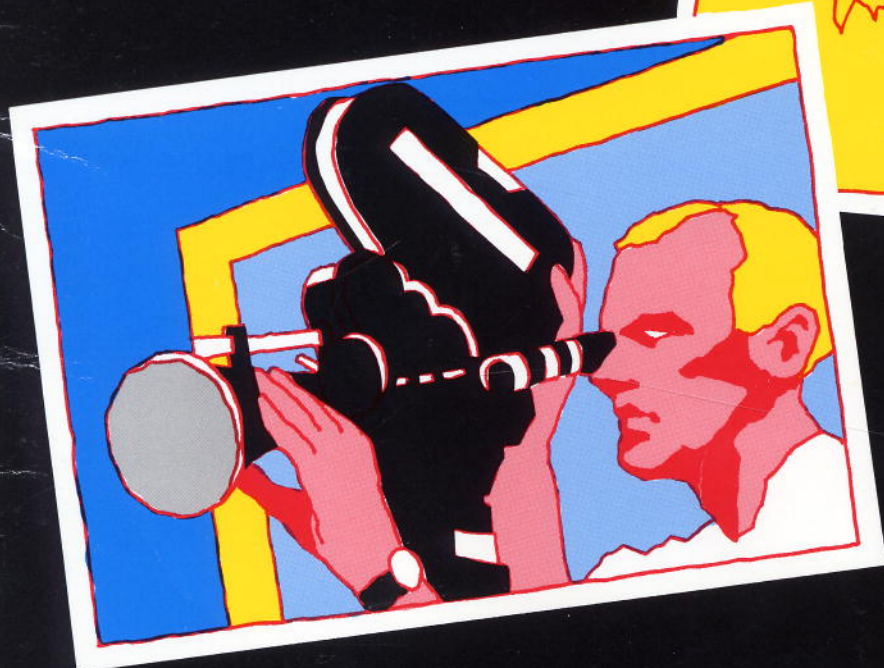
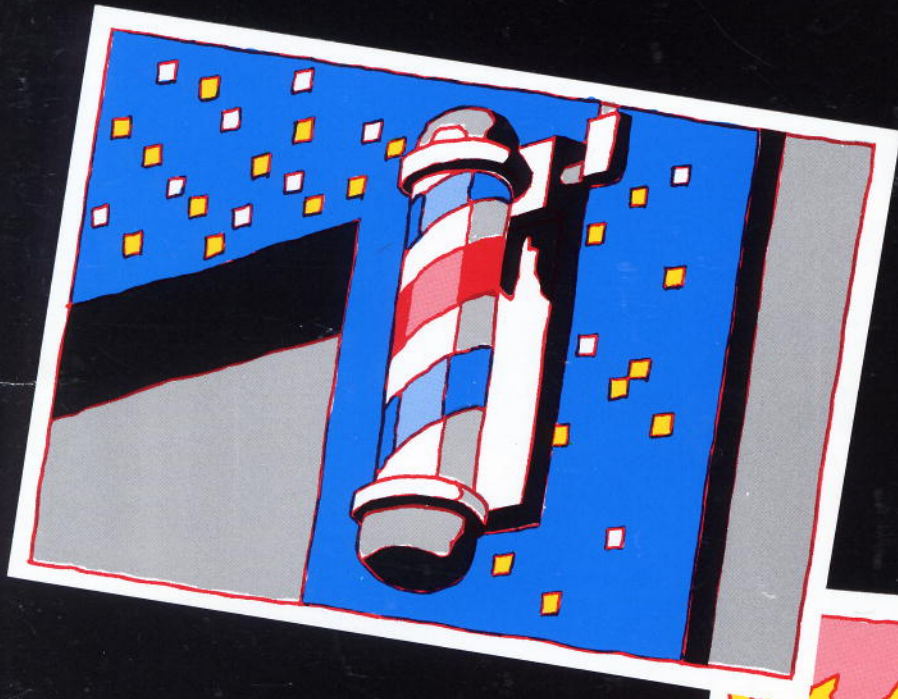


Visually Speaking



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A SUGGESTED SEQUENCE OF STUDY

- 1 Body Talking** This film begins the sequence by exploring the power of visual images as a source of information and a means of communication.
- 2 A Sense of Touch** These two films extend the power of visual imagery by showing how it connects with information from other senses to enrich the meaning we gain from our experiences.
- 3 A Sense of Sound**



Visually Speaking

WHAT THESE FILMS ARE ABOUT

These six short films are about how we understand and communicate with the world through visual images. Using short, colourful vignettes and catchy songs, this series illustrates fundamental elements of visual literacy in ways which are understandable and appealing to children ages 5 to 11. Their content and approach will increase children's awareness of the sensory environment and encourage more thoughtful interpretation of visual experiences.

Visually Speaking

HOW THE FILMS WORK TOGETHER

While each film can stand alone, the series works together to develop understanding of the following ideas:

- Our environment is full of messages from the objects and people around us. We collect these messages through our senses. Our eyes help the other senses gather and interpret information.
- Our senses work together to create rich images of our experience. The associations we make between visual and other sensory images help us to understand and appreciate the world more fully.
- People communicate with one another through visual information, either intentionally or unconsciously. We send and receive visual messages using body language, clothing and other objects. How people understand one another is influenced by what visual information they choose to present and by what they notice about one another.
- Visual images can be manipulated to change their impact on the viewer. Visual information can be used to manipulate people's thoughts and emotions.
- We can increase our understanding of the world by thinking about what we see. As we examine visual information, we make hypotheses about what it means and then test our hypotheses by collecting more information.
- Our perception and understanding can change as we explore and think about visual information. As we become more aware of visual information, we can have more control over how we interpret and use it.

Body Talking



A STUDY GUIDE

In this short, lively film, candid outdoor scenes of children and adults illustrate many ways in which people transmit messages through gesture, facial expression, posture and movement. The accompanying upbeat song invites the viewer into the picture with its personalized narrative and refrain, **"It's your body talking!"**



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Body Talking

IDEAS TO EXPLORE

- People of all ages use body language to communicate and to express moods and feelings.
- People can communicate with their bodies even if they don't know the same words.
- Sometimes our body language reveals private thoughts and feelings.
- When we interpret another person's body language, we make hypotheses about their inner thoughts and feelings which may or may not be accurate.
- Different body parts provide clues which help us interpret body language.
- When we interpret someone's body language, we observe the situation as well as the person.
- Music and sound can affect our interpretation of body language.

SKILLS TO EMPHASIZE

The teacher can provide many opportunities to practise the following thinking skills through discussion and activities related to this film.

observing - looking for visual clues to help us understand the meaning of non-verbal messages

interpreting - explaining the meaning of non-verbal messages

making hypotheses - suggesting possible explanations for someone else's body language and/or behaviour

identifying assumptions - discriminating between what we observe to be facts and what we think might be true in a situation

QUESTIONS TO ASK

- How do people in this scene feel? What makes you think so? What clues did you use to make your interpretation? What other explanations might there be?
- How do you show that you are happy? angry? lonely? What parts of your body give the message?
- When do people deliberately use their bodies instead of words to say something? How do they do it?
- When do people's bodies say things they might want to hide? What signs do they give?

BEFORE SCREENING THE FILM

To stimulate children's awareness and interest you might:

- mime your directions to students rather than using verbal communication; involve them in miming simple messages to one another;
- introduce a mirroring activity where students face one another in pairs and take turns copying one another's body movements;
- discuss students' own body language in the classroom

SCREENING THE FILM

Upon first viewing this film speaks for itself. Students will enjoy seeing it more than once. In later viewings they might:

- play the film without sound and brainstorm words to describe emotions and moods they observe;
- stop the film at different situations to analyze the body language, observe for clues that help students interpret the non-verbal message, make hypotheses about what is happening, and identify assumptions they are making about the situation;
- view the film on their own and discuss possible interpretations of scenes that interest them.

FOLLOW-UP ACTIVITIES

- Create a set of word cards for the emotions observed in the film. Illustrate using different elements of body language (posture, movement, facial expression, gesture).
- Illustrate emotions using only one body part (e.g., foot, hand, mouth).
- Choose a scene from the film. Write a story about it, telling what happened and how the characters feel.
- Use flexible dolls or miniature figures to express non-verbal messages.
- Interpret non-verbal messages in pictures, picture books, stories without words.
- Study the art of mime. Interpret familiar stories, poems, songs, everyday activities using body language.
- Create role play situations in which each player takes on an emotion (e.g., a birthday party at which one person is excited, another feels left out, another is shy, etc). Role play, freeze at one part and analyze the body language of the players.
- Explore the relationship between colour and feeling or line and feeling in art. Observe and discuss works of art; create art using these concepts.

CONNECTIONS WITH OTHER FILMS IN THE SERIES

This film introduces basic visual literacy concepts and skills which are developed further in the rest of the series. Time spent in observing, interpreting, making hypotheses and identifying assumptions will raise students' awareness of the visual components of communication and prepare them for more complex concepts.

*Other ideas for using this film are contained in the publication, **More Than Words**, also available from the National Film Board.*

Body Talking

Colour

Screening Time: 5 minutes, 45 seconds

16mm 106C 0183 027

3/4" U-Matic 116C 0183 027

1/2" VHS 113C 0183 027

1/2" Beta 114C 0183 027

1/2" VHS 113C 0186 153 A compilation video cassette containing all six titles in the **Visually Speaking** series.

Produced by the National Film Board of Canada,
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Distributed by the National Film Board of Canada

THE VISUALLY SPEAKING SERIES

BODY TALKING

A Sense of Touch

A Sense of Sound

Speaking Object-ly

Sequence and Story

The Movie Movie

BODY TALKING

Director

Don White

Cinematographer

Tim Sale

Editor

Charles Wilkinson

Music

Bruce Ruddell

Lyrics

Bruce Ruddell

Don White

David Peterson

Rerecording

Paul Sharpe

Education Consultant

Joan Collins

Unit Administrator

Bruce Hagerman

Producer

George Johnson

Executive Producer

John Taylor

STUDY MATERIAL

Materials Development

Coordinator

Pat Holborn

Faculty of Education

Simon Fraser University

Materials Development

Linda Muttitt

North Vancouver School District

Heather Buchan

Vancouver School District

Diedre Bjornson

West Vancouver School District

Design and Art

Dennis Smith

Fine Line Studio

A Sense of Touch



A STUDY GUIDE

The evocative images in this film stimulate associations between visual and tactile information. Vivid close-ups of sensuous activities such as licking a popsicle, stroking a beard and walking barefoot in the grass encourage the viewer to explore the tactile properties of objects with many different parts of the body. The sound track consists of music without words which provides pacing and highlights the nature of different sensory experiences.



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A Sense of Touch

IDEAS TO EXPLORE

- Different objects have different properties which we experience through our senses.
- We learn about how objects feel by using the sense of touch.
- We use many parts of our body to learn about how things feel to the touch.
- Our senses work together to tell us about the world. We make connections between what we see, what we hear, and what we feel with our sense of touch.
- Our senses are connected to our feelings. When we see, touch, or hear something, we may have powerful feelings about it. Different textures can make us feel different ways.
- A powerful image reminds us of a past experience, and we imagine the experience happening again.
- When we see part of an image, as in a close-up, we make a hypothesis about what is happening. We check our hypotheses by looking for other information to support our interpretation.

SKILLS TO EMPHASIZE

Students can continue to practise the skills of **observing, interpreting, making hypotheses** and **identifying assumptions** which were introduced in **Body Talking**. In addition, **A Sense of Touch** provides opportunities to work on:

comparing - identifying similarities and differences among the tactile properties of objects

classifying - sorting objects according to their properties

imagining - creating vivid mental pictures of an experience which is not present

QUESTIONS TO ASK

- What words would you use to describe how this object feels?
- What is similar about these experiences? What is different?
- What would it be like to be in this picture? What feelings would you have? Why?

BEFORE SCREENING THE FILM

A variety of rich tactile experiences can be provided in the classroom to stimulate students' awareness and interest. Possibilities include:

- finger painting, foot painting;
- a *feely box* where students touch and describe objects they cannot see;
- sand and water play;
- cooking and eating experiences;
- a *touch centre* where students bring objects for others to feel and describe.

SCREENING THE FILM

Students will probably want to talk about the sensations evoked by the images in this film. View the film several times, allowing ample opportunity to stop and discuss their responses. You may also wish to make the video available for students to look at and discuss on their own.

FOLLOW-UP ACTIVITIES

- Brainstorm and classify words to describe tactile sensations. Classify the words in several different ways.
- Classify collections of objects according to how they feel.
- Compare objects according to their tactile properties.
- Identify objects in a *feely bag*. Say how they feel and what they might look like. Tell what experiences you associate with each sensation.
- Create personalized *touch books*. Tell about “things that are good to feel with your” using different parts of the body.
- Play the sound track of the film without the visual images. Discuss the kinds of images associated with different parts of the sound track. Re-enact the film using the sound track and a collection of real objects.
- Bring materials to school that are associated with a particular place (e.g., a building). Describe how they feel, and how they make you feel about the place.
- Create rubbings of textured surfaces and describe how they look and feel.
- Discuss how different textures of clothes make people feel. Dress up in different types of clothing and discuss how they make you feel and when you might wear them.

CONNECTIONS WITH OTHER FILMS IN THE SERIES

This film further develops the concept that we gain many kinds of information through our senses, and that as we interpret visual images we are using other senses as well. As they study this film students can apply what they learned from **Body Talking**, and can extend their understanding of how sensory associations enrich our ability to interpret visual images.

*Other ideas for using this film are contained in the publication, **More Than Words**, also available from the National Film Board.*

A Sense of Touch

Colour

Screening Time: 6 minutes, 27 seconds

16mm 106C 0183 026

3/4" U-Matic 116C 0183 026

1/2" VHS 113C 0183 026

1/2" Beta 114C 0183 026

1/2" VHS 113C 0186 153 A compilation video cassette containing all six titles in the **Visually Speaking** series.

Produced by the National Film Board of Canada,
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Distributed by the National Film Board of Canada

THE VISUALLY SPEAKING SERIES

Body Talking

A SENSE OF TOUCH

A Sense of Sound

Speaking Object-ly

Sequence and Story

The Movie Movie

A SENSE OF TOUCH

Director

Don White

Cinematographer

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Music

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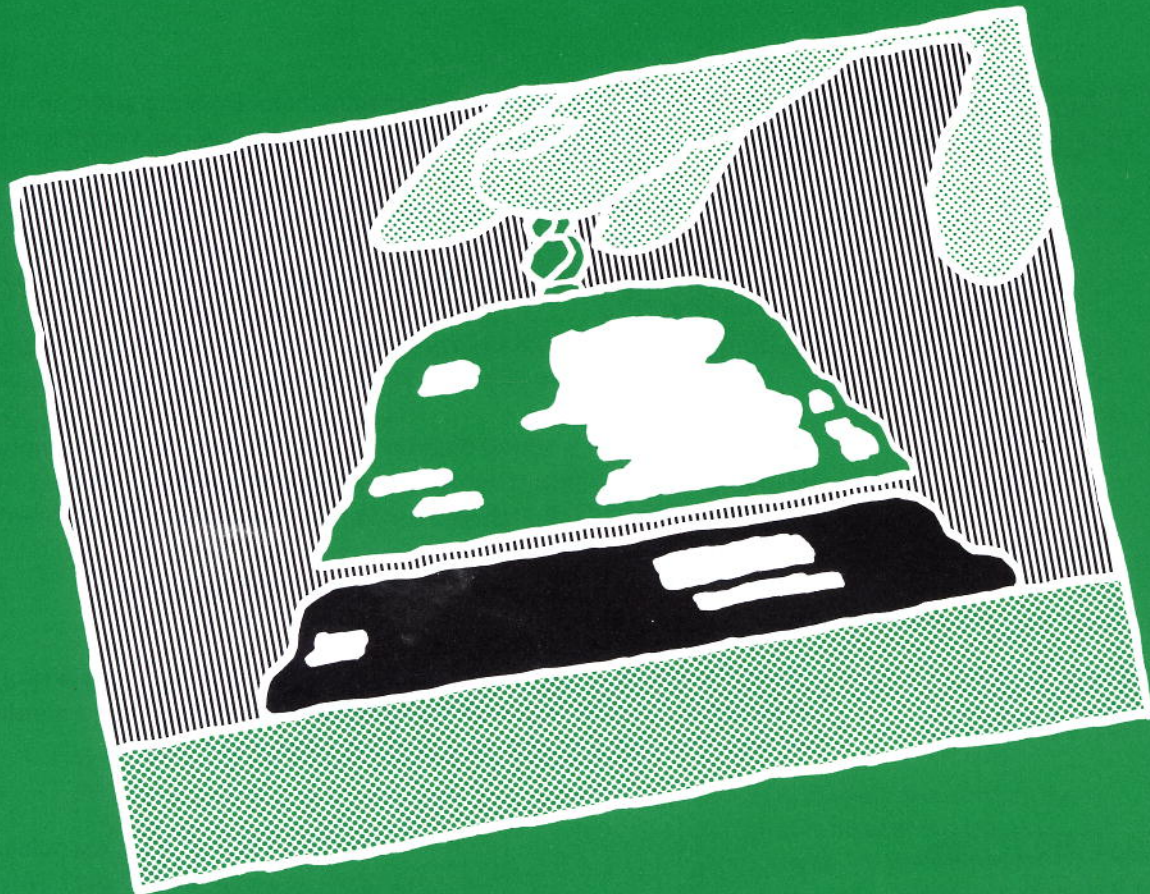
West Vancouver School District

Design and Art

Dennis Smith

Fine Line Studio

A Sense of Sound



A STUDY GUIDE

A Sense of Sound illustrates relationships among sight, hearing and other senses as sources of information about the world. A kaleidoscope of everyday visual images accompanied by a sometimes realistic, sometimes playful sound track shows how sound communicates messages and stimulates associations with past experience. The juxtaposition of sensible and nonsense associations encourages the viewer to examine how we interpret auditory messages.



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A Sense of Sound

IDEAS TO EXPLORE

- The environment is filled with sounds made by living and non-living things.
- Sounds give us information about the world. We use sound to help us interpret experiences.
- People, animals and objects communicate messages using sound.
- Sounds can tell stories. When we hear sounds without seeing their sources we imagine what they mean. We use past experience to help us understand their meaning.
- When we imagine the meaning of sounds, we make hypotheses which may or may not be accurate. We test our hypotheses by using our other senses to gather more information.
- The meaning of a sound depends on the situation in which we hear it.
- Sounds have different qualities such as intensity, tone, rhythm, and texture.
- The quality and intensity of sounds affect our emotions. Different kinds of sounds cause us to feel differently.
- Sounds can remind us of powerful past experiences.

SKILLS TO EMPHASIZE

Students can be encouraged to use the thinking skills of **observing, comparing, classifying, interpreting, making hypotheses, imagining, and identifying assumptions** as they view this film and participate in related activities.

QUESTIONS TO ASK

- What do you imagine when you hear this sound? What associations do you have?
- What do you think is happening when you hear this sound? Why? How could you find out if your hypothesis is correct?
- How does this sound make you feel? Why? What kinds of sounds make you feel happy? etc.
- What kinds of sounds do you think this object could make? How would you classify these objects according to their sounds?
- What do you think of when you hear this sound at home? at school? on the street? in the middle of the night?
- Why do we laugh when we hear animals speaking with words?

BEFORE SCREENING THE FILM

Students' awareness of sound can be developed through classroom experiences such as the following:

- listen to all the sounds that can be heard during one minute in the classroom, school or outdoors, then list and classify the sounds;
- play a game in which children try to guess the meaning of a sound made by a common classroom object without seeing the source;
- brainstorm words to describe sounds, then compare the sounds of the words to the sounds they describe.

SCREENING THE FILM

After seeing the film in an initial uninterrupted viewing, students may wish to:

- freeze selected images and discuss how the sounds associated with them enrich the visual messages;
- play the sound track without the visual images, and recall and describe the situations associated with different sounds;
- play the visual images without the sound track, and create another sound track on audiotape using voices and objects;
- play the sound track and brainstorm words to describe all the sounds heard, then classify the words.

FOLLOW-UP ACTIVITIES

- Compare and classify sounds using *sound boxes* or *sound cylinders* (old film canisters filled with different materials are ideal).
- Take a blindfold listening walk, with all children holding onto a rope to stay together.
- Recreate non-human sounds with human voices.
- Make a sound journal in which sounds heard over a period of time are recorded and then described.
- Classify sounds according to the messages they convey (e.g., dangerous, fast-moving, etc.)
- Learn and use morse code in the classroom.
- Take a field trip to a busy area (e.g., city street, harbour) and study the sounds there. Analyze how sound communicates messages about what is happening there.
- Take a field trip to a quiet area (e.g., park, rural setting) and study the sounds there. Compare these sounds to those in a busy area. Discuss feelings and associations with each kind of area. Explore how sounds influence feelings in each setting.
- Create a sound track using a collection of objects, then add visuals to make a 'movie'.

CONNECTIONS WITH OTHER FILMS IN THE SERIES

This film can be used to consolidate many concepts explored in **Body Talking** and **A Sense of Touch**. Discussions might emphasize these overall concepts:

- We gather information about the world through each of our senses.
- Sensory information is used to communicate messages. We read these messages using our senses of sight, touch, and hearing.
- As we associate different kinds of sensory information we build up rich images of our experience. Images of past experience can be stimulated and recalled through visual, auditory, or tactile input.
- Sensory experiences are closely connected to our feelings. Our emotions can be stimulated by sensory input.

A Sense of Sound

Colour

Screening Time: 6 minutes

16mm 106C 0186 030

¾" U-Matic 116C 0186 030

½" VHS 113C 0186 030

½" Beta 114C 0186 030

½" VHS 113C 0186 153 A compilation video cassette containing all six titles in the **Visually Speaking** series.

Produced by Yaletown Productions Inc., Vancouver, for the National Film Board of Canada, Pacific Region

Distributed by the National Film Board of Canada

THE VISUALLY SPEAKING SERIES

Body Talking

A Sense of Touch

A SENSE OF SOUND

Speaking Object-ly

Sequence and Story

The Movie Movie

A SENSE OF SOUND

Director

Don White

Cinematographer

John Seale

Editor

Charles Wilkinson

Sound Editor

Ingrid Rosen

Music

Bruce Ruddell

Additional Cinematography

Tim Sale

Rerecording

Barry P. Jones

Unit Administrator

Bruce Hagerman

Executive Producers

George Johnson

John Taylor

STUDY MATERIAL

Materials Development

Coordinator

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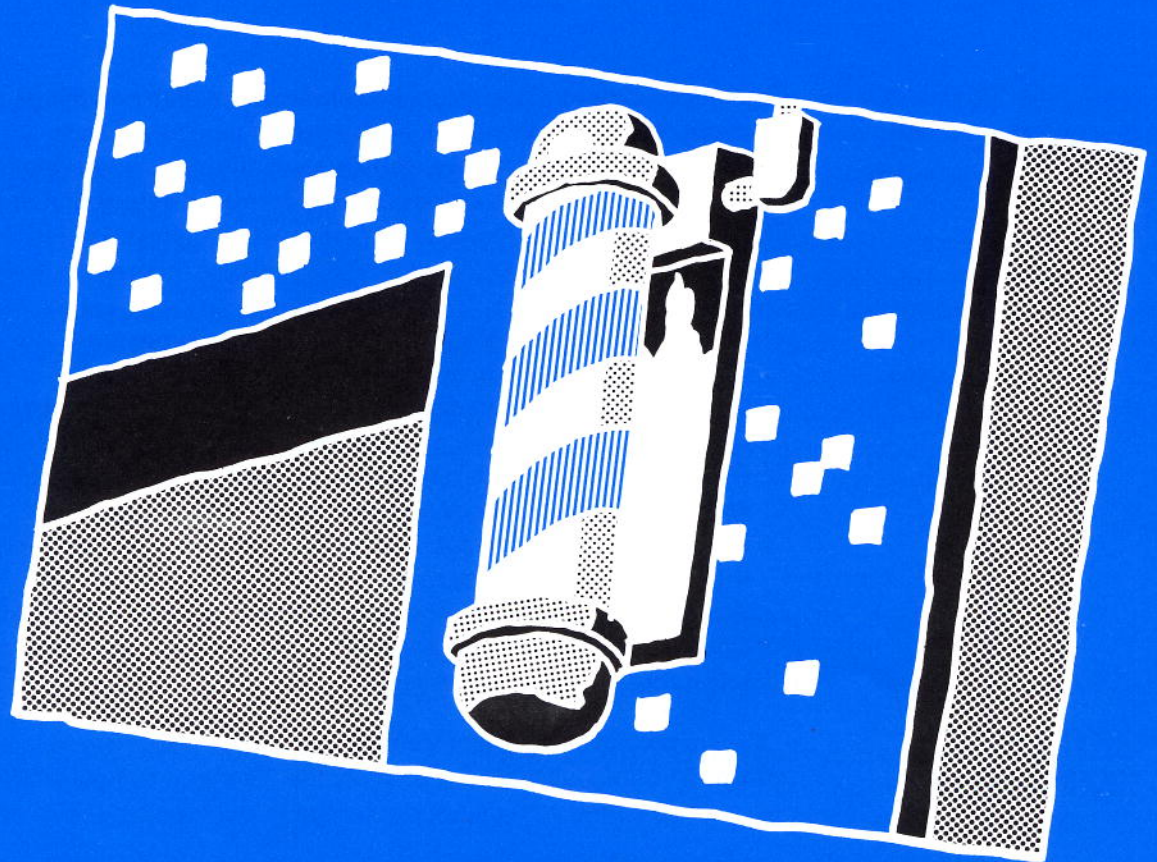
West Vancouver School District

Design and Art

Dennis Smith

Fine Line Studio

Speaking Object-ly



A STUDY GUIDE

Speaking Object-ly explores the concept that inanimate objects such as barber poles, candy wrappers, clothing and furniture can be used to communicate complex and subtle messages about people and things. As images of familiar objects are presented, a rhythmic country rock song raises questions about the messages they carry. The viewer is encouraged to think about how objects stimulate our associations in order to communicate an idea or manipulate our responses.



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Speaking Object-ly

IDEAS TO EXPLORE

- Objects communicate messages about the people and things with which they are associated.
- Colour, size, shape, texture, and location affect our interpretations of an object.
- Collections of objects can be used to create an impression or image.
- People use objects to symbolize ideas about themselves.
- People use objects to create environments for themselves which match their personalities.
- People choose symbols which make them feel important.
- Objects can be used to symbolize a role or a job.
- Objects can be used to draw people together and to symbolize their unity.
- Our responses to people are affected by the objects they choose to represent them.
- Objects can affect both our ideas and feelings about something or someone.
- We use objects to help us evaluate people and things.
- We make assumptions about people and things when we interpret objects associated with them. Our assumptions may or may not be correct.
- We may not be aware of how objects affect our impressions and opinions.
- Objects are used to manipulate our emotions and responses, as in advertising.

SKILLS TO EMPHASIZE

This film provides many opportunities for students to **observe, compare, classify, and interpret** visual messages. In addition, the teacher may help students examine the values associated with object symbolism through an emphasis on these thinking skills:

- making hypotheses** - suggesting explanations for object symbols based on what is observed;
- identifying assumptions** - differentiating between fact and opinion when making an interpretation of a symbolic message;
- evaluating** - making judgments about the relative worth of something, based on stated criteria.

QUESTIONS TO ASK

- What does this object make you think of? What gives you that impression?
- What do you think this person would like us to think? How is the message communicated?
- How do you feel when you see this symbol? Why?
- When you see this symbol, what assumptions do you make? How can you find out if your assumptions are correct?
- What judgments do you make about people who use these symbols to represent them? Why? What feelings do you have about them? Why?

BEFORE SCREENING THE FILM

Students will already be familiar with object symbolism through personal experience. Activities which draw on their own experience will help them prepare for this film.

- Have a T-shirt day. Compare the messages on students' favourite T-shirts. Discuss the ideas and feelings associated with pieces of clothing.
- Study the clothing chosen by favourite rock or T.V. stars to create their images. Compare and classify them according to their images.

SCREENING THE FILM

This film is full of scenes which can be analyzed for symbolism through careful observation and interpretation. Following the initial screening, the teacher may wish to:

- Freeze selected scenes and ask students to observe, interpret and evaluate the object symbolism they see.
- Ask students to individually select one kind of object symbolism (e.g., advertising) to observe, and to identify as many examples as they can find while watching the film.
- Play the film without the sound track, and discuss associations students have with different kinds of objects as they appear.
- Choose a theme (e.g., clothing), and identify all the different ways in which the theme is developed through the visual images presented in the film.
- Study the film for examples of situations in which stereotyping might occur as a result of object symbolism. Discuss the assumptions we make when we use object symbols to classify people.

FOLLOW-UP ACTIVITIES

- Take a walk to identify different kinds of object symbolism in the surrounding environment.
- Design a badge, crest or flag that tells others about yourself. Describe the meaning of each symbol used.
- Pretend to be a candy bar. Design a wrapper which matches your personality.
- Create a picture game in which the purpose is to make and support hypotheses about the messages communicated by the objects displayed. Encourage students to challenge one another's assumptions about the meaning of object symbols.
- Role play different types of people using a collection of clothing or hats as a stimulus.
- Observe, classify and evaluate different kinds of advertising which use object symbolism to manipulate the responses of the observer.
- Create advertisements which are intended to manipulate the responses of the observer.
- Study logos and signs which communicate messages without words. Analyze the ways in which messages are embedded in the logo or sign.
- Study the symbolism of objects such as flags. Discuss the different ways in which meanings are developed for these symbols.
- Have an *Expand Your Image Day* in which students deliberately try to create a different impression of themselves using object symbols.

CONNECTIONS WITH OTHER FILMS IN THE SERIES

This film builds upon the concepts developed in **Body Talking**, **A Sense of Touch** and **A Sense of Sound**. Students who have already learned how to interpret and associate different kinds of sensory information should be ready to examine the complex meanings embedded in the objects around us and to explore the values implicit in visual interpretation.

Speaking Object-ly

Colour

Screening Time: 5 minutes, 40 seconds

16mm 106C 0186 031

¾" U-Matic 116C 0186 031

½" VHS 113C 0186 031

½" Beta 114C 0186 031

½" VHS 113C 0186 153 A compilation video cassette containing all six titles in the **Visually Speaking** series.

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THE VISUALLY SPEAKING SERIES

Body Talking

A Sense of Touch

A Sense of Sound

SPEAKING OBJECT-LY

Sequence and Story

The Movie Movie

SPEAKING OBJECT-LY

Director

Don White

Cinematographer

John Seale

Editors

Charles Wilkinson

Ingrid Rosen

Music

Bruce Ruddell

Lyrics

Bruce Ruddell

Don White

Additional Cinematography

Tim Sale

Rerecording

Barry P. Jones

Unit Administrator

Bruce Hagerman

Executive Producers

George Johnson

John Taylor

STUDY MATERIAL

*Materials Development
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Pat Holborn

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Simon Fraser University

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Linda Muttitt

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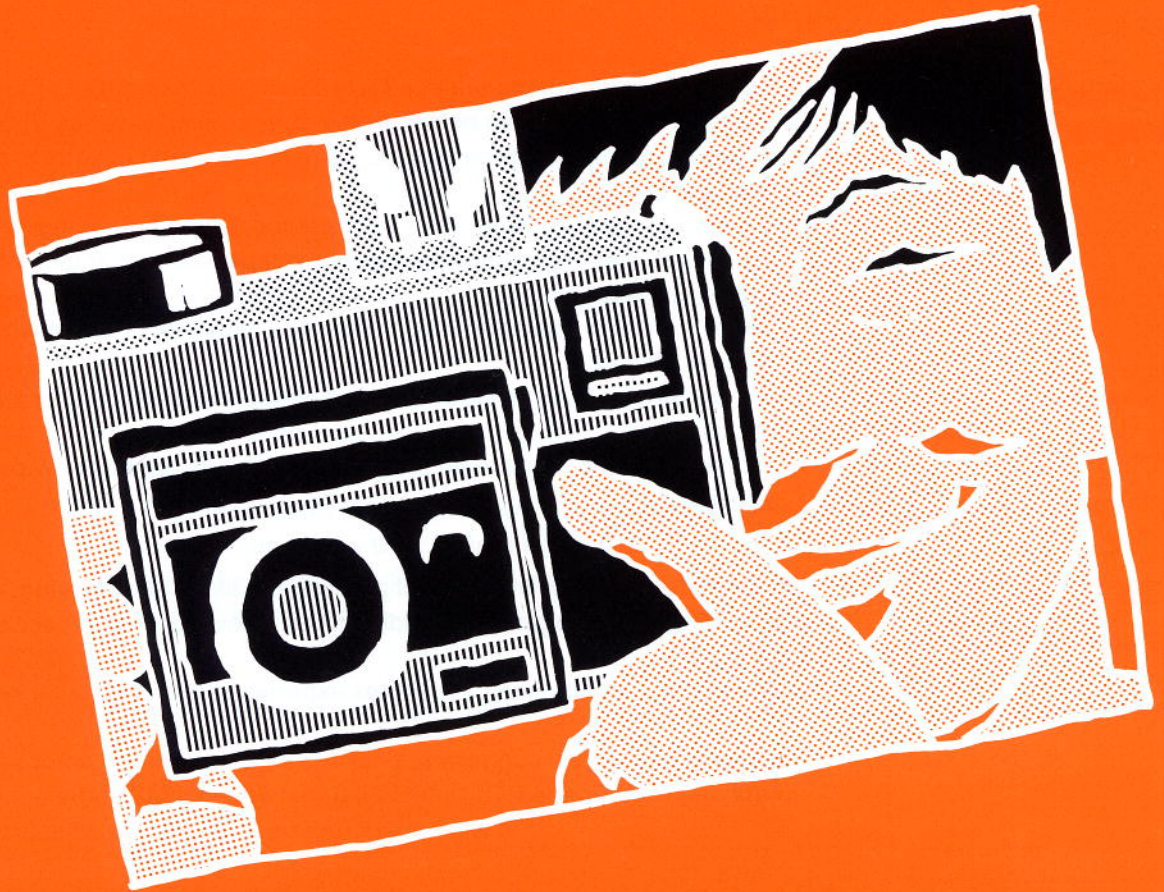
West Vancouver School District

Design and Art

Dennis Smith

Fine Line Studio

Sequence and Story



A STUDY GUIDE

In this film a group of children manipulate reality using a series of photographs of their own activities. As they lay out the photographs in different sequences, the story of their day changes. Simple, realistic dialogue and a combination of live action and still photographs capture the viewer's imagination.



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Sequence and Story

IDEAS TO EXPLORE

- We can capture our experience by recording images either physically or mentally.
- We use visual images to help us remember and make sense of our experiences. When we recall past experiences, we may use visual images to stimulate other associations.
- We tend to think of experience in sequence, with a beginning, a middle and an end.
- We tend to see images as connected by causal relationships, with one scene leading to and causing another.
- When we see an isolated image, we make hypotheses about what came before and what will follow.
- We can create humour by developing nonsensical relationships between one image and another.
- A change in one detail in an image can cause us to get a new perspective on the experience.

SKILLS TO EMPHASIZE

As students view this film they will practise the skills of **observing**, **comparing**, **interpreting**, and **imagining**. In addition, the following thinking skills deserve special emphasis:

summarizing - condensing a complex experience into a concise sequence of important events;

making hypotheses - suggesting possible explanations for an observed situation;

identifying assumptions - distinguishing between what can be accepted as true and what might be true in relation to what is observed.

QUESTIONS TO ASK

- How would you summarize the events that happened here? How did you get your information?
- How would the situation be changed if that event had not happened?
- What do you think would happen if we changed the situation this way?
- When you see this picture, what assumptions do you make about what happened before?
- What do you think will happen next?
- Why does it seem funny to make this change? How can we tell if a change is possible or impossible?

BEFORE SCREENING THE FILM

Students love to tell stories of events that have happened. Their awareness of sequence can be developed by examining their own experiences.

- Make lists of things that happened before school today. Put them in order.
- Study a picture book without words. Discuss how the images are related to one another. Look for clues to suggest what will come next.
- Keep a time journal of what happens during part of the school day. Discuss how changes in the order of events might affect the day's experiences.

SCREENING THE FILM

Students will probably need to view this film more than once in order to appreciate the significance of the changes introduced into the story. After an initial viewing, the teacher may find it useful to:

- have students list the events shown in the story, then rearrange them each time the story is changed by the children in the film;
- freeze the video and discuss the consequences of each change made by the children in the film.

FOLLOW-UP ACTIVITIES

- Create a story of your day. Cut it up and rearrange the events. Write a script for what might have happened.
- Take a story line which has been cut up into parts and organize it to make a sensible sequence. Then reorganize it into a different sequence.
- Draw a comic strip story. Add words to show what the characters are saying. Rearrange the drawings and add different words that match the new sequence of events.
- Using a single still photograph, describe what is happening, make hypotheses about what has happened before, and predict what will follow.
- Use the same image as the beginning of a story, the middle of a story, or the end of a story. Tell the story in each case.
- Study a sequence of images from a story with some parts of the story missing. Fill in the missing parts of the story.
- Illustrate a plausible story line, then cut up the images and rearrange them to make a humorous or impossible story. Write the new story line.

CONNECTIONS WITH OTHER FILMS IN THE SERIES

This film explores the temporal relationships among visual images. As this concept is studied, the teacher may wish to connect it with other concepts about how we interpret images which are presented in the films **Body Talking**, **A Sense of Touch**, **A Sense of Sound** and **Speaking Object-ly**.

Sequence and Story

Colour

Screening Time: 5 minutes, 7 seconds

16mm 106C 0183 025

3/4" U-Matic 116C 0183 025

1/2" VHS 113C 0183 025

1/2" Beta 114C 0183 025

1/2" VHS 113C 0186 153 A compilation video cassette containing all six titles in the **Visually Speaking** series.

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THE VISUALLY SPEAKING SERIES

Body Talking

A Sense of Touch

A Sense of Sound

Speaking Object-ly

SEQUENCE AND STORY

The Movie Movie

SEQUENCE AND STORY

Writer and Director

Don White

Cinematographer

Tim Sale

Editor

Charles Wilkinson

Music

Bruce Ruddell

Sound Recording

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Vancouver School District

Diedre Bjornson

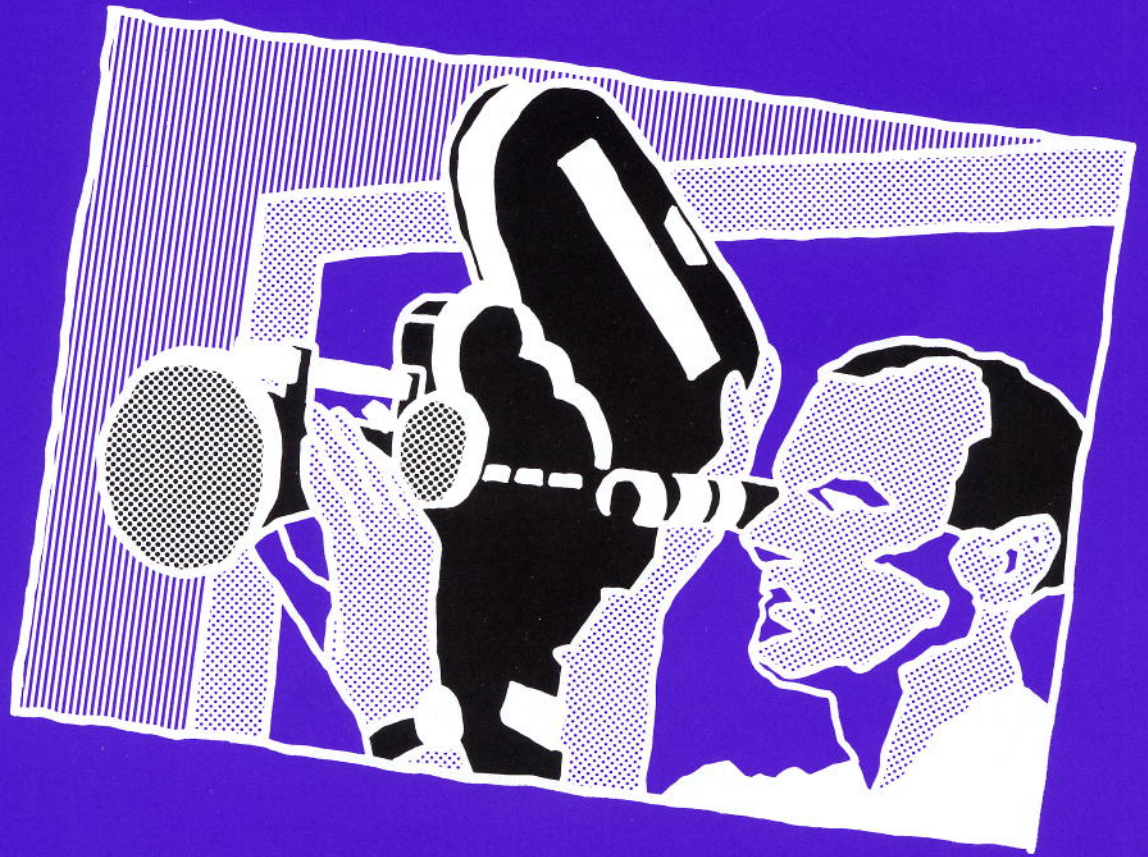
West Vancouver School District

Design and Art

Dennis Smith

Fine Line Studio

The Movie Movie



A STUDY GUIDE

The Movie Movie shows how camera and editing techniques, make-up and sound can be used in film and video presentations to deliberately manipulate our perceptions and emotions. Drama, action and slapstick humour are combined in a simple family-oriented plot without words, accompanied by an explanatory song. Behind-the-scenes vignettes highlight the message that in a movie everything is not quite as it seems.



National
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of Canada

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du Canada

The Movie Movie

IDEAS TO EXPLORE

- We often respond to events on film as if they were really happening.
- Events on film can stimulate powerful emotional responses.
- Most people have similar reactions to certain kinds of events. Film-makers try to capitalize on these reactions when they choose the scenes for a movie.
- Film-makers can manipulate our perceptions and emotional responses by the ways they portray events.
- Our perceptions of a situation can be affected by changing the point of view or angle from which we look at it.
- Techniques such as camera angle, focus, pacing, music, and make-up are used by film-makers to manipulate our emotional responses.
- Film-makers have a special language to describe the different techniques they use.

SKILLS TO EMPHASIZE

This film and its related activities extend students' opportunities to practise the thinking skills of **observing, comparing, classifying, interpreting, imagining, making hypotheses, identifying assumptions** and **evaluating**.

QUESTIONS TO ASK

- What do you think is happening in this scene? Could the situation be true? Why or why not?
- How does this scene make you feel? What does the film-maker do to make you feel this way?
- How might you make this scene more humorous? More dramatic? More poignant?
- If you were a film-maker, how would you present this situation?
- Why do people enjoy films that affect their feelings?
- How do you decide whether or not to believe what you see on the screen?

BEFORE SCREENING THE FILM

Most students are familiar with a variety of television and video productions. The teacher might raise students' awareness of camera and production techniques by discussing some of their favourite shows.

- Make a list of favourite T.V. shows. Discuss what aspects appeal to the students. Classify them according to their characteristics.
- Compare a humorous show with a dramatic show. List their similarities and differences. Discuss how each one makes the students feel, and why.

SCREENING THE FILM

After the first viewing, students will probably want to study this film more carefully to learn about the techniques presented. As they are watching the film they might:

- make a list of all the techniques they observe, with examples of each;
- observe the film closely to find as many ways as they can to use a particular technique (e.g., sound);
- watch the film without the sound track, and identify the different techniques they observe;

- freeze specific scenes and discuss ways in which the film could be changed to give a different effect.

Caution: This film presents a stereotypical family, as in a situation comedy. Students should realize that everything in the film is artificial, including the plot and the family situation. A discussion of stereotyping in film and video would be appropriate here.

FOLLOW-UP ACTIVITIES

- Watch a short film (e.g., **Zea**, NFB). Study the different techniques used and their effects on the viewer.
- Watch a television news program. Discuss ways in which the viewer's opinions may be influenced by the selection and visual presentation of information.
- Study rock video techniques. Observe, compare and classify rock videos. Discuss their purposes and impact on the viewer.
- Study the work of one film-maker. Analyze the techniques used and discuss their effectiveness.
- Collect books and films about film and video production. Research and report on a topic of interest.
- Take a field trip to a movie set. Study different aspects of film-making on location.
- Interview a film-maker, producer, cameraperson, actor or actress. Prepare questions in advance to explore specific topics.
- Develop a glossary of technical language used in film and video production.
- Compare two films of interest. Study their similarities and differences. Make hypotheses about the film-makers' purposes and strategies. Evaluate the effectiveness of the techniques used in each film.
- Analyze a powerful dramatic film. Examine ways in which the film-maker uses high-impact techniques to stimulate the viewer's emotions.
- Collect pictures from magazines and posters. Study the photographic techniques used.
- Study advertisements and commercials for examples of techniques used to manipulate the viewer's opinions and emotions.
- Use a still camera in the classroom to take pictures of objects at different angles. Compare the different effects.
- Write a story line for a short video. Create a song to match the story.
- Create a video from beginning to end.

CONNECTIONS WITH OTHER FILMS IN THE SERIES

When used together, the films in this series develop many skills needed for analyzing advertising and commercials and evaluating the messages implicit in film, television, video, and other visual media. In particular, the concepts presented in this film are closely connected with those in **Speaking Object-ly**. The teacher may wish to emphasize the different ways in which film and video production techniques are used with symbolic objects to achieve maximum impact on our perceptions and emotions.

The Movie Movie

Colour

Screening Time: 7 minutes, 30 seconds

16mm 106C 0186 032

3/4" U-Matic 116C 0186 032

1/2" VHS 113C 0186 032

1/2" Beta 114C 0186 032

1/2" VHS 113C 0186 153 A compilation video cassette containing all six titles in the **Visually Speaking** series.

Produced by Yaletown Productions Inc., Vancouver, for the National Film Board of Canada, Pacific Region

Distributed by the National Film Board of Canada

THE VISUALLY SPEAKING SERIES

Body Talking

A Sense of Touch

A Sense of Sound

Speaking Object-ly

Sequence and Story

THE MOVIE MOVIE

THE MOVIE MOVIE

Director

Don White

Cast

Mother: **Georgina Dingwell**

Father: **Bruce Ruddell**

Daughter: **Juno Ruddell**

Son: **Caelin White**

Butcher: **Tom Braidwood**

Dog: **Aristotle**

Cinematographer

Peter McLennan

Editor

Charles Wilkinson

Music

Bruce Ruddell

Script and Lyrics

Don White

Bruce Ruddell

Rerecording

Barry P. Jones

Production Manager

Tom Braidwood

Unit Administrator

Bruce Hagerman

Executive Producers

George Johnson

John Taylor

STUDY MATERIAL

Materials Development

Coordinator

Pat Holborn

Faculty of Education

Simon Fraser University

Materials Development

Linda Muttitt

North Vancouver School District

Heather Buchan

Vancouver School District

Diedre Bjornson

West Vancouver School District

Design and Art

Dennis Smith

Fine Line Studio

**4 Speaking
Object-ly**

This film provides a transition from the literal interpretation of visual imagery to the more abstract concept that what we see carries implicit subjective messages.

**5 Sequence
and Story**

In this film we learn how visual images are connected to one another and how our interpretations can be changed as we explore how experiences and our images of them relate to one another.

**6 The Movie
Movie**

This film deals directly with ways in which visual images can be manipulated to influence our thoughts and emotions.

