



Wild Life

A FILM BY **AMANDA FORBIS
& WENDY TILBY**



ABOUT THE FILM

Synopsis

Alberta, 1909. The wide-open prairies of the Wild West. Enter a well-tailored young Englishman, fresh from the old country. He's been sent to try his hand at ranching, but his affection for badminton, birdwatching and liquor leaves him little time for wrangling cattle. As the golden prairie summer turns to fall, it becomes clear that nothing in his refined upbringing has prepared him for the harsh conditions of the New World.

Borrowing playfully from the western, the nature documentary and eyewitness reportage, this short animated film offers a fresh, wry take on the Canadian frontier experience. By contrasting details as delicate as a teacup with the immensity of the prairie sky, the clash between civilization and wilderness is starkly rendered. **Wild Life** is about the beauty of the untamed prairie, the pang of being homesick and the folly of living dangerously out of context.

This guide will help explore the themes of identity, culture and genre as well as examine the animation techniques used by the filmmakers in order to better understand the film. This guide also makes distinct connections to the English/Language Arts curriculum.

RECOMMENDED AGE LEVEL

This film is suitable for audiences 11 and up.

RECOMMENDED SUBJECT AREAS:

English/Language Arts, Canadian History, Media Studies, Individual and Society, Civics

Topics: Animation, Isolation, Canada, Documentary, Western, Culture, Remittance Men, Science, Religion, Comets, Discovery, Civilization vs. Wilderness, Western Landscape, Adaptation/Failure to Adapt

PRE-VIEWING ACTIVITY

To prepare for viewing the film, teachers can ask their students to research a broad range of questions/topics. They can then share what they have learned with the class or rotating in smaller groups. Each student will then bring a unique perspective to the post-film activities/discussion. Teachers should allow students to select the topic that interests them.

- ♦ Alberta/Prairies in 1909/1910
- ♦ Who settled in the Canadian Prairies and how did they live?
- ♦ Remittance men
- ♦ Halley's Comet/comets
- ♦ Darwin's theory of natural selection
- ♦ The newsreel
- ♦ The Western narrative tradition
- ♦ Other films by Amanda Forbis/Wendy Tilby (especially *When the Day Breaks* and *Strings*)

ABOUT THE REMITTANCE MEN

Wild Life tells the story of one of the thousands of well-to-do young remittance men who came to Western Canada from England in the early years of the 20th century. Some were looking for adventure, while others were sent away by exasperated parents who hoped the rugged life would turn their wayward sons into men. They were known pejoratively as remittance men because they lived on generous allowances from home. In some cases, parents paid an unreliable son to stay away so as not to be an embarrassment to them.

In the New World, remittance men spent most of their time having fun. They entertained themselves by hunting and fishing, dancing and drinking, and playing cricket and polo. They worked only when they'd run out of money from home, and then, only until the next instalment of cash arrived. Compared to their more industrious neighbours they were colourful curiosities. The era of remittance men came to an end when World War I was declared.

From: **Wild Life** NFB Press Kit

MEDIA STUDIES/MEDIA LITERACY

Deep Viewing

It is recommended that students begin by watching the film in its entirety. Because of its short length, it's ideal for multiple viewings. Deep viewing is a way for students to begin a closer examination of the text. Students should work in groups of two or three and be given one aspect of the film to consider on the second viewing. This activity can be done using pen and paper, or for easier sharing and collaboration (to integrate technology), use a real-time group messaging/microblogging service like TodaysMeet (todaysmeet.com) or Twitter (twitter.com) that allows the teacher to create a "backchannel" for immediate commentary and feedback. Students who have their own devices can use them or the classroom computers/devices to record their observations in the following categories:

- ♦ **Action:** What happens and when?
- ♦ **Colours:** What colours are used in the beginning? When does the colour palette change? How? Pay attention to dark/light colours, colours that stand out and colours that are muted.
- ♦ **Objects:** What objects are featured? Make sure to note objects that recur and objects that are consistently paired with other objects. Note which objects are local and which are imported from England (or elsewhere).
- ♦ **Characters:** Who appears? What do they look like? (Try to note details of dress and features if possible.)
- ♦ **Discourse:** What do the characters say? Do not try to catch every word, but note words or phrases that are emphasized, that stand out, that are whispered or spoken in a unique way or a particular tone, rate or pitch of voice. Also, record any important lyrics of songs.
- ♦ **Movement/Proximity:** Note when and how characters/objects move. Be sure to include anything that is brought closer to the camera or moved out of the frame.
- ♦ **Culture/Context:** Note any references to science, art, popular culture, etc. What is referred to? What is implied? What is missing? How might these references bias the viewer or impose a particular perspective?



- ◆ **Sound Effects:** What sounds are heard? When? What is the significance of the sound to the story? How does the sound influence the viewer emotionally? How might the sound create a bias? How does the sound reinforce the theme of “fish out of water?”
- ◆ **Visual Effects:** Though this is an animation, it is created in a documentary style. Look for how shots are framed: extreme long shot, long shot, medium shot, close-up, extreme close-up. What “camera angles” are used: overhead (bird’s-eye), high angle, neutral (eye level), low angle, canted/point-of-view?
- ◆ **Editing:** Look for cuts (when the “shot” changes from one viewpoint/location to another). Note the frequency of cuts and when there is a “jump cut” (abrupt switch from one scene to another).

Note to teachers: The deep viewing activity should be done twice, with a brief discussion after the first viewing and a longer discussion time after the second viewing.

After the deep viewing, give students an opportunity to share information within their group so that they can present a more complete picture to the class.

In-Class Presentations (chart paper may be used to collect student responses in larger groups): Groups should present their findings to the class and the teacher should facilitate and add/comment/contextualize as needed. Notes should be shared so that each student has notes on each element of the film. This collaboration will allow all students to have a better understanding of the film and will act as a foundation for the activities to follow.

MAKING CONNECTIONS

“I like to create chaos and then find the order in it...” – Wendy Tilby (*Wild Life: Making of*)

How is a feeling of chaos created in the film? How do we make sense of these moments. The following activities are meant to explore some of the more “chaotic” textual moments.

Often the little things in our lives, the daily routines, the staples in our kitchens, reveal a great deal about who we are or who we’d like to be. Take a close look at the protagonist’s “objects.” What are they? Are any familiar to you? How do they help us to understand who he is or who he wants to be?

What ordinary items do you have in your locker, in/on your backpack or in your room that might serve the same functions?

Collage: Create a collage of everyday things that you would hate to be without. You may choose to take pictures, cut images out of magazines/papers/fliers/catalogues, create an online collage using a blog or service like [Tumblr](#) or [Pinterest](#), use video—whichever medium you feel would best highlight your selections.

Once the collection is complete, take a look at the collage. What do you think it says about who you are/where you come from? Why are these ordinary objects so important? If possible, share your collage with someone else in the class and respond to their collage using the same questions.

CONSTRUCTING THE TEXT

“Ultimately we like real media better.” – Amanda Forbis (*Wild Life: Making of*)

Amanda Forbis details the process of making *Wild Life*. She takes the viewer through the steps of rough storyboarding/scriptwriting, recording sound, drawing on the computer, printing and painting. Watch the short film *Wild Life: Making of* and think about why the filmmaker makes the distinction between “real media” and digital media. What is the “painterly style” and how does it add to our experience of the film and the visual representation of the prairie?

Traditional Animation: www3.nfb.ca/animation/objanim/en/index.php

Computer Animation: www3.nfb.ca/animation/objanim/en/techniques/computer.php

What are some benefits of technology? What are the drawbacks the creators identify? How do you feel about traditional animation? Computer animation? How does Photoshop help the creative process? What are some drawbacks of Photoshop in this context?

Writing Activity: In your media log/blog/response journal, think about the various kinds of animation you have seen. What are some of the visual differences between traditional animation, two-dimensional computer animation and 3D animation? Note one film you have seen (or watch trailers of films you have heard of) in each category and think about why the filmmakers might have chosen that particular medium for *Wild Life*. Do you feel that it is an obvious choice for the story? Why or why not? Which form do you like the best and why?

Media Production: Attend an animation workshop (films.nfb.ca/get-animated) or create your own animated film in class. (If students have cellphone cameras, stop-motion animation might be a good option.) This should be a group activity with specific roles determined depending on the medium chosen. There are many free software programs that allow you to do computer animation if the technology is available. Have an animation film festival and showcase the work. Be sure to think about the benefits and limitations of the type of animation used.

CONSTRUCTING CULTURE/IDENTITY

- ◆ How is the protagonist’s identity constructed?
- ◆ What is revealed by:
 - His father
 - His acquaintances
 - His priest
 - His actions
 - His words
 - His letters
 - His possessions



What connections might viewers make between the bullet, the comet and the man?

Using the letters to make the mood explicit: What is the mood of the character in each of the letters?

Take a look at the passage toward the end of page 74 in *Scoundrels, Dreamers and Second Sons: British Remittance Men in the Canadian West* by Mark Zuehlke.

- ◆ “No Englishmen need apply.” – We often think of being British/English as an asset, and it certainly was in many parts of the world. In what ways was Western Canada different? What jobs/careers were closed to Englishmen at the turn of the century in Canada?

Rudyard Kipling once wrote, “Every new country needs—vitally needs—one half to one percent of its population trained to die of thirst rather than drink out of their hands.” (*Letters of Travel: The Dominions Edition, 1892–1913*)

- ◆ How do the Englishmen provide a contrast to the other immigrants featured in the film? Who are the non-immigrants in the film? How are they represented? What are some of the characteristics of the successful immigrants? Of the Englishmen? What might account for these differences?
- ◆ The Englishmen and our remittance man are separated from the other immigrants. What kind of relationship does the remittance man have with the other Englishmen? What relationship does he have with the other people featured in the film? How might these relationships affect how the viewer feels about the remittance man?
- ◆ Immigrant experience: How does this immigrant tale differ from what may be considered the typical immigrant story? What are some of the aspects of immigration that are not part of the man's experience? How might the characters from the town who are interviewed within the film have behaved toward an immigrant from a different part of the world? Should they have treated him differently? More compassionately? What does the general attitude reveal about Canadian values?

GENRE

What is a Western? What are some of the codes and conventions of this genre?

- ◆ Investigate resources in your library or or INTERNET:
learner.org/resources/series67.html

What elements of **Wild Life** can be identified with the genre?

The filmmakers call the film a “Canadian Western.” How might a Canadian Western differ from its American counterpart? What might account for these differences?

What is a documentary? What are some of the codes and conventions of documentaries?

How does **Wild Life** use the documentary style? How is it different from traditional documentaries?



The Newsreel: How does the use of the newsreel help to contextualize the rest of the film? How is Canada pictured in the newsreel? How accurate is that portrayal? What do we see in the newsreel that is present in the rest of the film? What is absent?

The newsreel raises a variety of issues that are touched on again later in the film:

- ◆ Civilization
- ◆ Colonization
- ◆ Portrayal of aboriginal peoples

What is the current “British influence” in Canada? Forbis (in [How It Started](#)) talks about the British influence she felt growing up (picture of the Queen in the front of the classroom). How has a British influence defined us as a country? How does not being “English,” yet part of the British Commonwealth, contribute to our national identity? How does not being American contribute to our national identity? What other influences do you see? What is the role of “Empire” today? Do we define ourselves by what we’re not? How is Canadian life different from American life and British life? How might comparisons to American life and British life help us understand Canadian life?

Cultural Studies Investigation

How are Aboriginal peoples represented (visually) in the film? Where do they appear? Where are they omitted? Why do you think these decisions were made? How is an Aboriginal identity constructed in the film?

How do Aboriginal peoples fit into the narrative of the story? In what ways are they absent? How might these additions and omissions shape the way the viewer thinks about First Nations/Metis people or communities? How do they shape the way the viewer thinks about settlement and the Prairies?

Research: Investigate the history of the Aboriginal peoples of Alberta (First Nations and Metis).

Initial resources may include:

aadnc-aandc.gc.ca/eng/1302870688751

Metis Settlements and First Nations in Alberta (Government of Alberta website): aboriginal.alberta.ca/documents/2012_MetisSettlementProfile.pdf

Extension Activities: Invite a guest speaker (perhaps someone from a Native Studies program, reserve, council, etc.) to talk to your class (in person or via video conferencing, e.g. Skype) about the history of First Nations/Metis in Alberta.





AUDIENCE

"One thing I noticed was that we showed it a couple of times in Europe, and there were certainly some things that they didn't get that North Americans do. At one screening we went to in Los Angeles, they laughed throughout the film—they were even laughing at the newsreel at the film, when the narration goes, 'Young men from fine families all over this mighty island are crossing the seas for adventure IN CANADA!' As though Canada were this fabulous place. But that's exactly how Canada was sold, like this golden idol. Americans seem to find that funny, because there's such a joke in America about Canada. Because, you know, we're sort of boring." – blogs.indiewire.com/thompsononhollywood/directors-wendy-tilby-and-amanda-forbis-talk-oscar-nominated-animated-short-wild-life

- ♦ How might different audiences (long-time Canadians, new Canadians, Americans, Brits, etc.) view this film differently?
- ♦ How might different audiences react differently to the film?
- ♦ What was your reaction to the film?
- ♦ How might your background (cultural, national) influence your reaction to the film?

PRODUCTION

Research the NFB. How did it begin? What was its role? What is its role now? What role did the NFB play in the production of the film? How is that role different from the role of a commercial production company?

One of the purposes of the NFB is to explain Canadian life to Canadians. How does **Wild Life** do that?

ENGLISH: LITERARY CONNECTIONS

Novel: Joy Kogawa's *Obasan*

Obasan is an excellent text to use with **Wild Life** as part of a theme unit. Both the film and the narrative give the impression of the paradoxical oppressiveness of the open space. The land is seen as open and untouched, and yet the sheer vastness of the prairie—of the unending horizon—weighs on the reader. Forbis describes the prairie with the abandoned farmhouse, a scene she saw frequently while travelling when she was growing up, as "a recipe for insanity" ([How It Started](#)). It is a "symbol of failure," and such symbols are everywhere. What are some symbols that you associate with failure?

Obasan excerpt, Chapter One:

9:05 p.m. August 9, 1972.

The coulee is so still right now that if a match were to be lit, the flame would not waver. The tall grasses stand without quivering. The tops flow this way and that. The whole dark sky is bright with stars and only the new moon moves.

We come here once every year around this time, Uncle and I. This spot is half a mile from the Barkers' farm and seven miles from the village of Granton where we finally moved in 1951....

When we come to the top of the slope, we find the dip in the ground where he usually rests. He casts around to make sure there are no wild cactus plants, then slowly folds down onto his haunches, his root-like fingers poking the grass flat in front of him....

Everything in front of us is virgin land. From the beginning of time, the grass along this stretch of prairie has not been cut....

Uncle could be Chief Sitting Bull squatting here. He has the same prairie-baked skin, the deep brown furrows like dry riverbeds creasing his cheeks. All he needs is a feather headdress, and he would be perfect for a picture postcard—"Indian Chief from Canadian Prairie"—souvenir of Alberta, made in Japan....

I sit beside him in the cool of this patch of prairie and immediately I am hidden with him in a grass forest. My hands rest beside his on the knotted mat of roots covering the dry earth, the hard untilled soil....

Above us and around us, unimaginably vast and unbroken by silhouette of tree or house or any hint of human handiwork, is the prairie sky. In all my years in Southern Alberta, I have not been able to look for long at this. We sit forever, it seems, in infinite night while all around the tall prairie grasses move and grow, bending imperceptibly to the moon's faint light.

The speaker isn't new to the prairie, but she still struggles with the reality of the landscape. In what ways are her experiences similar to the remittance man's? What features of the landscape stand out the most in both the narrative and the film? How are they expressed in similar ways? How do they differ? She also compares the reality of the prairie with the image depicted on a postcard. How is the reality of the environment different from the idea or image one might have?

Describe the "personality" of the prairie. How is this effect achieved in written text and in the visual medium of the film? How do the creators construct this version of reality?

Neither the remittance man nor the uncle above is given a name. What is the effect in a story when a main character is nameless?

Remix/Mash Up and Share: Create a mashup of images and passages/quotes from the works to explore what the author/filmmakers are saying about the unique experience of settling in the Prairies. This project may be done in groups or individually, cutting and pasting on paper or computer, as a video/slideshow project. Have students/groups present to each other and use the most compelling mashups to create a whole-class exhibit. Classes may want to partner up with another class in a different part of the country and “tour” the exhibits virtually (using Skype or other video chat software). Have students blog and reflect on the different ways in which their prior knowledge (or that of their sister class) shapes their understanding of the texts.



SHORT STORY: JACK LONDON'S "TO BUILD A FIRE"

Further north, in the Yukon, London's protagonist meets the same fate as the remittance man. The men may be from very different backgrounds, but they share the same certainty that their knowledge of the world is complete and that they will be able to master the environments they encounter.

Each story has characters who are able to adapt to the environment: the Ukrainian woman, the “old-timer,” the townspeople, the animals. What qualities do they have that the protagonists do not? What qualities make the protagonists unable or unwilling to adapt? There are warnings in both texts from those who have more experience in the environment that the winter conditions will be hard—warnings about preparations that should be made. Why do you suppose that the men do not heed those warnings?

Essay: Write a comparison essay exploring similarities and differences in elements of the film and the story using the following prompts:

- ♦ What “fatal flaw” do the two protagonists share? How does that flaw lead to the characters’ demise?
- ♦ The environment in each text almost becomes another character—the antagonist of the story. How are the antagonists similar/dissimilar? How do the antagonists’ differences/similarities contribute to your understanding of the story?
- ♦ How is irony used in the texts?

POETRY: SEASONAL POETRY

In *Wild Life*, the passage of time is marked by the seasons. The viewer is taken from spring to winter, and each season brings with it a unique tone and mood. What mood/tone is dominant in each season? How is that effect achieved (through sounds, images, colours...)? What are the main actions/visuals/moments in each season?

Group Investigation/Analysis:

Divide the class into four groups: “Spring,” “Summer,” “Autumn” and “Winter.” Each group should do a close reading of the film to look for signs of their season and comment on symbols, mood, tone, themes, etc.

Students should then have the opportunity to explore other seasonal texts, including poetry devoted to each season. Some suggestions include:

- ♦ “To Autumn” by John Keats
- ♦ “Lines Written in Early Spring” by William Wordsworth
- ♦ “To Summer” by William Blake
- ♦ “To Flowers from Italy in Winter” by Thomas Hardy
- ♦ Find Canadian poems that deal with seasons/passage of time linked to nature.

Investigate a work of art, song or other text that depicts a season/the passage of time or the Canadian prairie experience.

Examples:

- ♦ “April Come She Will” by Paul Simon (seasonal changes)
- ♦ “Monday Monday” by John Phillips (days of the week)
- ♦ “Four Strong Winds” by Ian Tyson (take a look at other songs by Ian Tyson for more on the prairie experience in song)
- ♦ Luke Doucet and the White Falcon (contemporary prairie experience)
- ♦ Winnipeg’s Most (contemporary prairie experience, urban)

VISUAL ARTS: EXTENSION ACTIVITIES

Wild Life has a very particular visual style. Its creators chose to hand-paint each image frame using the medium of gouache. The landscape of the Prairies comes alive because of the film's visual texture and the artistic styles of Amanda Forbis and Wendy Tilby.

Material Investigation: Have students experiment with gouache painting. What properties do they notice that make gouache different from other paints/artistic media that they have used in the past? Why might the filmmakers have selected this medium for their animation? What might be a drawback to using this type of material?

- ♦ **Landscape Diary:** Have students create a visual diary of their daily "landscapes." Have students discuss interior vs. exterior spaces, constructed vs. natural spaces, day vs. night landscapes. Students will create a series of thumbnail sketches based on their day-to-day experiences. Ask students to create one landscape drawing for each of the following: home, travel to school, school, travel from school, weekend life. Did the students consider viewpoint, angle and composition? Based on the thumbnail sketches, have students create a larger-scale piece depicting the landscape image they find most compelling and interesting. Find evidence of the immigrant experience in your neighbourhood (stores, restaurants, foods, businesses, publications...).
- ♦ **Landscape as Subject Matter:** The filmmakers of **Wild Life** include a visual reference to Paterson Ewen's painting *Halley's Comet as Seen by Giotto* (1979). The Canadian landscape tradition has a rich history that began with its earliest settlers. Have students research several examples of Canadian landscape artists (e.g., William Kurelek) across a variety of eras.

How do the pieces change based on season, time period/style, specific geography/locale (e.g., B.C. landscape vs. Quebec or northern Ontario)?

Are there characteristic images that repeat or emerge?

Students will gather landscape source material in order to create an expressive landscape image in the medium they feel will reflect the mood they wish to create in their final piece.

HISTORY: EXTENSION ACTIVITIES

Wild Life is situated in a specific time and place in Canadian history. Just before the outbreak of World War I and only about 40 years after Confederation, the Canadian government was establishing an identity for Canada influenced by its natural resources and expansive landscape, as well as navigating between the legacy of those who had forged its foundation and the people who were arriving on Canadian soil during this period.

VIRTUAL FIELD TRIP: THE GLENBOW MUSEUM

Visit the Glenbow Museum website at glenbow.org.

From the welcome page, students can navigate to the archives search query page. Students can search using some/all of the following terms:

- ♦ Alberta
- ♦ Prairies
- ♦ 1909
- ♦ 1910

Have students consider the following questions:

- 1 What images and photographs remind the students of what they saw in **Wild Life**? What are the similarities and differences that they noted?
- 2 How might these images have influenced the filmmakers in the creation of their story?
- 3 What aspects of life on the Prairies in 1909/1910 did the filmmakers choose to represent?
- 4 What aspects within the photographs were omitted by the filmmakers? Do students note any particular groups/cultures in the film that are not depicted as fully as in the photographs that they looked at? What are some potential reasons why the filmmakers omitted these details?





COME TO THE PRAIRIES!

Wild Life looks at the establishment of towns and settlements at the beginning of the expansion into the Prairies. The Canadian government campaigned extensively in Europe during the years following Confederation to promote immigration, using posters and pamphlets to draw potential immigrants to Canada—especially Canada's western provinces.

Have students view examples of posters and pamphlets that were created to draw new citizens to Canada.

- 1 What does Canada look like?
- 2 What images are used to make Canada appealing to Europeans?
- 3 What images/messages are being downplayed/omitted in the posters and pamphlets?
- 4 Would an immigrant be successfully prepared to come to Canada based on the information displayed? What other information would they need to transition to a new life in Canada?

Based on the posters examined, have students create a modern equivalent of an immigration poster or pamphlet. In creating their piece, students should consider:

- ♦ What opportunities can Canada extend to an immigrant that could be included in the pamphlet? (Farming is shown repeatedly in the original posters—what employment opportunities or industries shape Canada today?)
- ♦ What images/phrases/icons could be included to highlight the positive aspects of Canadian culture?

Suggested sites to begin examining posters and pamphlets used during this time:

Library and Archives Canada: collectionscanada.gc.ca/canadian-west/052902/05290203_e.html

Canada: A People's History, CBC: cbc.ca/history/EPICONTENTSE1EP11CH3PA1LE.html

A LETTER HOME

In the short film **Wild Life**, the main character is often writing letters home. Frequently, these letters include details about his new surroundings—and although these details are fabricated, he is describing what his family back in England expects his home, his work as a rancher, and his social life to be now that he is living in the Canadian West. The act of writing and exchanging letters was the only continued connection to his home, extended family and cultural ancestry.

Students will create a letter or journal entries in the voice of an immigrant who has been living in Canada for approximately one year. Explain a Canadian phenomenon—like snowstorms, scraping a windshield, freezing rain, hockey or driving for hours on end—to someone who holds a different cultural worldview (e.g., a person in the Caribbean). Students will begin by viewing and researching a series of images and collecting additional textual support about their chosen time period (the more specific students can be, the more realistic their resulting letter will sound). Students can visit an online database or archive of photographs that depict a specific time period. They will create a letter home describing:

- ♦ Their geographic surroundings: urban, rural, mountainous, flat, on a body of water, etc.
- ♦ Their home: size, type of dwelling, number of people living with or near them.
- ♦ Their work life: type of work, day-to-day tasks.
- ♦ Their type of transportation: car, train, foot, horse, subway.
- ♦ Their social life: the people they interact with and the activities they engage in.

Suggested sites to view photographs of a variety of time periods:

City of Montreal Archives: www2.ville.montreal.qc.ca/archives/500ans/portail_archives_en/rep_outils/outils.html

City of Toronto Archives: toronto.ca/archives/virtual_exhibits.htm

City of Vancouver Archives: vancouver.ca/ctyclerk/archives/index.htm

Online Exhibition at the Canadian Museum of Civilization: Crossroads of Culture: 200 Years of Canadian Immigration (1800-2000): civilization.ca/cmc/exhibitions/tresors/immigration/index_e.shtml

RESOURCES

Chris Arrant, "Oscar Focus: Amanda Forbis and Wendy Tilby Talk **Wild Life**," cartoonbrew.com/shorts/oscar-focus-amanda-forbis-and-wendy-tilby-talk-wild-life.html

Jacob Combs, "Oscar Watch: Directors Wendy Tilby and Amanda Forbis Talk Animated Short **Wild Life**," blogs.indiewire.com/thompsononhollywood/directors-wendy-tilby-and-amanda-forbis-talk-oscar-nominated-animated-short-wild-life

Paterson Ewen, *Halley's Comet as Seen by Giotto*, canadianart.ca/online/see-it/2011/02/24/paterson_ewen/

Giotto, *Adoration of the Magi*, en.wikipedia.org/wiki/File:Giotto_-_Scrovegni_-_18_-_Adoration_of_the_Magi.jpg

Daniel Montgomery, "Oscar nominee **Wild Life** redefines Wild West genre," goldderby.com/films/news/2534/oscars-academy-awards-wild-life-movies-news-826192574.html# (podcast)

NFB, **Wild Life** (Making of), nfb.ca/film/wild_life_making_of/credits#related

NFB, **Wild Life**: How It Started, nfb.ca/film/wild_life_how_it_started/credits#related

Bijan Tehrani, "Amanda Forbis and Wendy Tilby talk about **Wild Life**, nominated for Best Short Animation Film Oscar," cinemawithoutborders.com/festivals/2935-amanda-forbis-wendy-tilby-wild-life.html

Jackson Truax, "Canadian filmmakers Amanda Forbis and Wendy Tilby talk about their shortlisted animated short **Wild Life**," livingincinema.com/2012/01/18/forbis-and-tilby-talk-about-wild-life

Ann Watts Palliotet, "Understanding Visual Information Through Deep Viewing," eric.ed.gov/PDFS/ED370560.pdf

Carolyne Weldon, "Oscar nominees Amanda Forbis and Wendy Tilby discuss Oscar exposure and creative risk-taking," NFB blog, blog.nfb.ca/2012/02/08/oscars-nominees-amanda-forbis-wendy-tilby

Mark Zuehlke, "Scoundrels, Dreamers and Second Sons," zuehlke.ca/Excerpts/scoundrels-dreamers-a-second-sons

CREDITS

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