THE WORLD TURNED UPSIDE DOWN

Questions

1. Who were the Loyalists?
2. Who were the Rebels?
3. How does the film relate to today's problems of racial, cultural or religious discrimination?
4. How are these differences dealt with today?
5. What issues of personal integrity and non-conformity are raised by the film?

Themes Suggested by the Film

Courage, endurance, parental support, rejection, isolation, prejudice, conformity versus self-respect, problem-solving, family closeness, sharing, hope, political opponents, persecution, injustice, minorities, change through crisis.

A WRITER IN THE NUCLEAR AGE: A CONVERSATION WITH MARGARET LAURENCE

Questions and Activities

1. What is the "crisis of imagination" to which Laurence refers? How can jargon veil meaning and block the imagination?
2. Is Laurence correct in stating that the words we use shape our attitudes and perceptions? What are examples from the film? What examples can you think of from your own life?
3. What do you believe should be the role of the writer/artist in society? What are some connections between Laurence's didactic and fictional writing? How are her belief systems and world views reflected in her fiction?
4. What values are suggested by world leaders' word usage or "newsspeak"? What values are implied by Laurence's usage: a) in the film b) in her fiction?
5. In groups of three or four, brainstorm the meanings of the word *peace*. Collect and/or draw pictures that you consider relevant to this word. Then put these pictures together in story form, creating a narration as you proceed. Choose a spokesperson to share the story with the rest of the class. (Note: This activity illustrates the many choices a filmmaker or commentator has in structuring a story.)

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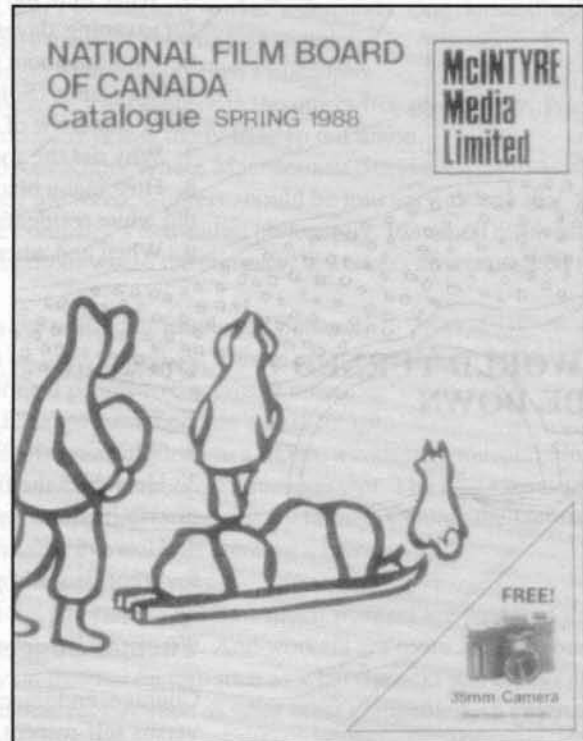
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WOMEN'S STUDIES

**RACISM /
RACE RELATIONS**

LAW

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 The Wake
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 Head Start: Meeting the Computer Challenge

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 The Golden Mountain:
 The Chinese in Canada

The Art of the Possible
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 F.R. Scott: Rhyme and Reason

If You Love This Planet
 The Lady from Grey County
 A Love Affair with Politics:
 A Portrait of Marion Dewar
 Loved, Honoured and Bruised
 Mirror, Mirror: An Advertiser's Scrapbook
 Mother of Many Children
 No Life for a Woman
 Nuclear Addiction: Dr. Rosalie Bertell on the Cost of Deterrence
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 Speaking our Peace
 This Borrowed Land
 Too Dirty for a Woman
 The Treadmill
 A Writer in the Nuclear Age:
 A Conversation with Margaret Laurence

Home Feeling: Struggle for a Community
 Incident at Restigouche
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 A Sense of Family
 A Time to Rise
 Unitas Fratrum: The Moravians in Labrador
 Voice of the Fugitive

The Golden Mountain:
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 On Guard for Thee, Part I:

LAW

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