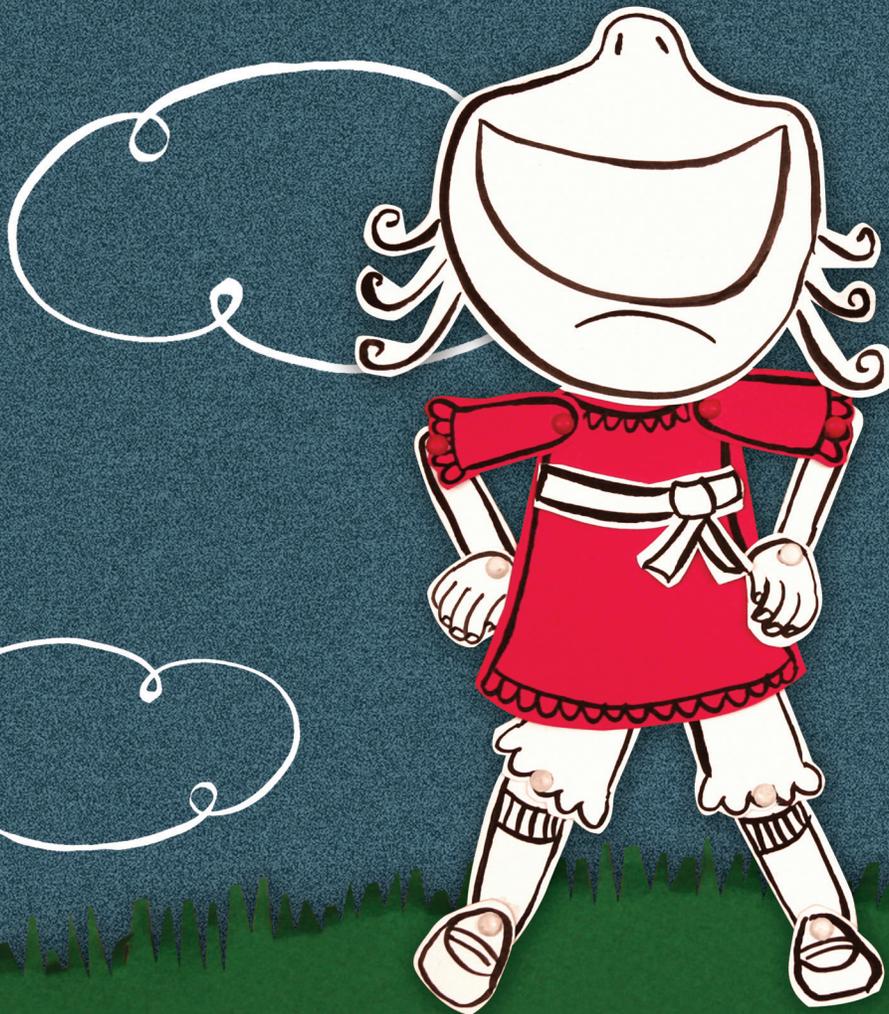


# BIG

A film by *Andreea Dorfman*

# MOUTH



Educator's Guide



## About the Film

In **Big Mouth**, filmmaker and animator Andrea Dorfman explores the experiences of a bright-minded, quick-witted child, questioning what it means to speak the truth and coming to understand how our differences make us unique. The film features heartfelt, whimsical storytelling that uses song and rhyme, as Dorfman's hand-drawn and cut-out puppets dance, skip and cartwheel across the screen. Along the way, little Trudy discovers the complexity of words and meaning.

Trudy, very honest and a little rude, has an unfiltered and deeply curious way of looking at the world. She always points out what she sees—be it a big mole or a big belly! Her “big mouth” results in a collection of disciplinary notes from her teacher, tears from her classmates, and a pair of disappointed parents. Like Trudy, we must all eventually learn how to make friends and develop a healthy relationship with the truth. A film for anyone, young or old, who has gotten in trouble for saying too much, **Big Mouth** is an animated short film about one of life's big lessons.

## Teacher Preparation: About the Guide

This guide is designed to accompany the film **Big Mouth**. It is intended for learners aged 6–12. Should you wish to integrate the film into studies with older learners, the discussion questions and suggested classroom activities can easily be adapted to meet age-appropriate expectations.

This guide is meant to provide contextual information about the film, the filmmaking techniques and the filmmaker. The sections entitled *Discussion Questions* and *Media Literacy Questions* are designed to help educators pose questions to their students and spark discussion, preceding and following the screening of the film. The section entitled *Suggested Classroom Activities* is designed to aid in the development of customized lesson plans for individual educators. These activities are meant to inspire students to apply the film's themes through hands-on and creative exercises. The *Additional Resources* section at the end of the guide points educators toward external resources and organizations, should they wish to continue research on **Big Mouth's** themes and animation techniques. Related NFB films linked to the film's themes and animation techniques are also listed at the end of the guide to assist with further viewing for both educators and students.

## Recommended Age Level: Using **Big Mouth** in the Classroom

While it is always recommended that educators preview films before presenting them to their students, this film is suitable for all learners, young and old. Running eight minutes in length and told through easy-to-follow song and rhyme, the film is readily accessible to young learners (aged six and up) and those of varying abilities. Educators of very young learners should note that there are instances of animated words floating through the film

that they may not be able to read, but these words can be used later to cue word-association exercises. While **Big Mouth** is a great tool for inspiring discussion surrounding specific themes (including “growing up,” “relationships,” “empathy” and “communication”), the film can also be used as an exercise in reading!

For educators of intermediate, secondary or adult learners, **Big Mouth** can be used to help teach lessons in tolerance and self-confidence. Additionally, the film can be used within professional development sessions with educators and youth workers when addressing modules or brainstorming sessions surrounding themes of communication, empathy, relationships and personal development.

## Recommended Subject Areas

This film can be integrated into curricula in the following subject areas at the elementary and intermediate level:

- Personal Development
- English Language Arts
- Health
- Social Studies
- Visual Art
- Media Studies
- Media Literacy
- Music

## Key Themes

The following are some key themes explored in the film:

- Empathy
- Tolerance
- Communication
- Storytelling
- Literacy
- Friendship
- Appreciation
- Self-awareness
- Self-confidence
- Relationships (Family and Friends)
- Personal Development

## About the Filmmaker

*"In my heart, I'm a storyteller, and I want to tell stories. I hope that people find interest or inspiration in the stories I tell."*  
– Andrea Dorfman

Based in Halifax, Nova Scotia, Andrea Dorfman uses her filmmaking and art as a means of exploring the world and her own experiences and identity. **Big Mouth** is Dorfman's second animated short produced by the National Film Board of Canada. Her first NFB production, **Flawed** (2010), is an animated short film featuring pixillated postcard drawings that explores her negative self-image and difficult relationship with a plastic surgeon. **Big Mouth** and **Flawed** make excellent companion pieces, as both address similar themes, including communication, empathy, body image and self-confidence.

Dorfman has made a number of online experimental and animated shorts, including **How to Be Alone** (2010; to view the full online film, [click here](#)) and **Thoughts on My Bike** (2009; for the full online film, [click here](#)). Dorfman has also made two feature films, **Parsley Days** (2000) and **Love That Boy** (2003), and is currently working on her third, entitled **Heartbeat**. When she's not busy making films, Dorfman teaches film and video part-time at the Nova Scotia College of Art and Design (NSCAD) and performs in *Blowhard*, a thematic storytelling series of which she is a co-creator.

To learn more about Dorfman, her animation process and her inspirations, visit the **Big Mouth** online study guide component or consult your DVD bonus features, where you can also watch the *Behind the Scenes of Big Mouth* vignettes.

## About the Animation Technique

*"I think that there is something about the childlike quality of these puppets that people really relate to. It's something we've all done. We've all cut things out of paper, and painted, and glued stuff together."* – Andrea Dorfman

**Big Mouth** is made using a two-step process. The process begins with the simplicity and immediacy of paper-cut stop-motion animation, using hand-drawn, cut-out and painted puppets made by Dorfman. For Dorfman, using paper to animate her story adds an overall feeling of tactility to the film. She must use her hands to make very intentional movements with her puppets in order to tell her visual story effectively. She believes that when we watch paper cut-out animation, we can really feel the material of the film. Dorfman animates her paper cut-out puppets with computer software such as Dragonframe Stop Motion. This software allows her to take multiple and continuous pictures of the same scene, each with very small changes between them. When this multitude of images is played back at a speed of 24 frames per second (24 fps), it conveys the illusion of movement, bringing the succession of photos to life—in effect animating them!

Once Dorfman completes the stop-motion process for a scene, she layers multiple scenes using computer-generated effects. This computer layering effect helps the film achieve a level of depth, as multiple details move and dance simultaneously. This means that when you are watching **Big Mouth**, each scene may feature four or five different animated layers—each layer animated by hand, by Dorfman.

While the film runs just over six minutes in length (eight minutes, including the credit roll), Dorfman estimates that it took approximately five to six months to shoot. You can tell your students that that adds up to approximately one month per minute! It is important to teach your students that animation takes a significant amount of patience and time, but it is extremely rewarding. Continue to the *Suggested Classroom Activities* to find out how to incorporate stop-motion animation exercises in your own classroom.

To watch Dorfman explain the animation process for **Big Mouth**, visit the film's online study guide component, or consult your DVD bonus features to watch the *Behind the Scenes of Big Mouth* vignette entitled "Process."

## Questions for Discussion

There are several ways to discuss the film, both before and after you screen it. The following are suggestions for questions to be discussed with your students and ways to integrate them.

### Before the Screening

If you feel comfortable with your class, and they feel comfortable with each other, it might be a good idea to ask these questions aloud. If you don't wish to discuss these questions aloud, encourage your students to create journal entry comments to share with you. If the journal entry option is chosen, encourage students to incorporate writing and drawings as part of their responses.

- 1 What do you like most about yourself? Describe how you use this quality to help others and yourself.
- 2 What do you think is your most distinctive quality? Describe how this quality makes you "uniquely you."
- 3 When it comes to your most distinctive quality, do you think other people—family, friends or strangers—appreciate it the same way you do? Why or why not?
- 4 Have you ever been hurt by someone who may have belittled or misunderstood some of your own unique qualities? Describe the situation and how you handled it.
- 5 Have you ever hurt someone without meaning to? Or perhaps by being too honest? Share your story.

## After the Screening

After watching the entire movie, you may want to continue to facilitate a discussion surrounding themes of self-identity, self-confidence, empathy and relationships.

- 1 Do you think there is a “message” in this film? What would you say it is?
- 2 Can you think of one characteristic that could be used to describe Trudy’s mom? Trudy’s father? And how about Trudy herself? What about a characteristic that describes you?
- 3 Can you identify Trudy’s conflict? Why would you say that is a problem? Think about yourself, your family, your friends and all the people around you. If you ever encountered anyone else with the same “problem” as Trudy, do you think you would address it? Why or why not? Can you describe how you would go about addressing it?
- 4 At the end of the film, Trudy makes many friends. Can you reflect on the ways you like to make new friends or meet new people?

## Media Literacy Questions

While watching a film with your students, it is important to not only examine the content of the film but also its construction. The following paragraph provides a bit of background about media literacy:

*Media literacy is concerned with the process of understanding and using the mass media. It is also concerned with helping students develop an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of these techniques. More specifically, it is education that aims to increase students’ understanding and enjoyment of how the media work, how they produce meaning, how they are organized and how they construct reality.... Media literacy is a life skill. – Ontario Association for Media Literacy, Ontario Media Literacy Resource Guide*

The following questions will assist students in understanding how the film **Big Mouth** is constructed.

- 1 What do you think this film is about? Is it about more than one “thing”?
- 2 In your opinion, why did the filmmaker chose to make this film?
- 3 Why do you think the filmmaker chose to animate this film?
- 4 What do you think about the rhyming in this film? Does telling this film in rhyme help you follow along with the story? Why or why not?
- 5 Why do you think the filmmaker chose to incorporate dancing words in her film?
- 6 How does the animation add to the “feeling” you get when you watch the film?

- 7 Did you enjoy the tempo/rhythm in the film? Why or why not?
- 8 Think about Trudy’s outfits and her appearance. What time period would you place this film in? What helps you make your choice? Use specific examples.
- 9 Does this film make you think of any other examples of films or stories with similar messages?

## Suggested Classroom Activities

### CREATE YOUR OWN “BIG MOUTH” CHARACTERS

**Appropriate for ages:** 6–12

**Amount of time necessary:** 3 hours

**Description of activity:** A simple and fun activity to follow the screening of the film, this craft project asks students to create their own paper doll character, representing themselves.

**Intended learning outcome:** Students will be given the opportunity to reflect on their own unique characteristics and illustrate them using creative techniques. This activity is meant to encourage the creation and sharing of positive body image.

#### Materials needed:

- ☁ A mirror
- ☁ 8 1/2 x 11 sheets of card stock of various colours
- ☁ Hole punch (a 1/8” hole punch is ideal, but any size will work)
- ☁ Small brads for securing limbs onto character
- ☁ Glue or tape
- ☁ Scissors
- ☁ Markers, pencils or whatever writing materials you’d like to use
- ☁ An assortment of fabric, paper, yarn, buttons—whatever inspires you to adorn and accessorize your character!

**Instructions:** To begin, the students should be given some time to look at themselves in the mirror. In pairs or small groups (or in an individual journal entry), they can share what they see: what is the colour of their eyes, the shape of their mouth, the length of their hair, etc.

Once these observations are completed, the students will turn to their card stock. Encourage them to draw the outline of their body parts on one sheet of card stock. All of the body parts must be drawn separately. The following are suggested measurements to follow. (Remember, though, each body part can differ in size, as no one character will or should look exactly alike. Also remind your students that some people are shorter, some are taller, some are bigger and some are thinner.) The head should be round or oval—about 7 cm long and 5 cm wide. The torso should be about 6 cm wide and 7.5 cm long. An efficient way to create the arms is to draw them with hands attached. On average, they should be about 8 cm long and 1.5 cm wide. The legs and the feet should also be attached to each other. Each leg (and foot) should be about 12 cm long and 2 cm wide.

After they have cut out the various parts from the card stock, instruct students to punch holes where their joints would be. Ask students to look at their own arms, hips and legs and identify their joints to help them place the appropriate joints on their card stock characters. Place limbs onto the body and fix them in place with small brads. Lastly, students will use the fabric, paper, yarn and coloured crayons or pencils to make their paper dolls look even more like their “unique selves.”

### CREATE YOUR OWN STOPMO FILM!

**Appropriate for ages:** 6+

**Amount of time necessary:** 3–4 hours

**Description of activity:** With help from NFB Education’s online learning module StopMo Studio, teachers can comfortably guide their students through the completion of their first animated film—from script conception to sound recording!

**Intended learning outcome:** Creating their own stop-motion film will help students achieve multiple learning objectives. Working in teams, students will brainstorm topics and themes, write their story, illustrate their storyboard, build their characters, animate their production and add sound (if time permits). This activity encourages team building, enhances storytelling skills and encourages students to explore thematic messaging through artistic and creative means.

#### Materials needed:

- ☁ Storyboard sheets
- ☁ Cardboard
- ☁ Construction paper
- ☁ Pens, pencils, markers, pencil crayons
- ☁ Plasticine or clay
- ☁ Scissors

**Technology:** Either a digital camera, appropriate cables and animation software, OR the NFB iPad 2 PixStop app.

**Instructions:** The NFB Education team has put together a complete online learning module for teaching animation in the classroom. Visit [nfb.ca/playlist/stopmostudio](http://nfb.ca/playlist/stopmostudio) (French link: [onf.ca/selection/studiostopmo](http://onf.ca/selection/studiostopmo)) to watch step-by-step animation tutorials and to download comprehensive animation lesson plans and tips. You can also download the NFB’s free stop-motion iPad 2 app, PixStop, from iTunes ([itunes.apple.com/ca/app/nfb-pixstop/id481791763?ls=1&mt=8](http://itunes.apple.com/ca/app/nfb-pixstop/id481791763?ls=1&mt=8)).

Before beginning, decide if you would like to work with specific themes for this animation activity. For instance, you might want to explore themes of body image or empathy or self-confidence. Explain your chosen theme(s) to your students.

Assign your students to groups of five or six in which they will storyboard their film. Remind them that their film will be quite short. This means they’ll have to carefully brainstorm their message ahead of time in order to get it across in only 45–60 seconds. Once you approve their storyboard, they can use it to begin building their sets and their characters (see StopMo Studio lesson 6 and clip 6 for storyboard examples and tutorial video).

Have students create a set using cardboard and construction paper, set pieces, props and characters made of plasticine or construction paper (see StopMo Studio lesson 5 and clip 7 for tutorial video). You might want to encourage students to use the same characters they created in the previous exercise, in which they made their own **Big Mouth** characters! Set up the technology you would like to use. If you are using a camera and software connection, see StopMo Studio lesson 3 and clip 3 for tutorial video. If you are using the NFB iPad 2 app PixStop, get ready, set and go! (You can also watch tutorial videos through the PixStop app, online.)

Be patient with your students as they animate, and remind them to be patient with each other. The key to successful animation is not necessarily the most flashy sets, characters and state-of-the-art technology, but patience! Patience ensures that you are not rushing through the creation of your films, which will result in animation that flows more naturally. If time permits, use simple software to add a soundtrack to your animated films (for full production support, see StopMo Studio lesson 7 and clip 8 for tutorial video).

Once all of your students have created their films, have a screening! Make posters advertising the film festival. Invite other classes and make some popcorn! The feeling of accomplishment you and your students will experience promises to be memorable.

## CREATING YOUR OWN NURSERY RHYME

**Appropriate for ages:** 8–12

**Amount of time necessary:** 3–4 hours

**Description of activity:** In order to explore the various themes presented in **Big Mouth**, this activity encourages students to write a nursery rhyme with a message they would like to convey.

**Intended learning outcome:** Students will be given the opportunity to identify a chosen theme and develop it with a narrative, resolution and an overarching message. Theme development will occur alongside creative-writing activities, encouraging students to think about rhythmic and oral storytelling.

**Instructions:** Decide prior to the activity whether you would like students to work in pairs, groups or individually. Following the screening of the film, brainstorm the themes found within **Big Mouth** with your students. Ask them to identify the theme they would like to work with.

Two initial brainstorms will help kick off this activity. The students will need to 1) identify the message they would like to convey and 2) brainstorm a list of words that correspond to their theme. These two brainstorming sessions can occur concurrently, as words may help students identify their message, while for some students, identifying a message first may help them identify relevant vocabulary. The word list can be developed by identifying subsequent rhyming words. Students should then use this word-brainstorm to inspire their writing of full sentences, and eventually the full verses. It will be up to individual educators to identify how many verses they would like their students to produce. Using this step-by-step building and writing exercise, learners will create a meaningful nursery rhyme, respecting the development of the original theme they decided to work with.

It might also be interesting to turn this activity into a full class or group activity. Learners can work together to create a group nursery rhyme, building on each other's ideas and vocabularies.

There are a few additional tricks you can try to help your students along.

- ☁ Prior to brainstorming vocabulary, students can identify their narrative. Ask them to identify what the **beginning**, **middle** and **end** of their nursery rhyme will be. What is the conflict and resolution of their narrative, in order for their message to be told effectively?
- ☁ Encouraging repetition of words and sentences can also be an efficient way to make this exercise more accessible for younger learners. It might also be a fun way to encourage songwriting development for older learners.
- ☁ In **Big Mouth**, the name "Trudy" is used in creative, rhythmic ways. Encourage your students to come up with quirky names for the characters in their rhymes. Fun names could help the rhyme maintain an upbeat tempo and flow.

☁ Remember that when it comes to nursery rhymes, tempo is often what makes the piece interesting. Encourage students to have fun with their rhymes, sounds and rhythms, and to concentrate less on writing clearly defined sentences. This should be a fun—and rhythmic—exercise.

☁ If you are working with very young learners, it might be a good idea for you to establish a preassembled bank of rhyming words for them to use, pick out and construct their sentences from.

☁ If you'd like to extend your nursery rhyme activity into a visual exercise, you could ask your students to illustrate their nursery rhyme.

## VISUALIZING "ME": CREATING A VISION BOARD

**Appropriate for ages:** 6–13

**Amount of time necessary:** 3–4 hours

**Description of activity:** This exercise asks students to identify themselves and their goals through the collection and creation of mixed-media images (through magazines, online websites, personal photographs or drawings). These photographs are then assembled by the student into a collage on a poster vision board of themselves.

**Intended learning outcome:** Encouraged to reappropriate media images, use their own personal images and create their own drawings, students are asked to identify and explore their personalities and goals through a variety of visual cues. The resulting product is an inspiring and deeply personal representation that students can share with each other.

### Materials needed:

- ☁ Poster board
- ☁ Scissors
- ☁ Magazines (or access to the Internet and a printer)
- ☁ Personal photographs (printed)
- ☁ Pencils
- ☁ Markers and/or pencil crayons and/or crayons
- ☁ Construction paper
- ☁ White drawing paper
- ☁ Glue

**Instructions** – Six easy steps to creating your own vision board:

- 1 Identify themes!** Ask your students to think of (a) subject(s) they would like to portray on their board. Examples include: family and friends; hobbies; goals or dreams; accomplishments; or simply things that make them happy!
- 2 Research and create!** Ask students to dedicate a substantial amount of time to researching personal and mixed-media photographs and images and creating personal drawings that relate to the subjects they have picked. Have them cut out the pictures and drawings and put them aside.
- 3 Write!** Encourage students to identify some inspiring words, quotes or sentences that relate to their chosen themes and write them down on paper with attention to design, or type them in different fonts and sizes. Designed text will add layers to the vision boards.
- 4 Arrange!** Once students have cut out all of their images and inspiring words, ask them to pick up a poster board and begin arranging the items on it. It may take some time and a few tries to get all of the items looking “just right.” It might be a good idea for students to glue a picture of themselves somewhere on the board—with attention drawn to it.
- 5 Glue and decorate!** Once students have settled on their arrangements, they can glue down all of the images and words. If there is still empty space on the vision board, they can use the markers to draw additional text or decor to the board.
- 6 Share!** Once the vision board is complete, it is important to place it in a space where students can see it regularly. It might be a good idea to spend some time sharing their work, followed by a group activity of decorating the room with all of the vision boards.

### **STEP INTO SOMEONE ELSE’S SHOES!**

**Appropriate for ages:** 8–13

**Amount of time necessary:** 2 hours

**Description of activity:** Paired off through a random draw, students are encouraged to spend time interviewing and getting to know each other. They are then asked to present their findings while the rest of the group tries to guess who their new mystery friend is.

**Intended learning outcome:** This activity can be used as an ideal icebreaker or team-building game. Students are asked to communicate in pairs and to their larger group, encouraging various forms of investigation and storytelling techniques. The game also encourages the forming of empathetic relationships, as students get to know their peers and share their findings with the larger group.

**Materials needed:**

- ☁ Lists with predetermined or suggested investigative questions (for young learners)
- ☁ Small pieces of paper, stating the names of the pairs of students who will partner
- ☁ Blank paper or notebook
- ☁ Pencils

**Instructions:** Begin by asking your students to sit in a circle. Ensure that you have already divided your students into pairs. Hand out little ballots containing the names of these pairs. Each student should only see two names on the ballot: their own and that of their partner. Encourage students to find their partner and begin their conversations with each other. If you work with young learners, it might be a good idea to distribute a list of suggested questions to help with their inquiries. Questions can include:

*“What do you think makes you unique?” or “How would you describe yourself in three words?”* Give students 20–30 minutes to spend some time talking to each other. Once time is up, gather everyone back into a circle. Allow each student to describe the person they have interviewed. Encourage them to tell us what they have learned about this person. Watch as your students, as a group, learn and share new facts about each other in a positive and supportive setting!

**A few additional tricks you can try:**

- ☁ If you are working in a space in which your students will be able to clearly see who each student is paired up with, then simply eliminate the guessing part of the activity.
- ☁ If you are working with older learners, give your students time to draft their new findings into a script they can read aloud to the rest of the group. This time will allow them to turn their journalistic efforts into an interesting story!
- ☁ Encourage your students to add one or two affirming facts about their new mystery friend that they discovered on their own. Suggest ideas like: *“My mystery friend is the tallest girl in the class; she has red hair; she likes her blue shoes and runs really fast; I like her because she always makes me laugh.”*

## Additional Resources

### FURTHER RESEARCH

#### **Roots of Empathy** (Bilingual)

[rootsofempathy.org](http://rootsofempathy.org) (English)

[rootsofempathy.org/fr](http://rootsofempathy.org/fr) (French)

Started in 1996, Roots of Empathy is an evidence-based classroom program that has shown a significant effect in reducing levels of aggression among schoolchildren while raising social/emotional competence and increasing empathy.

#### **Seeds of Empathy** (English only)

[seedsofempathy.org](http://seedsofempathy.org)

Seeds of Empathy grew out of Roots of Empathy. It is designed for Early Childhood settings (ages 3–5) to foster social and emotional competence and early-childhood literacy skills and attitudes, while providing professional development for the education of young children.

#### **Girl Guides of Canada** (bilingual)

[girlguides.ca](http://girlguides.ca) (English)

[girlguides.ca/home?language=fr\\_FR](http://girlguides.ca/home?language=fr_FR) (French)

Since 1910, Girl Guides of Canada–Guides du Canada (GGC) has strived to prepare girls to meet the challenges that they face in their lives head-on.

#### **Scouts Canada** (bilingual)

[scouts.ca](http://scouts.ca) (English)

[scouts.ca/fr](http://scouts.ca/fr) (French)

Now over 100 years old, and with more than 100,000 members, Scouts Canada continues to be one of the nation's most recognized youth-serving organizations.

#### **Boys & Girls Club of Canada** (Bilingual)

[bgccan.com/en/ClubsPrograms/Programs-National/Pages/Take-it-EASY.aspx](http://bgccan.com/en/ClubsPrograms/Programs-National/Pages/Take-it-EASY.aspx) (English)

[bgccan.com/fr/ClubsPrograms/Programs-National/Pages/Take-it-EASY.aspx](http://bgccan.com/fr/ClubsPrograms/Programs-National/Pages/Take-it-EASY.aspx) (French)

*Take It EASY (Empowerment and Self-Esteem for Youth) / Prends ça CHILL* is a program that addresses the complex issues facing young people, especially girls aged 10–15.

#### **Dove Self-Esteem Resource Guide** (bilingual)

[dove.ca/en/Social-Mission/Self-Esteem-Resources](http://dove.ca/en/Social-Mission/Self-Esteem-Resources) (English)

[dove.ca/fr/Mission-Sociale/Fonds-destime-de-soi-Dove](http://dove.ca/fr/Mission-Sociale/Fonds-destime-de-soi-Dove) (French)

Encourage girls to embrace their unique beauty with workshops, guides, a tool kit and videos.

#### **YWCA Canada** (bilingual)

[ywcacanada.ca/en](http://ywcacanada.ca/en) (English)

[ywcacanada.ca/fr](http://ywcacanada.ca/fr) (French)

The YWCA is dedicated to improving the lives of women and girls by offering a range of housing options, employment and training programs, community support programs, girls' programs and family programs.

#### **Confident Girls and Guys** (English only)

[confidentgirlsguys.com](http://confidentgirlsguys.com)

Since 1998, Monique Howat has used her motivational skills to influence the toughest audience of all—our youth! The premise of her work is to encourage kids and teens to focus on what they've got going for them instead of what they don't.

#### **Child Safe Canada** (English only)

[childsafecanada.com](http://childsafecanada.com)

Child Safe Canada is a provider of child safety education. Safety educators offer valuable knowledge, compassion and care to students through school, private and community-based programs. Workshops and classes also focus on self-esteem and empathy.

#### **Plan Canada (Plan Youth)** (English only)

[planyouth.ca/module/because-i-amme-self-esteem-and-speaking-out](http://planyouth.ca/module/because-i-amme-self-esteem-and-speaking-out)

The *Because I am... Me: Self-esteem and speaking out* module examines the impact that positive and negative self-esteem can have on girls in Canada and in developing countries.

#### **Youth Wellness Network** (English only)

[youthwellnessnetwork.ca](http://youthwellnessnetwork.ca)

The Youth Wellness Network (YWN) is an organization dedicated to assisting youth with mitigating the negative effects of stress and anxiety caused by too much pressure, as well as uncertainty that is experienced on a regular basis. The site also features a vast collection of books and media resources: [youthwellnessnetwork.ca/wellness\\_resources](http://youthwellnessnetwork.ca/wellness_resources).

#### **Andrea Dorfman's YouTube Page**

[youtube.com/user/andyradorfman?feature=watch](http://youtube.com/user/andyradorfman?feature=watch)

Watch all of Andrea Dorfman's online films, including an animated PSA made for the international not-for-profit organization The Equality Effect. ([theequalityeffect.org](http://theequalityeffect.org)).



## RELATED FILMS FROM THE NFB

**Flawed**, Andrea Dorfman  
2010 (film and online interactive documentary), 12 min 29 s

**Tying Your Own Shoes**, Shira Avni  
2009, 16 min 11 s

**... And Music**, Michel Lam  
2008, 74 min 41 s

**Rights from the Heart: Parts 1, 2, 3**, various directors  
1998, collection of shorts totalling 130 m 09 s

**Every Child**, Eugene Fedorenko  
1979, 6 min 28 s

## CREDITS

This guide was produced by NFB Education. It was written and prepared by Claudia Sicondolfo, NFB Education Team Leader and Education Specialist, with significant contributions by Laurence Desrosiers-Guité, NFB Education Specialist.