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INTRODUCTION



1 INTRODUCTION

Why study moving image media?

In the late 20th and the 21st centuries, moving image media dominate the environment in which young people grow up. These media include cinema, television, video/DVD, computer games, CD-ROM, the internet and so on. They represent a shared understanding of the world and society around us, rather like that of the Aboriginal 'dream world'. They form a repository of images and a huge, and growing, visual lexicon, that are not reality but are very influential on people's consciousness. How we make sense of the world outside our family, our emotions, our social responses and culture are all deeply influenced by this image world.

The composite of images created by filmmakers forms a complex mirror of how we gain a sense of morality and self. Filmmakers, in the main, reflect and reinforce prevailing stereotypes that dominate society. This book deals with one aspect of this distorted stereotyping, that of 'difference' due to disability. There are many ways in which people can be different:

- through culture and ethnicity;
- through social class, power and resources;
- through belief and religion;
- through gender and sexuality;
- through physical and mental impairment.

There is an overlapping of prejudices towards characters who are different in two or more ways in many films. Learning how to 'read' moving image media, and analyse the potentially distorting effects of the techniques of



Frida (2002, Julie Taymor, USA/Canada)

filmmaking, is an essential part of being a citizen in today's world. Therefore, this book is of key interest to teachers for aspects of Citizenship and Personal, Social and Health Education (PSHE), as well as for Media Studies in schools. Much of the work outlined in the Suggested activities and Detailed lesson plans is also relevant to English and sometimes other subjects, such as History or Biology.

Inclusion

There is growing inclusion in UK schools, meaning that disabled children/students expect, and are expected, to take part fully in the curriculum and social life of mainstream



Sixth Happiness

schools (**DfES Action Plan 1998**).

There are increasing numbers of disabled children in every class who need to see themselves reflected positively in the curriculum and the moving image media around them. It's important that they and their classmates and teachers learn to be aware of how oppressive many portrayals of disability in moving image media are, and how they reinforce negative attitudes.

Beyond this, teachers in the UK all have a duty to challenge negative stereotypes of gender, race, ability and disability in the curriculum materials they use. In England, this duty is laid out in the **General Inclusion Guidance of Curriculum 2000**. The Scottish Executive and Welsh Assembly have introduced similar requirements.

Aims of this book

This book supports the short films and film clips on the bfi DVD *Disabling Imagery?* (attached at back), and is available directly from bfi Education. It also deals with a range of mainstream films that are readily available on video/DVD. The aim is to help teachers inform and educate young people about film and disability; and, drawing on their sense of fairness, to develop their critical ability to challenge negative portrayals of disability and the attitudes they reinforce.

The book aims to:

- Examine critically how commercial, Western – predominantly Hollywood – cinema, has portrayed disabled people;
- Develop some ways of thinking about disabled people from a human rights-based approach as

part of schools' wider approach to equality;

- Look at some examples of how disabled people and their allies have portrayed disability in a range of non-Hollywood or non-commercial films.

Distorted images?

The portrayal of disabled people in moving image media has been persistently distorted. From the first silent movies, where disabled people featured as figures of fun, evil or pity, to the present day, when non-disabled actors portraying a disabled character receive Oscar nominations, moving image media have failed to show the reality of disabled people's lives. The negative images of disability in these media, although false, have become so familiar that people believe they show the reality of disabled people's lives. The non-disabled audience accepts unquestioningly these false images because it is more comfortable to do so than to face their deep-seated fear of difference.



The Phantom of the Opera (1925, Rupert Julian, USA)

One disabled commentator examining Western culture said:

<< Disabled people all experience oppression as a result of the denial of our reality. If our reality is not reflected in the general culture, how can we assert rights? If non-disabled people would rather not recognise disability, or only recognise specific forms, how can they recognise our experience of our bodies? If we do not 'appear' as real people, with the need for love, affection, friendship and the right to a good quality of life, how can non-disabled people give any meaning to our lives? Jenny Morris, Channel 4, **Pride Against Prejudice** 1991.>>

Disability in film is most commonly viewed as being 'not normal' physically or mentally. Disability is seen as an impairment of the body or mind caused by the loss or long-term non-functioning of a physical, sensory or mental part or system. Films usually show an individual response to disability, with the disabled person:

- struggling to overcome the impairment;
- finding a cure;
- being an object of pity;
- being a passive victim;
- having a chip on his or her shoulder and becoming an evil, aggressive avenger.

This view of disability is known as 'medical model' thinking. There is an alternative, 'social model', which considers disability to be the

organisational, environmental, social and attitudinal barriers that prevent people with impairments being included in mainstream society. This 'social model' view is rarely seen in moving image media. You can find out more about these different models in the section 'Medical model' v. 'social model'. (Page 19)

The reason why disability is represented in moving image media in the stereotypical ways listed above is suggested by Paul Darke:

<< The entertainment value of disability imagery is an often forgotten aspect of the persistence of negative images... The entertainment content of such images helps to explain why civil rights for disabled people have been slow in coming. Entertainment works by creating a simplified world where problems are individualised (and, as such, are only solvable by the individuals affected) and where social problems and groups are marginalised and deemed to be responsible for their own suffering and salvation ... Consequently, society is absolved of any responsibility while, at the same time, it is left unchallenged and unaffected. Paul Darke, **Framed** bfi 1997. >>

In moving image media, disabled people, or disability, are often used to convey visual metaphors. These help to build up distorted views of disabled

people's lives which, in reality, are as ordinary and diverse as everyone else's.

Disability and moving image genres

Think about films that you know. How many feature disabled people? What sort of picture do they paint in the collective consciousness of what it is like to be a disabled person in Western society? Here are some examples:

- **Horror films** Many key characters have an impairment, for example: the monster in *Frankenstein* (1931, James Whale, USA), the evil alter ego in *Dr Jekyll and Mr Hyde* (1941, Victor Fleming, USA); burned Freddie in *Nightmare on Elm Street* (1984, Wes Craven, USA); the amputated apparition in *Candy Man I* (1992, Bernard Rose, USA); hare-lipped Francis Dolarhyde in *Red Dragon* (2002, Brett Ratner, USA/Germany). In these films, having an impairment seems to be synonymous with bad deeds or evil.

- **Thrillers** What messages are the disabled characters in thriller films used to convey? Think of *Dr No* (1962, Terence Young, UK), with his two false hands; Bloefeld or Jaws in *Goldfinger* (1964, Guy Hamilton, UK); The Penguin, The Wiggler or Two-face in the *Batman* films; Captain Ahab in *Moby Dick* (1956, John Huston, USA), or blind Suzy Hendrix in *Wait Until Dark* (1967, Terence Young, USA). Being disabled in these films seems to signify either a flawed character, or being a victim.

- **Dramas** In many disability-focused films, disabled characters are used to demonstrate their triumph over the



Dr. Strangelove

personal tragedy of having an impairment. The disabled person is made to manage on non-disabled or 'normal' terms. His/her ability to do so creates a feel-good factor in the able-bodied viewer; or the character's inability to cope reinforces negative thinking and arouses pity, for example: *Reach for the Sky* (1956, Lewis Gilbert, UK), with Kenneth Moore as Douglas Bader – a double amputee; *The Theory of Flight* (1998, Paul Greengrass, UK), featuring Helena Bonham-Carter as someone with motor neurone disease; *Shine* (1996, Scott Hicks, Australia), where Geoffrey Rush is David Helfgott, a musician with mental health issues.

- **Comedy** In the early days of film, disabled people were used as the fun factor in numerous one-reelers. More recent examples include: *Dr*

Strangelove (1963, Stanley Kubrick, USA) – demonic, and a wheelchair-user, whose own hand frequently tries to strangle him; *A Fish Called Wanda* (1988, Charles Crichton, USA) – stuttering; *Dumb and Dumber* (1994, Farley Bros, USA) – people with learning difficulties; *See No Evil, Hear No Evil* (1989, Charles Hiller, USA) – a blind man and a deaf man. Disabled people's impairments and the situations they get into are a cause for mirth.

Person or plot device?

There are exceptions. *Four Weddings and a Funeral* (1994, Mike Newell, UK) is a comedy which includes a disabled person as a central, rounded character, not a stereotype (the Hugh Grant character's Deaf brother). *Coming Home* (1978, Hal Ashby, USA) is largely shot from a wheelchair-user's point of view and is empowering for disabled people. *Frida* (2002, Julie Taymor, USA/Canada) showed the artist living her life and expressing herself, with her impairments as part of her personality and art.

Despite these good examples, the vast majority of films that include images of disabled people use them simply as a

plot device (in other words, to serve as the pretext for the story, the 'explanation' for a character's personality or actions, or to arouse a particular emotion), often reinforcing negative stereotypes. The consequences of this are far-reaching and damaging to the lives of disabled people.

The discrimination disabled people face in employment, leisure, housing, education, relationships, sex, transport and in the media in general can't all be laid at the door of moving image media. However, outdated and distorted ideas about disabled people are continually recycled in these media and bolster the negative attitudes that lead to discrimination, eg in the six months after Disney's *Hunchback of Notre Dame* was released in the UK, disabled people reported the word 'hunchback', which had gone out of use, was being used in a derogatory way towards them. The British Scoliosis Society wrote to the then Minister of Disabled People, Nicholas Scott, complaining that since the film came out there had been more than a hundred attacks on people with scoliosis. In the six months previously, there had been none.

However, outdated and distorted ideas about disabled people are continually recycled in these media and bolster the negative attitudes that lead to discrimination

2 WAYS OF THINKING ABOUT DISABILITY

The history of attitudes to disabled people

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Historical periods can be read on the left, overarching themes on the right.

Moving image media continually draw on attitudes and representations of disabled people from the past, which have been fossilised in myths, literature, theatre, folklore, biography and history. Having a clear understanding of where thinking about disability has come from is important in order to see that underlying negative attitudes and stereotypes have been reinforced by society and religion over many centuries. Here, you can read about some of the historical attitudes to disability which have shaped the prevailing attitudes of Western society today. These attitudes have been perpetuated in many cultures around the world.

HISTORICAL OUTLINE

Ancient Greece and Rome

In the West, ideas about the human body have been dominated by Ancient Greek and Roman ideas of the 'body beautiful'. This ideal, represented by the perfect physique of classical sculptures, such as the discus-thrower, was widely admired, particularly amongst the patrician (ruling) classes.

THEMES

Olympic Games

The Olympic Games, held in Ancient Greece, celebrated physical prowess and perfection, as they still do, today. The Greek gods were supposed to live on Mount Olympus, near Athens, and the games honoured them.

HISTORICAL OUTLINE



The statue of the discus thrower shows an idealised male figure practising sport.

The philosopher, Aristotle, advised getting rid of a child if it was imperfect. Greek law even dictated that a newborn baby was not really a child until seven days after birth, so that an imperfect child could be disposed of with a clear conscience. From these beliefs arose the enduring idea that 'good' looked beautiful and the deformed and disabled were 'bad'.

Feudal and medieval Europe

In feudal and medieval Europe, most disabled people were accepted as part of the family or group, working on the land or in small workshops. But at times of social upheaval, plague or pestilence, disabled people were often made scapegoats as sinners or evil people who brought the disasters upon society.

One reaction to this was that during times of plague, thousands of people, called flagellants, wandered around Europe beating themselves to try to make themselves more 'holy' so they didn't get the plague. It was believed

THEMES



The modern Olympics began in 1896.

Today, a separate Paralympics is held, which, although it celebrates the achievements of disabled athletes, is still segregated from the Olympics.

Witches

In medieval times, witchcraft became linked with disabled people. During the 'Great Witch Hunts' of 1480–1680, the *Malleus Maleficarum*, a book also known as 'The Hammer of Witches', went to 70 editions in 14 languages. It told how to identify witches by their impairments, by 'evidence' of them creating impairments in others, or by them giving birth to a disabled child.

Between eight and 20 million people, mainly women, were put to death as witches across Europe. A good proportion of these were disabled.

The Bible

The Bible has been one of the most influential books in Western culture and it contains many negative references to disabled people, eg: the Book of Leviticus, Chapter 21, says that if you are a disabled person you can't be a

HISTORICAL OUTLINE

[Feudal and medieval Europe continued]

that if you were penitent you would not become ill or disabled. This horror of becoming disfigured or different was extremely powerful. If you were different you were somehow marked and this strong prejudice continues to the present day.

In the 15th century, black magic and evil forces were felt to be ever-present. Martin Luther, founder of Protestantism, speaking of congenitally impaired children, said:

<<Take the changeling child to the river and drown it.>>

In 16th century Holland, those who caught leprosy were seen as sinners and had all their worldly goods confiscated by the state so they had to be supported by the alms of those who were not stricken. If these penitent sinners were humble enough, it was believed their reward was heaven after they died.

The Renaissance

The Renaissance, based on Classical Greek and Roman ideals, resurrected the idea of the body beautiful. Thousands of paintings showed idealised human forms with perfect complexions, even though many people had impairments and most would have been scarred by smallpox.

One example is the Duke of Urbino. There are several well-known paintings of him, all showing the same profile. It is known that the other side of his face was disfigured.

THEMES

[Bible continued]

priest or take communion; in the New Testament, it says renounce sin and you can 'take up thy bed and walk' (Luke, Chapter 5); and disability is seen as a punishment from God, 'be cured if you sin no more,' in John, Chapter 9.

Folklore

Ideas linking disability with evil fill the folklore of Britain and Europe. The Brothers Grimm collected the oral stories of northern Europe and turned them into their Fairy Tales. For example, the witch in Hansel and Gretel is deformed, blind and ugly, with a stick. Images shown to us early in our lives are bound to affect the way we see and relate to disabled people in later years. This story is still widely read by young children. Many films for children, such as *The Princess Bride* (1987, Rob Reiner, USA), draw on these tales.

Entertaining the crowds

In Ancient Rome, the games at the Coliseum included throwing disabled children under horses' hooves, blind gladiators fighting and dwarfs fighting women.

Disabled people have historically been figures of fun. Court jesters, such as Henry VIII's William Somner, were often disabled, and dwarfs feature as freaks in many court pictures.

In the 18th and 19th centuries, 'ships of fools' containing 'mad' people sailed from port to port, where the public paid to come and laugh at them. The 'fools' were then abandoned at the end of the

HISTORICAL OUTLINE



One of the many profile portraits of the Duke of Urbino.

The 19th century

The 19th century saw greater segregation of disabled people. The workforce had to be more physically uniform to perform routine factory operations. Disabled people were rejected. They were viewed as 'worthy poor', as opposed to work-shy 'unworthy poor', and given Poor Law Relief (a place in the Workhouse or money from public funds). Disabled people became more and more dependent on the medical profession for cures, treatments and benefits.

In the last part of the 19th century, a growing number of scientists, writers and politicians began to interpret Darwin's theories of evolution and natural selection for their own ends. These 'eugenicists' believed that they could improve the quality of the human race by selective breeding. They argued that people with impairments, particularly those born with one (a congenital condition), would weaken the gene pool of the nation and reduce competitiveness.

Education



Increasingly, disabled people were shut

THEMES

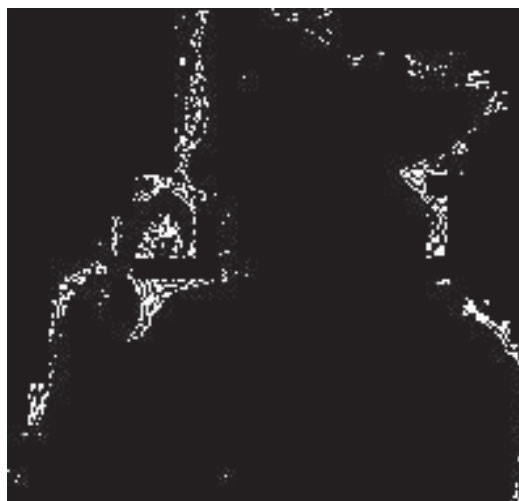
[Entertaining the crowds continued]

tour. In 18th century London, people visited 'Bedlam' (the Hospital of St Mary of Bethlehem) to laugh at the insane.

Circuses and freak shows continued the tradition. A Freak Show is still in operation on Coney Island, USA. This curiosity/fear of the different confirms the non-disabled viewer in the security of his or her own 'normality'. The highly successful horror film genre is founded on this phenomenon.

Pirates

Originally accepted for their part in plundering treasure to help build empires, by the 19th century pirates were considered to be unacceptable robbers and raiders. At this time, they were often portrayed as disabled and evil, with eye patches, wooden legs and hooks, for example R.L. Stevenson's Long John Silver, or J.M. Barrie's Captain Hook. In fact, pirates had a simple social security system long before anyone else. They all had shares in the crew's common purse so, if one was injured and disabled, he was given money for his needs and was unlikely to go on seafaring.



HISTORICAL OUTLINE

[The 19th century continued]

away in single-sex institutions for life, or sterilised. Separate special schools and day-centres were set up that denied disabled and non-disabled people the day-to-day experience of living and growing up together.



Disabled boys in an early Barnardo's home.

Eugenicists campaigned for and won these measures using false science. Mary Dendy, an active eugenicist campaigner in the 1890s, in *Feeble Mindedness of Children of School Age*, asserted that children classified as mentally handicapped should be:

<< 'detained for the whole of their lives' as the only way to 'stem the great evil of feeble-mindedness in our country.' >>

This led to a Royal Commission on Mental Deficiency, which was taken over by eugenicist thinking.

These theories became important at a time when industrialised countries, such as Germany, France, Britain and the USA were competing to create empires. It was important to empire builders to feel superior to other races.

THEMES

Supporters of eugenics

Winston Churchill MP was a supporter of the British Eugenics Society, as were Sidney and Beatrice Webb, founders of the Labour Party, and many other influential intellectuals of the left and right. As Home Secretary at the time the Mental Deficiency Act of 1913 (see Historical outline, Early 20th century, on the left) finally became law, it is recorded in Hansard that Winston Churchill said:

<< The unnatural and increasingly rapid growth of the feeble-minded classes, coupled with a steady restriction among all the thrifty, energetic and superior stocks, constitutes a race danger. I feel that the source from which the stream of madness is fed should be cut off and sealed up before another year has passed. >>

Other eugenics supporters included authors D.H. Lawrence, H.G. Wells and Aldous Huxley, and the economist John Maynard Keynes.

Some famous victims of eugenics

Under the *Mental Deficiency Act*, two of the Queen Mother's cousins were incarcerated, as was the 'lost prince' – the Queen's uncle. (The 2002 BBC TV film, *The Lost Prince*, by Steven Poliakoff, told his story). As a boy, he was diagnosed as an epileptic and shut away from the rest of the family until his death.

HISTORICAL OUTLINE

An International Congress in Milan, in 1881, outlawed Sign language, as it was feared that deaf people would outbreed hearing people.

Early 20th century

In the first half of the century, eugenicist ideas, along with charitable initiatives, led to increased institutionalisation or sterilisation of disabled people. In 37 states in the USA, born-deaf women and anyone with an IQ (Intelligence Quotient measured on a biased test) under the age of 70 were sterilised in the 1920s and 1930s. Seventeen states still had these laws on the statute book in the 1980s.

The UK Mental Deficiency Act of 1913 firmly categorised disabled people, as follows:

“Idiots – persons in whose case there exists mental defectiveness of such a degree that they are unable to guard themselves against common physical dangers.

Imbeciles – persons in whose case there exists mental defectiveness which, though not amounting to idiocy, is yet so pronounced that they are incapable of managing themselves and their affairs or, in the case of children, of being taught to do so.

Feeble minded – persons in whose case there exists mental defectiveness which, though not amounting to imbecility, is yet so pronounced that they require care, supervision and control for their own protection or for the protection of others. Or, in the case of children, that they appear to be permanently incapable by reason of such defectiveness of receiving proper

THEMES

Similar laws in America led to President Kennedy’s sister being kept in an institution and then having a frontal lobotomy. This led Kennedy to bring about reform during his Presidency, allowing people with learning difficulties to live in the community.

Cartoons

With the development of the printing press in 1480, when most people couldn’t read, cartoons became a popular way to make political and moral comments. Over the next 500 years, personifications of evil, moral weakness and powerlessness were shown as caricatured disabled people.

Character assassination

At various times throughout history, if people wanted to denigrate someone’s character, they attributed various impairments to them. An early example is when the Tudor monarchs wanted to discredit Richard III, having usurped him from the throne, and fearing a popular uprising to restore his heirs. Tudor historians created elaborate propaganda of Richard as a disabled and vengeful mass murderer. The portrait of Richard that hangs in the National Portrait Gallery has been X-rayed and it was proved that his hump was added to the picture sixty years after his death.

Charity

One of the basic precepts of the Judaic, Christian and Islamic traditions from earliest times is charity. Charity is normally considered to be a good thing and in some ways it is, but the attitudes that charity has bred in the

HISTORICAL OUTLINE

benefit from the instruction in ordinary school.

Moral defective – persons in whose case there exists mental defectiveness, coupled with strong vicious or criminal propensities and who require care, supervision and control for the protection of others.”

50,000 children with communication and physical impairments, and more than 500,000 adults were incarcerated in institutions in the first half of the 20th century (many were released in the 1980s). Children with significant learning difficulties were deemed ineducable and those with less significant learning difficulty went to educationally sub-normal schools until 1973.

The Third Reich

In Germany, during Hitler's Third Reich, there was a series of propaganda films to show how disabled people were 'useless eaters', a burden on the state, and should be sterilised or got rid of.

Feature films, such as *Ich klage an* (I Accuse) (1941, Wolfgang Liebeneiner), which won a prize at the Venice Biennale, played a crucial role in justifying to the German population the concept of 'mercy killing'. This film was seen by 13.5 million Germans by 1945 and was very influential, though it is recorded that a minority did not agree with its message. See more about propaganda films in **Themes** (right).

THEMES

past have led to some enduring legacies that disabled people find offensive. The idea that giving charity was a way of achieving God's grace led to pitying or patronising attitudes towards disabled people, and the founding of institutions to care for the less fortunate away from society gave rise to unwanted segregation. Today, disabled people, although some still rely on charity, demand 'Rights not Charity'. Many of the large charities run by non-disabled people persist in using patronising promotional material.

Propaganda films

Hitler's Germany used film to great effect to reach the masses. As well as feature films, film was used as documentary propaganda. The Racial and Political Office made five films:

- *Sünden der Vater* (*Sins of the Fathers*, 1935)
- *Abseits vom Wege* (*Off the Path*, 1935)
- *Alles Leben ist Kampf* (*All Life is a Struggle*, 1937)
- *Was du ererbt* (*What you have inherited*, 1929)
- *Erbkrank* (*Heredity*, 1936). This film, intended to criminalise, degrade and dehumanise the mentally and physically impaired, was silent and shot in black and white. The victims were manipulated to make them appear horrific, with superimposed captions of

HISTORICAL OUTLINE



Ich klage an (I Accuse)

140,000 physically and mentally disabled adults were murdered in 1939–40 at the hands of the doctors of the Third Reich. The killing of adults was reduced by riots in Germany, led by Archbishop Galen of Munich in 1940, but continued more clandestinely. The killing of disabled children went on until 1945, with over 100,000 dying. These programmes were led from Tiergarten, 4, Berlin and so were known as T4.

20th century rights movements

From the 1890s, disabled people have struggled for their rights, for human dignity and just to be included. In the 1920s and 1930s, there were hundreds of thousands of First World War veterans with no rights at all in the UK, campaigning for the 'Right to Work' through the **National League for the Blind and Disabled**. They formed the first disability movement in this country, through which disabled people organised collectively against discrimination.

Education



In the 1920s, unions of disabled war

THEMES

[Propaganda films continued]

the cost of keeping them alive. Using direct interviews with disabled people, cleverly lit and staged, filmed from below and cut to make them appear very different from ordinary workers, it made the audience sympathise with compulsory sterilisation and, later, mercy killing. By Hitler's order, it was shown in all German cinemas.

Opfer der Vergangenheit (Victims of the Past, 1937), reworked Erbkrank in a more polished and professional style.

Themes today

Many of the prejudiced attitudes that still exist today have their foundations in these longstanding historical influences.

Various aspects of medical treatment and care in the UK, USA and Europe are causing great concern to the disability movement, eg:

- Cut-backs in the welfare state, rationing health care;
- 'Do Not Resuscitate' policies (decided by medical staff) for some disabled people;
- Growing demands for voluntary euthanasia which, in some cases, can

HISTORICAL OUTLINE

[20th century rights movements continued]

veterans were formed all over the UK. They held sit-ins in order to get legislation enacted to ensure their right to employment. As a result, the government brought in a 3% quota system which forced employers to take on registered-disabled employees. This was replaced by the Disability Discrimination Act in 1996.

In the 1990s, disabled activists in the USA campaigned against euthanasia and assisted suicide under the slogan 'T4 Never Again' (see **The Third Reich**, above).

The last 30 years have seen the growth of the Disability Movement, arguing for an end to segregation, and many parents campaigning for human rights for their disabled children. Generally, these movements for social change for disabled people's rights have not been shown in mainstream films and are hidden from the public gaze.

The 21st century

Disabled people are still struggling for the right to use public transport, get into buildings, go to school or college with their friends, or to get a job. Although civil rights legislation, such as the **Americans with Disabilities Act** (1990) or the **Disability Discrimination Act** (UK 1995), have helped, disabled people still often feel that the dominant culture sees them as different from everyone else because of persisting stereotypes of disability.

THEMES

[Themes today continued]

be misused to dispose of a

'burdensome' disabled person;

- The prospect of designer babies, using the knowledge gleaned from the Genome Project, further marginalising people with impairments.

A list of people in history who might not have existed if such policies had operated in the past would include:

Beethoven (deaf)

Toulouse Lautrec (short stature)

Stephen Hawking (motor neurone disease)

Einstein (dyslexic)

Byron (club foot)

F.D. Roosevelt (polio in both legs and unable to walk unaided).



One of only two known pictures of Franklin D. Roosevelt in his wheelchair.

Roosevelt perfected ways of disguising his impairment, never being photographed in his wheelchair, because he believed:

<< The American public would never vote for a president who was a cripple. >>

Winston Churchill (depression)

Helen Keller (deaf, blind)

Tanny Grey Thompson, athlete (spina bifida)... and many others.

HISTORICAL OUTLINE



Disabled people demonstrate for accessibility to buses.

Anyone can, at any time, become disabled, or develop a physical or mental impairment. Perhaps people's need to distance themselves from this harsh reality makes it convenient to rely on received negative attitudes and historical stereotypes of disability. These stereotypical images are less troubling than accepting the individuality, the joy, the pain, the appearance, behaviour and the rights of disabled people.

This could explain why disability equality has been called 'the last civil rights movement'.

What disabled people want more than anything else is to be accepted for who they are and to have their rights guaranteed in law and in practice.

THEMES

The Disability Arts Movement

This movement has produced a counter-culture over the last 30 years to give expression to the disabled people's movement. A number of the short films on the bfi DVD *Disabling Imagery?* that accompanies this book have come from disabled filmmakers who would view themselves as part of this movement. As yet, no commercially distributed feature films have been made from this perspective.

WAYS OF THINKING ABOUT DISABILITY



2 'MEDICAL MODEL' V. 'SOCIAL MODEL'

'Medical model' v. 'social model'

- The 'traditional model'
- The 'medical model'
- The 'social model'
- Challenging prejudice
- Who is disabled?
- Training and legislation
- Disabled people fight for equality



A medieval woodcut of witches.

The 'traditional model'

Traditionally, in many cultures around the world, people with physical, sensory or mental impairments were thought of as under the spell of witchcraft, possessed by demons, or as penitent sinners, being punished by God for wrong-doing by themselves or their parents.

The 'medical model'

With the Age of Enlightenment in the 18th century, came a more scientific understanding of the causes of impairment and, with it, a sense of confidence in medical science's ability to cure, or at least rehabilitate, disabled people. Some disabled people (often for social or political reasons) were deemed incurable and placed in long-stay institutions and special schools (or, today, in day-care centres). A notion of 'normality' was invested with great

pseudo-scientific significance. It was based on assessments of impairments from a deficit point of view against normality: what one cannot do, instead of what one can do. This has been called 'medical model' (or 'individual model') thinking by the Disabled People's Movement over the last 30 years. This is not to deny the very necessary role of medical science in keeping many disabled people alive, and reducing their pain and discomfort, but it is to argue that disabled people should not be reduced to just their impairments.

The 'medical model' sees disabled people as the problem. They need to be adapted to fit into the world as it is. If this isn't possible, then they should be shut away in a specialised institution or isolated at home, where only their most basic needs are met. The emphasis is on dependence, backed up by the stereotypes of disability that bring out pity, fear and patronising attitudes. Usually, the impairment is focused on, rather than the needs of the person. The power to change disabled people seems to lie with the medical and associated professions, with their talk of cures, normalisation and science. Often, disabled people's lives are handed over to these professionals. Their decisions affect where disabled people go to school; what support they get; where they live; what benefits they are entitled to; whether they can work; and even, at times, whether they are born at all, or allowed to have children themselves.

In addition, the Disability Movement points out how the built environment imposes further limitations on disabled

people. Medical model thinking would say these problems are due to the disabled person's lack of rehabilitation. The Disability Movement perceives the difficulties disabled people experience as the barriers that disable them and curtail their life chances. These barriers exist in school and higher education, in finding work and suitable work environments, accessing leisure and entertainment facilities, using private and public transport, obtaining suitable housing, or in their personal, family and social life.

creates, lead to a cycle of dependency and exclusion which is difficult to break.

This thinking predominates in filmmaking, leisure, work and education. In schools, for instance, special educational needs are considered the problem of the individual, who is seen as different, faulty and needing to be assessed and made as 'normal' as possible.

Increasingly, today, the medical model is being rejected. Many people feel

strongly that treating disabled people as needing to be adapted to existing circumstances or, if this is not possible, caring for them in specialised institutions, is wrong.

The 'social model'

In recent years, the disability movement has advocated a different way of looking at disability, which they call the 'social model'. This starts from the standpoint of all disabled adults' and children's right to belong to



Diagram showing the effects of medical model thinking.

Powerful and pervasive medical model views are reinforced in the media, books, films, comics, art and language. Many disabled people internalise negative views of themselves and develop feelings of low self-esteem and underachievement, which reinforce non-disabled people's assessments of their worth. The medical model, plus the built environment and social attitudes it



Disabled people rally together to demonstrate for their rights.

and be valued in their local community. Using this model, you start by looking at the strengths of the person with the impairment and at the physical and social barriers that obstruct them, whether at school, college, home or work. The 'social model' defines 'impairment' and 'disability' as very different things:

<< "Impairment is the loss or limitation of physical, mental or sensory function on a long-term or permanent basis.

Disablement is the loss or limitation of opportunities to take part in the normal life of the community on an equal level with others due to physical and social barriers."

(Disabled People's International 1981) >>

Impairment and chronic illness exist and sometimes pose real difficulties. Supporters of the disability movement believe that the discrimination against disabled people is socially created and has little to do with their impairments, and that, regardless of the type or severity of their impairments, disabled people are subjected to a common oppression by the non-disabled world. Disabled people are often made to feel it's their own fault that they are different. If some part, or parts, of your body or mind are limited in their functioning, this is simply an impairment. It doesn't make you any less human. But most people have not been brought up to accept all people as they are; in other words, to value

difference. Through fear, ignorance and prejudice, barriers and discrimination develop which disable some people. These are often reinforced by images in the media. Understanding this process allows disabled people to feel good about themselves and empowers them to fight for their human rights.

The 'social model' approach suggests disabled people's disadvantage is due to a complex form of institutional discrimination, as fundamental to society as sexism, racism or heterosexism. The disability movement believes the 'cure' to the problem of disability lies in changing society. Unlike medically-based cures, this is an achievable goal and benefits everyone.

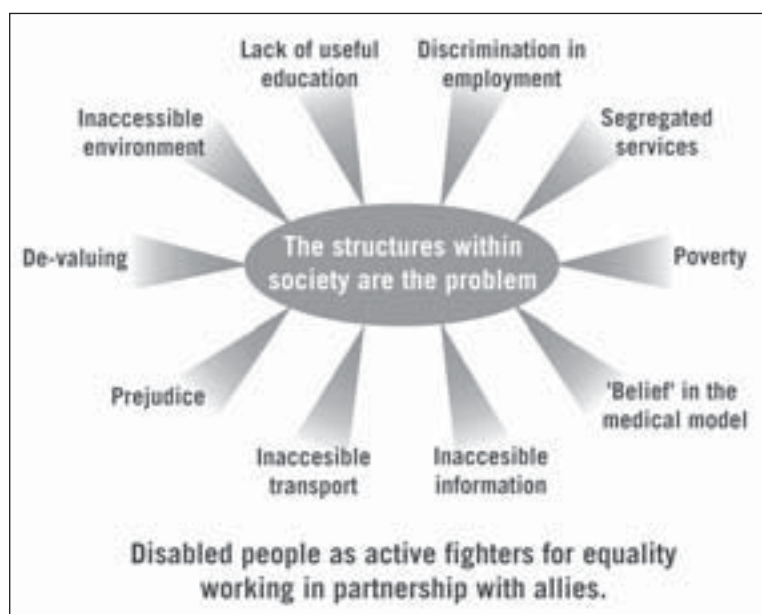


Diagram showing the problems as perceived by 'social model' thinking.

The obsession with finding medically-based cures also distracts people from looking at the causes of impairment or disablement. In a worldwide sense, most impairments are created by wars, hunger, lack of clean water, exploitation

of labour, lack of safety, and child abuse and these should be addressed more robustly, rather than just responding to the injuries and impairments that result from them.

Challenging prejudice

Medical model thinking	Social model thinking
Child is faulty	Child is valued
Diagnosis	Strengths and needs defined by self and others
Labelling	Identify barriers and develop solutions
Impairment becomes focus of attention	Outcome-based programme designed
Assessment, monitoring, programmes of therapy imposed	Resources are made available to ordinary services
Segregation and alternative services	Training for parents and professionals
Ordinary needs put on hold	Relationships nurtured
Re-entry if normal enough OR permanent exclusion	Diversity welcomed, child is included
Society remains unchanged	Society evolves

(Adapted from Micheline Mason 1994, R. Rieser 2000)

Chart comparing the attitudes of medical model and social model thinking.

Social model thinking has important implications for the education system, and particularly primary and secondary schools. Prejudiced attitudes toward disabled people and all minority groups are not innate. They are learned through contact with the prejudice and ignorance of others.

Therefore, it is appropriate that the challenge to discrimination against disabled people should begin in schools. The fight for the inclusion of all disabled people, however severe their impairments, in one mainstream social system, will not make sense unless people understand the difference between the social and medical models of disability.

The social model has now been adopted by the World Health Organisation.

Who is disabled?

People who have an impairment and experience some form of social exclusion as a result are disabled people. Many people have impairments, such as those who use glasses or contact lenses. They are not usually

discriminated against. Whereas, people who are deaf and use hearing aids are usually discriminated against by barriers in communication. Therefore, disabled people includes people with:

- Physical impairments;
- Sensory impairments (deaf people, blind people);
- Chronic illness or health issues, including HIV and AIDS;
- All degrees of learning difficulties;
- Emotional, mental health and behavioural problems.

The definition also includes people with hidden impairments, such as:

- Epilepsy;
- Diabetes;
- Sickle cell anaemia;
- Specific learning difficulties, such as dyslexia;
- Speech and language impairments;
- Children labelled as 'delicate';
- People who identify as 'disfigured';
- People of diminutive stature;
- People with mental distress.

Training and legislation

Anti-discrimination legislation, such as the **Disability Discrimination Act**, 1995, is rights-based. It draws on social model thinking and requires schools and colleges to anticipate the needs of disabled pupils/students and make reasonable adjustments to the establishment's policies, practices and



Children of a Lesser God (1986, Randa Haines, USA)

procedures, so that disabled pupils/students are not placed at a substantial disadvantage or treated less favourably.

<< “A person has a disability if he has a physical or mental impairment which has a substantial and long-term adverse effect on his ability to carry out normal day-to-day activities.”

Definition of disability under the **Disability Discrimination Act, 1995.** >>

The **Disability Rights Commission** estimates that there are 9 million people in the UK who come under this definition: 6.9 million of working age and 1.1 million under 24 years of age (5–6%).

A range of recent statistics identify that disabled people are discriminated against, and highlight the need proactively to change policies, practice and procedures, as well as to include in the school curriculum the study of how society has portrayed and treated disabled people in the past and today. For more details, see the data in Statistics.

Disabled people fight for equality

In the last 30 years, disabled people have campaigned for and won a human rights-based approach to disability. It is

beginning to be accepted that disability discrimination, prejudice, negative attitudes and stereotypes are not acceptable. The struggles of disabled people to gain civil rights have led to legislation in the USA (The **Americans with Disabilities Act** 1990); in the UK (**The Disability Discrimination Act** 1995); and many other countries, including South Africa, India and Australia. The United Nations adopted the **UN Standard Rules on Equalisation** in 1992.

In all these measures, the onus is on eliminating discrimination by bringing in enforceable civil rights legislation, based on the idea that adjustments need to be made to services, buildings, transport, workplaces, environments, communications and equipment to allow disabled people access. Prejudicial attitudes and practices are outlawed and institutional discrimination, in the form of organisations which exclude disabled people, is being challenged.

However, negative attitudes, stereotypes and distorted portrayals of disabled people's lives still predominate in commercial films. The increasing capacity of the world media system to recycle moving image media means that, despite worthy legislation, negative views are continually reinforced through film.

Check out the **Disability Rights Commission** website for guidance and a Code of Practice www.drc-gb.org.

Disability equality training for education professionals is available from **Disability Equality in Education** www.diseed.org.uk Tel: 020 7359 2855.

WAYS OF THINKING ABOUT DISABILITY



2 STEREOTYPES

Stereotypes

Defying stereotypes: the way forward

Stereotypes are groups of attitudes which have little or no basis in reality and yet persist in cultures. Stereotyping reduces the individuality and character of people to false social constructs. This leads to name-calling and violence towards the subjects of stereotyping, undercutting the humanity of the victims.

There are ten main stereotypes of disabled people:

Stereotype**1. Pitiable and pathetic; sweet and innocent; a miracle cure****Examples**

- Charity adverts (eg one child in a school group 'under the shadow of diabetes');
- Poor Tiny Tim in *A Christmas Carol* (1938, Edwin L. Marin, USA);
- David Merrick, the 'saintly sage' with huge growths on his face and scoliosis, exhibited as a freak in *The Elephant Man* (1980, David Lynch, UK);
- Porgy, whom Bess rejects because he has a physical impairment, in Gershwin's *Porgy and Bess* (1959, Otto Preminger/Rouben Mamoulian, USA);
- Pollyanna, shown as a sweet and pitiable disabled girl in *Pollyanna* (1920, Paul Powell, USA; 1960, David Swift, USA);
- The blind flower seller in *City Lights* (1931, Charlie Chaplin, USA);
- Clara, who uses a wheelchair, but walks when she gets to the mountains in *Heidi* (1937, Allan Dwan, USA);
- Colin in *The Secret Garden* (1949, Fred M. Wilcox, USA).

Stereotype**2. Victim or an object of violence****Examples**

- Deaf Christine, cruelly deceived by two men in *In the Company of Men* (1997, Neil LaBute, USA);
- Wheelchair-using Marty in Steven King's *Silver Bullet* (1985, Dan Attias, USA);
- Wheelchair-using Blanche, victimised by her sister in *Whatever Happened to Baby Jane?* (1962, Robert Aldrich, USA);
- Blind Suzy Hendrix, terrorised by drug smugglers in *Wait until Dark* (1967, Terence Young, USA).

Stereotype**3. Sinister or evil****Examples**

- Shakespeare's hunchbacked and vengeful *Richard III* (1955, Laurence Olivier, UK; and 1996, Richard Loncraine, UK);
- Pirates with wooden leg/eye patch/hook in Stevenson's *Treasure Island* (1920, Maurice Tourneur, USA);
- *Dr. Strangelove* (1963, Stanley Kubrick, USA) features a mad, wheelchair-using scientist;
- Evil Dr. No, with his two false hands in the Bond film, *Dr. No* (1962, Terence Young, UK);
- The pirate captain in *Hook* (1991, Steven Spielberg, USA);
- Terrifying Freddy in *Nightmare on Elm Street* (1984, Wes Craven, USA);
- Bitter and vengeful Mr Glass with his brittle bones in *Unbreakable* (2000, M. Night Shyamalan, USA).

Stereotype**4. Atmosphere – curios or exotica in 'freak shows', and in comics, horror movies and science fiction****Examples**

- A whole cast of genuinely disabled people was used to create horror in *Freaks* (1932, Tod Browning, USA);
- The facially disfigured Phantom, in *Phantom of the Opera* (1925, Rupert Julian, USA);
- The deaf, dumb and blind kid in *Tommy* (1975, Ken Russell, UK);
- All the 'baddies' who have tics and disabilities in *Dick Tracy* (1990, Warren Beatty, USA);
- Cousin Lyman, a short hunchback who causes trouble in *The Ballad of the Sad Café* (1991, Simon Callow, UK/USA);
- The one-armed man in *The Fugitive* (1993, Andrew Davis, USA).

Stereotype**5. 'Super-crip'/ triumph over tragedy/noble warrior****Examples**

- A spinally-injured veteran coming to terms with his impairment in *The Men* (1950, Fred Zinnemann, USA);
- Physically-impaired Douglas Bader walking without sticks and flying in *Reach for the Sky* (1956, Lewis Gilbert, UK);
- A war veteran coping with his injuries again in *The Best Years of Our Lives* (1946, William Wyler, USA);
- Christy Brown writing in *My Left Foot* (1989, Jim Sheridan, UK);
- Blind Mathew Murdock has radar-like senses he uses to fight evil in *Daredevil* (2003, Mark Steven Johnson, USA);
- The last item on the TV news, eg a blind man climbing a mountain.

Stereotype**6. Laughable or the butt of jokes****Examples**

- In many early films, such as *The Automobile Accident* (1904) or the over 100 films featuring 'Crettini';
- All the men who are short people in *Time Bandits* (1981, Terry Gilliam, UK);
- *Dumb and Dumber*, featuring two men with learning difficulties in laughable situations (1988, Charles Crichton, USA);
- The lead character is a man with learning difficulties in *Forrest Gump* (1994, Robert Zemeckis, USA);
- Lee Evans feigning cerebral palsy in *There's Something About Mary* (1998, Peter Farrelly/Bobby Farrelly, USA);
- *Mr. Magoo*, the shortsighted butt of jokes in cartoons and film (2001, Walt Disney, USA).

Stereotype**7. Having a chip on their shoulder/ aggressive avenger****Examples**

- The Claw, who is twisted and evil, in *Dick Tracy* (1947, John Rawlins, USA) because he has lost a hand;
- Captain Ahab in *Moby Dick* (1956, John Huston, USA);
- Laura in *The Glass Menagerie* (1987, Paul Newman, USA);
- Captain Hook, the wicked pirate in *Hook*;
- The vengeful, hook-using, black ghost in *Candyman* (1992, Bernard Rose, USA).

Stereotype**8. A burden/outcast****Examples**

- The disabled wife who feels she is a useless burden in *Ich Klage An (I Accuse)* (1941, Wolfgang Liebeneiner); The disabled child whose parents consider euthanasia in *A Day in the Death of Joe Egg* (1971, Peter Medak, UK);
- The facially disfigured boy in *Mask* (1985, Peter Bogdanovich, USA);
- The 'In-valids' who are not of perfect genetic design in *Gattaca* (1997, Andrew Niccol, USA),
- The TV series *Beauty and the Beast*, set in subterranean New York, the Morlocks in the *X-Men* comics or *X2*, (2003, Bryan Singer, USA), in which characters with impairments live apart from society;
- Despised outcast, Quasimodo, in *The Hunchback of Notre Dame* (1923, Wallace Worsley, USA; 1998, Walt Disney, USA).

Stereotype**9. Non-sexual or incapable of a worthwhile relationship****Examples**

- Marlon Brando's disabled veteran in *The Men*;
- Clifford Chatterley is impotent in *Lady Chatterley's Lover* (1981, Just Jaeckin, UK/France/ Germany);
- Ron Kovic, disabled war veteran in *Born on the Fourth of July* (1989, Oliver Stone, USA);
- Paralyzed Jan in *Breaking the Waves* (1996, Lars Von Trier, Denmark).

Stereotype**10. Incapable of fully participating in everyday life****Examples**

- The absence of disabled people from everyday situations, and not being shown as integral and productive members of society. When they are shown, the focus is on their impairments:
- Deaf people in *Children of a Lesser God* (1986, Randa Haines, USA);
- The true story of the prince hidden from society and his family in *The Lost Prince* (2002, Steven Poliakoff, BBC TV).

(Based on Biklen and Bogdana, 1977.

Amended by R. Rieser and M. Mason:

Disability Equality in the Classroom, 1992).

Find out more about these and many other films on the Internet Movie Database (IMDb) at www.imdb.com

Defying stereotypes: the way forward

<< Disabled people should be shown as an ordinary part of life in all forms of representation, not as stereotypes or invisible. >>

This was the verdict of 150 key image-makers at the **Invisible Children Conference** 1995.

In films, disabled people rarely have a character other than as defined by variations of the stereotypes above. The following guidelines have been offered by disabled people as a starting point for portraying them in a non-stereotyped way.

WAYS OF THINKING ABOUT DISABILITY



2 DISABILITY, DIVERSITY AND EQUAL OPPORTUNITIES

1. Shun one-dimensional characterisations. Portray disabled people as having complex personalities capable of a full range of emotions.
2. Avoid depicting us as always receiving. Show us as equals, giving as well as receiving.
3. Avoid presenting physical and mental characteristics as determining personality.
4. Refrain from depicting us as objects of curiosity. Make us ordinary. Our impairments should not be ridiculed or made the butt of jokes.
5. Avoid sensationalising us, especially as victims or perpetrators of violence.
6. Refrain from endowing us with superhuman attributes.
7. Avoid Pollyanna-ish plots that make our attitude the problem. Show the barriers we face in society that keep us from living full lives.
8. Avoid showing disabled people as non-sexual. Show us in loving relationships and expressing the same range of sexual needs and desires as non-disabled people.
9. Show us as an ordinary part of life in all forms of representation.
10. Most importantly, cast us, train us and write us into your scripts, programmes and publications.

(From a leaflet that was produced by R. Rieser for the 1 in 8 Group, formed after the Invisible Children Conference, 1995. Several individuals in the media committed to challenging the portrayal and employment of disabled people.)

Disability, diversity and Equal Opportunities

- Institutional discrimination
- Discussing Equal Opportunities in the classroom
- Developing an Equality Policy in schools

Power in society, and in the world, has always been distributed unevenly. This is reflected in moving image, as in other cultural artefacts. In most societies in the world, access to higher socio-economic class is still restricted by social status, wealth, privilege, education and profession.

Worldwide, resilient social structures remain largely intact for the benefit of the powerful few, while the many live in poverty. Moving image media often allow ordinary people to glimpse the world of the powerful few and fantasise about achieving it for themselves, while also reinforcing why they are not entitled to expect equality.

Images of the Western free market economy lifestyle have sometimes been a spur for social change: in soviet Russia, Communist Eastern Europe or apartheid South Africa, for example. However, overthrowing existing orders has not necessarily benefited ordinary people, as the rich and poor have tended simply to become more polarised in these societies. In the new world order, where world markets are dominated by multinational companies, the International Monetary Fund (IMF), The World Bank and World Trade Organisation, this growing polarisation between rich and poor seems likely to continue, with all the social problems it creates.

Institutional discrimination

Seeing images of an unattainable lifestyle can create a sense of injustice in the viewer, which may turn into prejudice or discrimination towards those perceived to be preventing access to a better job/life/status. These could include women, different racial, minority ethnic or religious groups and disabled people. This process has often been encouraged by those in power to help maintain the status quo, and is one of the root causes of racism, sexism and disabilism.

A current UK example is the prejudicial treatment of asylum seekers by politicians and others. The UK has a shortage of labour and takes fewer asylum seekers than most European countries, yet sentiments against them are stirred up by their portrayal in the press and on TV.

According to a major new survey of public attitudes, *Profile of Prejudice* (June 2003) www.stonewall.org.uk:

- Asylum seekers, refugees, travellers and Roma people are the groups the public is most prejudiced against.
- Those who hold one prejudice are much more likely to be prejudiced against other minority groups.
- Television is the primary influence on the formation of prejudicial attitudes.

Prejudice and discrimination towards women (sexism), or towards people with alternative sexuality – gay, lesbian, bisexual or trans-gendered – can be just as potent and oppressive. Once such prejudices become built into the structures of society (the police, judiciary and education system,

amongst employers or employees), there is institutional discrimination. These establishments have a direct influence on the media industry. From funding for films that challenge the status quo, to employment of minority groups, the institutions affect whether films get made and distributed to a wider audience.



Kes

Occasionally, films that challenge this status quo emerge and are seen as both powerful and dangerous. Some well-known ones are *Kes* (UK, 1969, Ken Loach), which shows how state schools fail working-class children; *Mississippi Burning* (1988, Alan Parker, USA), about the fight to find the racist murderers of three civil rights workers in a town which is cajoled by the Ku Klux Klan into covering up the crime; *Schindler's List* (USA, 1993, Steven Spielberg), the story of how a Nazi businessman saved hundreds of his Jewish factory workers from concentration camps; and *City of God* (2002, Katia Lund/Fernando Meirelles, Brazil) about Brazilian street children, the gangs they form and the poverty and crime they are forced into. For a list of other films that challenge prevailing attitudes, see Films that challenge the status quo. (See page 162.)

Discussing Equal Opportunities in the classroom

Schools in the UK are committed to Equal Opportunities and are required to have a strong anti-racist strategy. The need to challenge racism is well understood by pupils and staff. Challenging sexism, disabilism and homophobia is not always given the same importance. Experience over the last thirty years shows that a whole-school approach involving all staff, pupils, parents and governors is the most effective way to change school culture.

Moving image media texts can play a crucial part in developing this culture of equality, by encouraging students/pupils to go beyond their instinctive reactions and explore issues of identity, nationalism, normality, and prejudices of all sorts.



The Bone Collector

Oppressions are not separate entities, but interact with

each other. The oppression of disabilism may interact with racism, sexism or homophobia. Some films challenge these oppressions and others just exploit them. For example, *The Bone Collector* (2000, Phillip Noyce, USA), challenges stereotypes through Denzel Washington's character, who is disliked by his police chief because he is a clever black man and a disabled person with quadriplegia; whereas *Candyman* (1992, Bernard Rose, USA), reinforces prejudices as it tells of the apparition of a black man who had his hand chopped

off for having a relationship with a white woman a hundred years before. He returns to a downtown Chicago housing estate to attack and mutilate white women with his prosthesis, or hook. The film plays to the racism, sexism and disabilism of the audience to create horror. For a list of other films that would be useful for discussions about prejudice in the classroom, see Films that raise issues. (See page 164.)

Developing an Equality Policy in schools

Many young people who do not find racism acceptable still engage in sexism, homophobia or disabilism, by name-calling or bullying. All schools need to have an ethos where all children feel welcome and safe. The school should challenge racism, disabilism, sexism and all forms of prejudice and promote equality through measures such as these:

- Teachers need to promote an ethos in all classes where children feel able to talk about their lives and feelings, where the class are encouraged to support one another and work collectively. The effects of racism, including anti-semitism, disabilism, sexism, homophobia and prejudice, should be explained and discussed so the children develop empathy, are able to challenge discrimination and include those who may feel excluded, supporting them within and outside the classroom. Young children can be taught this by drawing on their great sense of fairness.
- Being aware of harassment is essential. It can take many forms, from moving slightly away from a child on the carpet to physical attack. Seemingly minor incidents should be discussed and

brought out in the open so the victim is supported and the whole class understands the effects.

- Understanding that children have different styles of learning and multiple intelligences and need different styles of teaching and learning in our classes. Valuing the teaching of art, music, drama, dance and PE as much as other subjects, and understanding that skill and achievements in these areas, and the consequent self-esteem, lead to greater ability to achieve in all subjects.
- All members of staff should challenge stereotypical and prejudiced comments used in lessons, the playground and the surrounding environment. For example, challenging name-calling; reporting and clearing offensive graffiti.
- Supporting pupils who encounter harassment in the community, understanding that children who live in fear cannot learn. Supporting and campaigning for families who face deportation.
- Using opportunities, through assemblies, to deal with issues of prejudice eg Kick Racism out of Football; understanding why people are disabled or refugees; Jewish Resistance to fascism in the East End; disabled people struggling for their rights.
- Using opportunities to celebrate the richness and diversity of different cultures eg Black History Month, Refugee Week, Eid (from an anti-racist perspective). being aware that multi-cultural education on its own does not challenge racism; European Disabled People's Day (3rd December) from a rights, not charity, perspective, International Women's Day (8th March). Make sure to include white working-class children, eg teaching about the writing, art and struggles for social

equality that give dignity to working-class people, so that they do not feel they need to look to extreme right-wing groups to reinforce their identity.

- Drawing parallels between racism, sexism, disabilism and discriminatory practices, based on social class: to foster solidarity between boys and girls, black and white, disabled and non-disabled, working class students. Challenge the use of normative testing in relation to race, class, gender and disability.

- Exploring opportunities throughout the curriculum to promote anti-racism and inclusion, eg visits to community organisations, circle time, circles of friends, use of the media, visiting speakers from local minority ethnic communities and disabled people's organisations.

- Displaying work from all pupils with achievements in any areas of the curriculum in and outside the school. Ensuring the materials and content of lessons cover a wide diversity of different cultures and people.

- Purchasing and reviewing resources, such as books, posters and ICT software to ensure they are inclusive.

- Providing accessible school structures where pupils, parents and staff have a voice.

- In studying media images, ensure images from different cultures are available (see Bollywood and disability).

- It is important that all staff fully understand all these issues so that they put them into practice daily in all areas of the curriculum. If teachers feel ill-equipped or uncomfortable to deal with these issues, they should hold staff meetings and seek INSET opportunities.

These points were developed for schools by Susie Burrows and Michael Vance of Hackney

TEACHING WITH MOVING IMAGE MEDIA



3 TEACHING WITH MOVING IMAGE MEDIA

About teaching with moving image media

- Introducing the techniques
- Teaching techniques

Moving image media are exciting, meaningful and accessible, an artform in their own right, and can be explored on many levels. In order to maximise its potential for learning, it's important to recognise that the moving image has its own language and complexities which can be read and interpreted to develop deeper understanding.

This section introduces teaching techniques and questions which will help teachers and pupils to develop new skills in interpreting moving images as texts, allowing access to the important issues within them and, with particular reference to the issues of disability addressed in this pack, insights into other people's lives and experiences.



Coming Home

In films portraying disability, the filmmakers' gaze can often give you a clue as to how they view their subject. For example, in *Coming Home* (1978, Hal Ashby, USA), about a wheelchair using veteran who becomes

empowered, the cinematographer, Haskell Wexler, devised a special camera dolly. This meant that the camera was at the same height as the wheelchair users, not looking down on them from high camera angles, instilling a sense of powerlessness. By contrast, in *Whatever Happened to Baby Jane?* (1962, Robert Aldrich, USA) and Hitchcock's *Rear Window* (1954, USA), the helpless wheelchair victims are made to appear even more powerless by high-angle shots with the camera looking down on them.

Introducing the techniques

The techniques described in Teaching techniques 1–8 are designed to help you unravel the codes and conventions of the moving image, and enable you to use a wider range of moving image texts in the classroom. As you unpick the layers of meaning, you will help pupils develop their general skills as more critical and knowledgeable readers of the moving image.

The techniques aren't age-specific so you can use them with any age-group, depending on the topic, the moving image text you want to base them on, and how far you want to take each activity. You may feel that Techniques 7 and 8 are inherently more sophisticated and thus more appropriate for Key Stage 4.

The first three techniques concentrate on the language of the moving image. They offer ways of encouraging pupils to see how everything in a moving image text is saying something, and contributes to its overall meaning.

Technique 1. Freeze frame, concentrates on the visual language of

moving images. **Technique 2. Sound and image**, helps pupils see how important sound is in the interpretation of moving image texts. **Technique 3. Spot the shots**, draws attention to the editing process. Any of these techniques can be used from time to time in very short sessions to build up pupils' critical awareness of how moving image texts work, and your confidence in using the technique.

Techniques 4. Top and tail, and **5. Attracting audiences** deal with the ways in which moving image texts are produced and circulated to audiences. Whatever your subject area, it's important to point out to pupils that any moving image text need not necessarily be taken at face value. They should think about where a film or TV programme comes from and whose interests it may serve. You could use Top and tail quickly and informally whenever you use a video, to establish the habit of checking out a text's sources.

Techniques 6. Generic translations, **7. Cross-media comparisons** and **8. Simulation** offer more substantial classroom activities to explore ways to make changes to moving image texts and relate them to other media. In subject-specific contexts, these can form the basis of coursework pieces at Key Stage 4, or for class projects to explore an issue or topic.

need, at minimum, a VCR with a good 'pause' facility that enables you to view single frames. A 'frame advance' feature would also be useful. Some of the follow-up activities also require ICT software that can handle moving image materials.

Teaching techniques 1-8

- 1 Freeze frame
- 2 Sound and image
- 3 Spot the shots
- 4 Top and tail
- 5 Attracting audiences
- 6 Generic translation
- 7 Cross media
- 8 Simulation

Media jargon has been avoided as much as possible, but the techniques necessarily introduce some simple and useful technical terms, which are explained in the Glossary of media words. To use the techniques you will

1. FREEZE FRAME

TECHNIQUE

Use the video pause button to help the class discuss each shot of a short moving image text or extract (e.g. 60 seconds long) by looking at and discussing:

- What they can see in the 'frozen' image; how the elements of the image are positioned in the frame; how lighting and colour affect what is seen.
- Distance between camera and subjects; camera angle; movement of the camera during a shot.
- How many shots there are and how the sequence of shots builds up information and ideas or impressions

Possible follow-up

Use a storyboard or moving image software to change the order of the sequence or eliminate some shots.

KEY QUESTIONS

- Why is the shot composed like this? What difference would it make if it were composed differently?
- Why is the camera positioned in this way? What difference would it make if it were somewhere else?
- What difference does it make if the order of shots is different or some are missing?

LEARNING OBJECTIVES

Pupils should learn that:

- Every element of a visual image can carry meaning.
- Visual images can be 'read' like other texts.
- The position of elements within the image, the colours used, and the lighting can all affect interpretation.
- Camera distance (e.g. close-up, long shot etc.), camera angle and camera movement all affect meaning.
- The number and order of shots affect meaning.

2. SOUND AND IMAGE

TECHNIQUE

- Cover the video screen and ask pupils to listen carefully to the sound track of a short moving image sequence and describe exactly what they hear. Pupils should identify the type of text they think it is and identify and describe all the sounds.
- They should then guess at the content and style of the images in the sequence.
- Finally, show the complete sequence and invite discussion about how sounds and images affect each other.

Possible follow-up

- Try out any or all of: different music, different sound effects, a different voice reading the same words, or different words; or eliminate any of these elements.
- Discuss how this affects the ways the images can be interpreted.

KEY QUESTIONS

- About music
- What kind of music is this? What feelings/images does it suggest to you?
- About sound effects
- What exactly can you hear and what might it represent?
- About words
- What is said and what can you tell about the speaker(s) from their voice(s)?
- About silence
- Why do you think the sequence is silent at this point? What might be going on?
- About the final viewing
- What difference does the sound make to the sequence? What difference would it make if some elements were missing?

LEARNING OBJECTIVES

- Pupils should learn that:
- Moving image sound tracks can have four elements: music, sound effects, voice and silence. All of these contribute to meaning. Sound effects are of two types: 'atmosphere' (i.e. continuous sound) and 'spot effects' (i.e. short sounds).
 - Sound, particularly music, can set the 'mood' of a text and establish its generic identity (e.g. comedy, thriller).
 - Sound can often do more to 'pin down' the meaning of a sequence than visual images. It can affect not only the way viewers interpret the images, but also what they actually think they can see.
 - Off-screen sounds can help to create the impression of three-dimensional space.
 - Silence can also have a powerful effect on the interpretation of a sequence.

3. SPOT THE SHOTS

TECHNIQUE

- After their first viewing of a short moving image sequence, pupils guess at the number of shots used.
- On second viewing, they mark each change in shot, scene location and sound (use pause button if necessary).
- On third viewing, they look carefully at how the shot transitions are created (e.g. cuts, mixes, fades, wipes etc.) and whether the sound transitions happen at the same places. They should also time each shot.

Possible follow-up

- Create a script or storyboard to support their analysis of the sequence. Variations on the sequence can then be hypothesised eg eliminating shots or changing the order of the sequence. If the software is available, pupils could digitize and re-edit the shots to try out different sequencing and timings.

KEY QUESTIONS

- How long is this sequence? How much 'story time' does it represent?
- What new information or impression is each new shot giving?
- What information or impression does each change in sound give?
- Why is this kind of shot transition used? What difference would it make if another type of transition were used?
- Why are the shots of this length? Does the overall time-scheme of the shots build up a rhythm or a pattern? What is the effect of this?

LEARNING OBJECTIVES

- Pupils should learn that:
- The number, sequence and duration of shots in a moving image sequence all contribute to its meaning and are created in the editing process.
 - Screen time and 'story time' are usually different. The editing process 'manages' the story time.
 - Each new shot should provide new information or impressions. Shot changes are not merely 'to keep viewer interest'.
 - The pace and rhythm of editing and the types of transition used also contribute to meaning.
 - Sound transitions may not match shot transitions. In drama especially they may anticipate them and this can maintain or develop moods, such as suspense.
 - Certain kinds of shot sequence are highly conventional e.g. shot/reverse shot in a conversation or interview; or a character looking off-screen is likely to be followed by a shot of what they are looking at.

4. TOP AND TAIL

TECHNIQUE

KEY QUESTIONS

LEARNING OBJECTIVES

- Show the title sequence of any moving image text and use any of Basic Techniques 1 to 3 to help pupils identify its genre and intended audience, and to predict its content and 'message'.
- Show the production credits at the beginning and/or end of a moving image text and discuss the information they provide about the source and ownership of the text, how it was produced, and how it was distributed to audiences.

- Is this a cinema film or a TV Programme?
- Who is it for and how can you tell?
- Is it fact or fiction?
- What is it about?
- Who made it?
- Who owns it?
- Why might it have been made?
- What roles were involved in making it?

- Pupils should learn that:
- Title sequences identify the text and 'sell' it to audiences; they may be very explicit about the text's genre, content, audience and purpose or they may disguise this to provoke curiosity.
 - Information about who made a text, who financed it, and who owns it, can alert you to the interests it represents and those it may not represent, or may misrepresent.
 - Many roles may contribute to the production of a moving image text and can affect its content, style and meaning.
 - A moving image text is likely to be produced by one company and distributed by another.

Top and Tail. 'Shrek' (2001) Start of film: ogre reads a fairy story about a bewitched princess in a tower, guarded by a dragon, waiting to be rescued by a handsome prince. The ogre derides the story and tears it up. This sets the satirical tone. The titles appear on parts of the scene while the ogre bathes in mud and cracks the mirror with his appearance to the music: 'Only Shooting Stars Break the Mould'.

End of film: party scene with fairytale characters singing along to 'I'm a Believer'. Credits roll, then disco scene. Analysis of this? E.g. suggests a happy ending?

From the start of this animated feature the satirical style lampooning the traditional Disney tale is set. The film starts with the ogre reading a fairy story about a bewitched princess in a tower, guarded by a dragon waiting to be rescued by a handsome prince and the ogre deriding it and tearing it up. The titles appear on parts of the scene while the ogre carries out his bathing in mud in the swamp and cracks the mirror with his appearance to the musical accompaniment of "Only Shooting Stars Break the Mould".

After the ogre gets the princess with her changing permanently into an ogress. The last scene is a party back at the swamp with a host of fairy tale characters such as witches, Three Little Pigs, Snow White and the Seven 'Dwarfs', Three Blind Mice, Pinocchio, Three Bears and many others singing along to 'I thought love was only true in fairy tales' led by Donkey (Eddie Murphy). This is followed by a disco scene after the credits.

5. ATTRACTING AUDIENCES

TECHNIQUE

KEY QUESTIONS

LEARNING OBJECTIVES

- In pairs or groups, pupils collect information about how a text has been marketed and circulated to audiences e.g. TV listings, educational resource catalogues, video catalogues, shop displays, websites, film posters, advertisements, trailers, TV ratings, cinema box office information, reviews, press releases, news items.
- Groups or pairs present their findings (e.g. as live presentations, poster montages etc,) to the rest of the class, identifying key issues affecting the success or failure of a text to find its audience and convey its message.

- What methods were used to promote this text to audiences?
- Why were these methods used and not others?
- Who helped promote this text, and why?
- Did audiences respond as the producers intended? If not, why not?
- Was media controversy deliberately fostered? Did it help or harm the text? How?

Pupils should learn that:

- Most moving image texts compete for audiences in a busy commercial market.
- Moving image texts can be promoted in many different media.
- Marketing and promotional strategies are central to most of the moving image industry. Most media producers and distributors are part of larger conglomerates and can call upon a range of different companies to help promote their products.
- Audience responses are measured and fed back into future production and promotion strategies.
- Most moving image production and distribution is expensive and risky.

6. GENERIC TRANSLATION

TECHNIQUE	KEY QUESTIONS	LEARNING OBJECTIVES
<ul style="list-style-type: none"> • Pupils 'translate' a moving image text e.g. documentary, TV news item, TV or film commercial, scene from a feature film, into a print genre, such as a newspaper item, a magazine feature, an extract from a novel, a short story or a poem. • Pupils translate a print text into moving image form, first as script or storyboard, and then, if possible, as video (a brief extract or 'try-out' of one scene). 	<ul style="list-style-type: none"> • What can you tell in print that you cannot tell or show in moving images? • What can you tell or show in moving images that you cannot tell in print? • Which medium do you think is best for the story/information/ideas you are conveying? Is a real 'translation' ever possible from one medium to another? 	<p>Pupils should learn that:</p> <ul style="list-style-type: none"> • Meaning can change when information is presented in different forms or transposed to another medium. • Each medium has its own language, conventions and genres. • Moving image is more appropriate for some kinds of content or structure, and print is more appropriate for others.

7. CROSS-MEDIA COMPARISONS

TECHNIQUE	KEY QUESTIONS	LEARNING OBJECTIVES
<p>Pupils can use Basic Techniques 1–6 to:</p> <ul style="list-style-type: none"> • Compare the treatment of an issue in two different media and/or for two different audiences. • Compare a key moment from a fictional print text in two different moving image adaptations. • Compare treatments of the same theme in factual and fictional forms. 	<ul style="list-style-type: none"> • What elements stay the same and what changes (and how?) for the different audiences? • How do print and moving image respectively manage 'literary' features, such as time, character, setting, motivation etc.? • What is gained and what is lost in each form? 	<p>Pupils should learn that:</p> <ul style="list-style-type: none"> • Groups, issues, values or ideas will be represented in different ways according to the form, genre and intended audience. • Print texts are open to a range of moving image adaptations. • Both documentary and drama can present a theme effectively; the boundary between fact and fiction can be hard to draw.

8. SIMULATION

TECHNIQUE

Pairs or groups of pupils are placed in role as producers of an existing moving image text, used in any subject curriculum, and asked to produce plans for how they would:

- Modify or reconstruct it for a different age-group;
- 'Sell' the text to a different audience;
- Challenge it critically from a particular point of view;
- Produce an alternative text.

The plans should be presented to the teacher or another group acting as Commissioning Editor or Executive Producer.

KEY QUESTIONS

- Who is the audience for the new version?
- Why have you chosen this age-group/audience?
- What in the existing text will not appeal to, or be understood by, its new audience?
- What aspects of the text can you use to sell it to its new audience?
- What methods would be most appropriate to reach that audience?
- From what point of view are you arguing against the text ,or for a different version?
- What evidence are you using to back up your argument?

LEARNING OBJECTIVES

- Pupils should learn that:
- Most moving image texts are produced within editorial and institutional constraints: time, budget, context, purpose etc.
 - Content and form will vary according to audience and purpose.
 - Addressing a different audience can add ethical or legal factors which will affect what can and cannot be said or shown.
 - A critical challenge to an existing text must have good evidence to back it up, which can come from both within the text itself and from other sources.
 - Alternatives are possible.

TEACHING WITH MOVING IMAGE MEDIA

Disabling Imagery? 
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STILLS ANALYSIS

Stills analysis

- *Kandukondain, Kandukondain*
- *Gallivant*
- *Wait Until Dark*
- *Born on the Fourth of July*
- *The Men*
- *Forrest Gump*
- *The Hunchback of Notre Dame*
- *The Elephant Man*
- *Children of a Lesser God*
- *Shrek*
- *Frida*
- *Scent of a Woman*
- *My Left Foot*
- *Coming Home*
- *Sixth Happiness*

(Available as a pdf from website and on page 132.)



Film: Kandukondain
Kandukondain (1999,
written/directed by Rajiv
Manon, India)

This film breaks the stereotyped pattern of Indian cinema with the beautiful girl eventually falling in love with and marrying the disabled man.

Type of shot: long shot

Location: a party

Characters: widowed mother (on the right of the four women in the foreground, left of centre) and her three daughters, Kamla, Meenakshi and

Saumya (l-r).

Action/Mood : The women look worried, anxious and pitying. They are facing Major Bala, who is supported by his friends. Major Bala looks angry. This is the first time Bala and Meenakshi meet. Party guests in the background look on as if something to draw their attention has just occurred. Bala's impairment (he is an amputee) is shown by him supporting himself on the chair, and having his arm around his friend's neck.

Place and purpose in film: near the beginning; features the main characters; sets up the key dynamic of Bala and Meenakshi's interaction, which is slowly resolved in the film.

Disability focus: Disabled person as pitiable.



Film: Gallivant (1996,
Andrew Kötting, UK)

Andrew Kötting tells us he made Gallivant to show his daughter, Eden, and her grandmother, Gladys, getting to know each other as they travel round the coast of Britain, exploring people and places.

Type of shot: medium long-shot from a low angle.

Location: outside, on a beach.

Characters: Eden (left) and her grandmother, Gladys.

Action/Mood: An intimate scene of a little girl and an elderly woman who is holding her hand, a bucket, a spade and a kite. The elderly woman is showing great care and interest in the little girl. They are framed by the sky and, low down, the horizon. The little girl is looking down and appears to be very interested in something on the beach.

Place and purpose in film: near the beginning, introducing these as the main characters in the film; the shot shows one of the main emphases of the film: members of different generations of a family getting to know each other.

Disability focus: communicating with Eden, who has a rare syndrome and communicates through Sign language.

Film: Wait Until Dark (1967, Terence Young, USA)

A blind woman is subjected to terror in her own apartment.



Type of shot:

Shot 1: medium shot. Shot 2: medium two-shot.

Location: Both shots are inside the woman's apartment.

Characters:

Shot 1: the blind woman, Suzy Hendrix; Shot 2: Suzy and a man

posing as a policeman to frighten Suzy and get her to tell him about a doll (filled with drugs) he believes is in her possession.

Action/Mood: Shot 1 shows a tentative but independent blind woman in her kitchen finding out the time by touching a clock. Shot 2, in the living room, shows the same woman with a man in gloves, coat and hat holding the telephone up to the woman's ear. The situation looks threatening and worrying. The woman appears concerned; the man looks ominous, an effect heightened since the audience knows the woman cannot see him.

Place and purpose in film: near the beginning. Shot 1 establishes that the woman is blind but is able to cope. Shot 2 shows how her blindness is exploited by the people who want to scare her, and helps impress on the audience how frightening it must be to be unable to see your adversary.

Disability focus: Disabled person as victim.

Film: Born on the Fourth of July (1989, Oliver Stone, USA)

A hawkish American super-patriot becomes disabled by war. The film is in many ways an allegory for the changes that took place in America in the wake of the Vietnam War.



Type of shot: medium long-shot. The shot is from a low angle, so the central,

wheelchair-using character is level with the viewer.

Location: A demonstration outside the 1972 Republican Convention, USA.

Characters: The lead character, Ron Kovic, and other demonstrators.

Action/Mood: In the foreground, Ron Kovic in his wheelchair proudly holds an American Flag. He is being pushed by a fellow demonstrator. Next to him is another veteran in a wheelchair, partly obscured by the flag. They all look very determined.

Place and purpose in film: near the end of the film, when Ron has worked through living with his impairment. The shot makes it clear that Ron has become a committed anti-war protestor, which brings him dignity and pride, in contrast to his earlier disillusionment at being disabled by war.

Disability focus: How protest and the fight for rights confer dignity on this wheelchair-using war veteran.



Film: The Men (1950, Fred Zinnemann, USA)

A veteran disabled in war becomes isolated and bitter until cajoled out of his solitude by his disabled fellows.

Type of shot: medium long-shot.

Location: in the corridor of an institution.

Characters: the lead character in the film, Bud Wilozek, and his fiancée, Ellen.

Action/Mood: Bud is in his wheelchair, three-quarters turned away from the

camera. He is squeezing the arm of his fiancée, Ellen, who is looking at him and flinching. Something is wrong between them. Could it be that Bud is thinking he has failed as a man because he will not be able to make love to his wife now he is in a wheelchair?

Place and purpose in film: three-quarters through the film. This shot expresses Bud's initial negative reaction to being disabled and how it affects his relationship with Ellen. Gradually, he is helped by his friends and by counselling and comes to see that there is a more positive way forward (although the question of sexual relations remains unanswered).

Disability focus: disabled people as asexual and bitter.



Film: Forrest Gump (1994, Robert Zemeckis, USA)

The unlikely adventures of a man with a learning difficulty becomes an allegory for American history over the last fifty years.

Type of shot: long shot.

Location: on a bench waiting for a bus.

Characters: the lead character, Forrest Gump.

Action/Mood: Forrest sits alone, with just some trees behind him. He has a seriously short haircut, when this was not a fashion statement, a sky-blue shirt uncomfortably buttoned up at the neck, white socks with coloured hoops and a pair of bedraggled training shoes. He has a large box of chocolates on his suitcase. He looks straight ahead with his hands in his lap.

Place and purpose in film: this is the opening shot of the film. Forrest's appearance suggests a 'geeky' teenage mentality in an adult body, indicating that he has a learning difficulty. You get the impression he is isolated and friendless as he is alone on his bench.

Disability focus: A person with a learning difficulty being an isolated loner.



Film: The Hunchback of Notre Dame (1939, William Dieterle, USA)

A film of the classic French novel by Victor Hugo.

Type of shot: long shot.

Location: a dark, shadowy doorway or window alcove, looking out over a street scene of historic Paris.

Characters: Quasimodo, 'The Hunchback', is silhouetted in the

foreground and a Parisian crowd features in the distance.

Action/Mood: Quasimodo is a dark, deformed figure seen in profile framed by dark walls. He is alone and secretive, looking out on the light and life of the streets of Paris.

Place and purpose in film: after Quasimodo has come down from his belfry and has been mocked by the crowd. The shot establishes Quasimodo as disfigured, sinister and alone. The distant crowd and sunlit streets emphasise his solitude and isolation, and the fact that he keeps an eye on what's going on in the city.

Disability focus: a disabled person as sinister, isolated and segregated.



Film: The Elephant Man (1980, David Lynch, UK)

The true story of a Victorian freak, exhibited for money by a doctor.

Type of shot: medium, low angle.

Location: on board a ship, cloudy background.

Characters: John Merrick, 'The Elephant Man'. John Merrick had a rare condition called proteus syndrome that deformed his face, head and limbs and caused his skin to hang in thick folds. So he was treated like a freak.

Action/Mood: Merrick is huddled alone. His face is covered by a piece of material with eyeholes cut out and the folds at the front of his face look like the outline of an elephant's trunk. He wears a hat and a cloak gathered about him. Although you cannot see his expression, he seems mysterious, strange, alone and sad.

Place and purpose in film: This is on a boat after Merrick had been kidnapped by his former fairground exploiter and taken to France and is returning to notoriety in England. This shot builds up the audience's fearful and curious expectations of eventually seeing a freak man who 'looks like an elephant'. It also suggests Merrick's sadness and isolation, building up some sympathy for him.

Disability focus: A disabled person as freakish, creepy and an object of curiosity.

Film: Children of a Lesser God (1986, Randa Haines, USA)

The debate between oralism and signing for deaf people is played out in a love story between a deaf girl and a teacher in a deaf school.

Type of shot: medium, two-shot.

Location: in a room. The background is black with no objects visible.

Characters: the main characters, Sarah (a deaf girl), and James Leeds (a hearing teacher in a school for the deaf).



Action/Mood: both characters are sideways to the camera. Sarah is speaking with her hands, making intricate signs to communicate using American Sign Language to James, who is facing her and making less refined signs back. Strong lighting on their hands against the black background puts the dramatic emphasis on their communication. Their faces are intent and concentrating.

Place and purpose in film: halfway through the film. The shot shows how lively communication in Sign language is, and also illustrates in the story how James, who is an oralist and anti Sign-language, gradually comes to see what signing means to Sarah and her friends, though not before they move in together and break up because of James's hang-ups about relying on Sign language for communication.

Disability focus: a strong and independent deaf person.

Film: Shrek (2001, Andrew Adamson/Vicky Jensen, USA)

Fairytale stereotypes turned on their heads in a funny, animated film.

Type of shot: medium.

Location: outside at sunset, sitting on



a tree trunk, with meadows and trees in the background.

Characters: Shrek, the ogre, and Fiona, a princess.

Action/Mood: A large, green ogre is holding the hand of a young, beautiful woman wearing a coronet and therefore, obviously, a princess. His hand is large and clumsy but clasps her tiny hand gently. They are looking into each other eyes, like lovers. The picture evokes the idea of Beauty and the Beast. Although the ogre is large and ugly, he looks sad and compassionate.

Place and purpose in film: Three-quarters through the film, though Shrek still feels he cannot express his true feeling to Fiona. This shot shows that the princess and Shrek are falling in love. It contrasts the big, ugly ogre and the classic 'beautiful princess'. It seems to establish that the two are opposites who could never come together, although the film belies that cliché in the end. The sunset is significant as the audience knows, by now, that at sunset Fiona turns into an ogre. The ogre's gentle behaviour and kind expression arouse the audience's sympathy.

Disability focus: stereotyping and judging people by their looks without getting to know them.

Film: Frida (2002, Julie Taymor, USA/Canada)

The life story of Brazilian artist, Frida Kahlo.

Type of shot: a long shot, from a medium-high angle.

Location: an open courtyard in a warm, South American country.

Characters: the artist, Frida Kahlo, her sister and her baby being held by a servant.

Action/Mood: in the middle ground is a wheelchair and, sitting sideways in it, Frida is painting the portrait of a beautiful young woman, who is posing for her. The artist is working on canvas on an easel and behind her is a table with paints and brushes. In her left hand is a palette and in her right, a brush. Off to the left is an older woman sitting down holding a baby. She appears to be smiling or laughing as the baby fingers her face.

Place and purpose in film: Near the beginning of the film when the young Frida is recovering from her accident which left her with a permanent impairment. Here she is developing her painting to take her portfolio to meet the famous artist and muralist Diego Rivera. The still shows Frida as an artist, in her wheelchair but active and intent on her painting. The characters



seem relaxed and the atmosphere creative and friendly.

Disability focus: a powerful image of a disabled person fulfilling her creativity and expressing herself.

Film: Scent of a Woman (1992, Martin Brest, USA)

Blinded ex-colonel, Frank Slade, wants to kill himself, but is shaken out of his self-indulgence by a young man he meets.



Type of shot: medium long-shot.

Location: on a dance floor. Other people are watching from tables in the background.

Characters: the lead character, Colonel Frank Slade, dancing

with a woman in black (whom he has never met before, and asked to dance in a restaurant).

Action/Mood: Frank, blinded in action and bitter, looks debonair dancing the tango, cheek to cheek, with a young woman in a black cocktail dress. He is authoritatively leading with his eyes open. The young woman has her eyes closed. This is an unlikely situation for a blind person to be in.

Place and purpose in film: in New York when he is still trying to impress the Chris O'Donnell character and teach him what he knows of the world before his intended suicide.

Disability focus: a disabled person as 'super-crip', unrealistically able to get

along just as well as a non-disabled person in the world as it is.

Film: My left Foot (1989, Jim Sheridan, UK)

The true story of Christy Brown, who had cerebral palsy and learned to write and draw with his left foot.



Type of shot:

Shot 1: medium long-shot. Shot 2: medium long-shot.

Location:

Shot 1: in church. Shot 2: inside a house, on the floor of a room.

Characters:

Shot 1: Mrs. Brown and her

son, Christy. Shot 2: Christy Brown.

Action/Mood: Shot 1: Mrs Brown is praying, kneeling in a church pew. Behind her and on the floor of the aisle lies Christy, at about 10–12 years old, looking up at her. Christy's mum looks thoughtful and determined, and is praying. She believes if she prays hard enough he will be cured. Christy looks serious and rather helpless in his prone position. Shot 2: the same boy now has no boot or sock on his left foot and is holding a piece of chalk between his toes and writing a letter on the floor. Christy's left hand is clenched into a fist and his lips are pressed together, showing he is putting a lot of energy and concentration into his efforts. His body is lit, but the details of the room fade into the background.

Place and purpose in film: while

Christy is still growing up in Dublin Shot 1: establishes that Christy's mum felt the only hope of a cure for her son was intervention from God. But her practical, serious expression shows her strength of character and determination to help him. Shot 2: shows Christy concentrating to show the world that he can think, and communicate using his left foot.

Disability focus: divine interventions do not work, but a way can always be found to communicate with a disabled person.

Film: Coming Home (1978, Hal Ashby, USA)

The impact of the Vietnam War on returning 'vets' and the women they returned to.



Type of shot: medium shot.

Location: outdoors, in sunshine.

Characters: two of the main characters, Luke Master (a disabled veteran) and Sally Hyde (the wife of another veteran).

Action/Mood: Luke sits outdoors in his wheelchair with Sally sitting sideways on his lap. They are looking lovingly at each other. Luke has his arms round Sally and Sally has one arm round Luke. They look like any ordinary couple enjoying the sunshine and each other's company, except that he is in a wheelchair.

Place and purpose in film: halfway through the film, when Luke has moved into his own adapted flat and Sally's husband is in Vietnam. Shows how a deep, loving relationship has grown up between Sally and the disabled veteran whom she first visited in a veteran's hospital.

Disability focus: a very positive image of love and passion between a disabled and a non-disabled person.

Film: The Sixth Happiness (1997, Waris Hussein, UK)

Based on the autobiographical book, *Trying to Grow*, by Firdaus Kanga, about a boy with brittle bones growing up.

Type of shot: medium shot.

Location: in a bedroom, on the bed.

Characters: the main character, Brit, and the lodger he has an affair with.

Action/Mood: Brit's short body is in stark contrast to the fully developed body of his lover. They are looking into each other's eyes. It is a tender moment.

Place and purpose in film: when Brit is a teenager, a lodger moves into their flat to help pay the rent after



Brit's father has killed himself. This is a strong image that challenges stereotypes in several ways: love between men, love between non-disabled and disabled and love between Parsee and Hindu.

Disability focus: stereotype-busting story of a man with brittle bones living his life to the full.

TREATMENT OF DISABLED PEOPLE IN MOVING IMAGE MEDIA

Disabling Imagery? 
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4 TREATMENT OF DISABLED PEOPLE IN MOVING IMAGE MEDIA

Disability in moving image media: a history

Martin Norden identifies four eras in the representation of disability in moving image media in his book: *The Cinema of Isolation: A History of Physical Disability in the Movies* (1994, New Jersey, Rutgers University Press).

First period: before World War 2

In this period disabilities are seen as freakish. One third of films made before 1919 featured disabled characters, mainly because of the visual appeal of difference in silent movies.

- *The Automobile Accident* (Gaumont, 1904, USA) is typical. A disabled actor and his non-disabled look-alike do a 'before' and 'after', as a car runs over his legs, leaving them separated from his body.

Another early comedy genre features faking disability.

- *The Beggar's Deceit* (1900, Cecil M. Hepworth, UK) has a disabled beggar propelling himself along the pavement, gaining alms and sympathy from passers-by until a suspicious policeman taps him on the shoulder, at which he springs up and runs.

The characters Crettini (Italy), Borieau (France) or Foolshed (UK, USA) featured in at least a hundred films in the early 1900s, in which the audience laughs at someone with learning difficulties. After 1908, the reworking of many classic stories eg *Treasure Island* (1920, Maurice Tourneur, USA; 1934, Victor Fleming, USA); *The Hunchback of Notre Dame* (1923, Wallace Worsley, USA); and *Frankenstein* (1931, James



The Hunchback of Notre Dame (1923, Wallace Worsley, USA)

Whale, USA) led to physical deformity and villainy becoming synonymous.

After the First World War, many films featured cures to impairments which, in reality, were incurable. This was perhaps due to the increase in impairment caused by the War. From 1912 to 1930, there were 430 feature films with disability themes. Of these, 150 or 35% had characters who eventually gain or regain the use of their sight, hearing, legs etc through corrective operations, God's will or sheer good fortune.

The enormous success of Lon Chaney is a prime example of the rise of freakishness. He specialised in roles such as Blizzard, a gangster driven to evil by the loss of his legs in *The Penalty* (1920, Wallace Worsley, USA); Blind Pew in *Treasure Island*, Quasimodo in *The Hunchback of Notre Dame*, the Phantom in *Phantom of the Opera* (1925, Rupert Julian, USA), the Armless Wonder in *The Unknown* (1927), and Dead Legs in *West of Zanzibar* (1928), both by Tod Browning, USA.

This led to a huge growth in the horror movie genre.

- The film *Freaks* (1932, Tod Browning, USA) used real disabled performers from circus sideshows. The producer was told by the studio to 'top the horror of *Frankenstein*'.

Over this period, some of the enduring stereotypes of disabled people in film were established.

- The 'sweet innocent' or pitiable character, eg *A Blind Woman's Story* (1908, USA); Tiny Tim in *A Christmas Carol* (1938, Edwin L. Marin, USA); *The Two Orphans* (1911, USA);
- The 'noble warrior' – showing disabled veterans and their problems with adjusting to life, eg *The Four Horsemen of the Apocalypse* (1921, Rex Ingram, USA), featuring a blind veteran; *The Big Parade* (1925, King Vidor, USA), in which a soldier who has lost a leg goes back to France to find his sweetheart; and *The Dark Angel* (1935, Sidney Franklin, USA) – a love triangle with a self-effacing, blinded officer, who hides from his former lover, so his non-disabled friend can be with her.
- The 'obsessive avenger' eg Long John Silver in *Treasure Island*; Captain Hook in *Peter Pan* (1924, Herbert Brenon, USA); and Captain Ahab in *The Sea Beast* (1926, Millard Webb, USA). One commentator points out:

<< From the first horror films to modern-day renderings, physical and mental disabilities have been shown to connote murder, violence and danger. >>

Second period: immediately post-World War 2

At this time, films about disability become more rehabilitative. Many have plots revolving around returning veterans, some of whom were disabled. This was part of a wider movement to make films about social issues, which did well at the box office. In the USA and Europe, the generation that had fought the War wanted their aspirations for a more just society reflected in the films they made and saw.

- *Pride of the Marines* (1945, Delmer Daves, USA) is based on the true story of Al Schmid, who was blinded by a Japanese grenade. He returns to the US embittered, before family and friends convince him to shake off his self-imposed isolation. The film argues that individuals can't make it on their own and addresses issues of discrimination. Al's Jewish friend, Lee Diamond, says:

<< "Sure, there'll be guys who won't hire you even when they know you can handle a job. There's guys that won't hire me because my name is Diamond instead of Jones. 'Cause I celebrate Passover instead of Easter. Do you see what I mean? You and me, we need the same kind of world; we need a country to live in where nobody gets booted around for any reason." >>

However, Al remains an isolated character, and unrealistically begins to recover his sight in the end.

- *Till the End of Time* (1946, Edward

Dmytryk, USA) is about three ex-marines, two of them disabled, changing their attitudes to themselves.

- In *The Best Years of Our Lives* (1946, William Wyler, USA), non-professional actor, Harold Russell, who lost both hands in the War, won two Oscars: one for acting and one for bringing hope to ex-servicemen. Through a mixture of subjective and objective shots, director Wyler avoids a pity reaction to Russell's character, Homer Parish, and subtly shows him getting back together with his girlfriend Wilma, not through pity, but through love.

The Men (1950, Fred Zinnemann, USA)

These were followed by *Home of the Brave* (1949, Mark Robson, USA); *The Men* (1950, Fred Zinnemann, USA) and *Bright Victory* (1951, Mark Robson, USA), all in a similar vein. This concern with wider social issues, but still only featuring individual solutions, is reflected in films, such as:

- Alfred Hitchcock's *Spellbound* (1945, USA), which uses subjective or 'point-of-view' shots, flashbacks and a dream sequence designed by Salvador Dalí to portray mental health impairment. The suspense comes from psychoanalyst, Ingrid Bergman, falling for Gregory Peck, who may be a killer, but, being an amnesiac, can't remember. This has strong similarities to the techniques used in *The Lost Weekend* (1945, Billy Wilder, USA), which tackled the taboo subject of alcoholism.



strongly in, for example:

- *Dick Tracy's Dilemma* (1947, John Rawlins, USA), based on Chester Gould's comic strip. This film contrasts the clean-cut, non-disabled Tracy with 'The Claw', a fur thief who kills people with his prosthetic hook. According to Tracy, The Claw acquired his hook when a coastguard cutter rammed him during illegal operations in the Prohibition. When, eventually, the private eye tracks The Claw down in an electrical substation, The Claw raises his hook to strike the hero and touches the electrical apparatus, electrocuting himself.

Third period: from the 1950s to late 1960s

The portrayal of disabled people in films degenerates at this time. This backwards move was given impetus by

But the old stereotypes still feature

the McCarthy 'witchhunts' in the USA, when many filmmakers were subpoenaed to attend the House Un-American Activities Committee to identify their friends as disloyal to the USA. Nearly all left-wing filmmakers and actors were denounced as Communists and barred from working. People responsible for the films with social comment that came out at the end of the War were blacklisted, and the Studios in Hollywood went into self-censorship mode. This meant going back to a range of movies influenced by the previous stereotypes. A rash of films about civilian disabled people overcoming their impairment were made, eg:

- *Bad Day at Black Rock* (1954, John Sturges, USA), was a Western, in which Spencer Tracey played the mysterious one-armed John Macreedy. Alone and unaided, he depicts the stereotype of 'super-crip', as he uncovers what happened to Japanese Americans during World War 2 in the town.
- In the UK, Kenneth Moore played Douglas Bader in the unabashed 'triumph over tragedy' 'bio-pic', *Reach for the Sky* (1956, Lewis Gilbert, UK).
- *Sunrise at Campobello* (1960, Vincent J. Donehue, USA) follows F.D. Roosevelt from contracting polio, to walking ten steps, to making a speech to launch his political career. The reality was that Roosevelt conducted his Presidency from his wheelchair, although he concealed this from the American people.
- *The Miracle Worker* (1962, Arthur Penn, USA), about deaf-blind Helen

Keller learning to communicate with the help of Annie Sullivan, also shows a disabled person 'triumphing over tragedy'.

The trouble with this stereotype is that it makes disabled people feel they can only be accepted if they prove they are better than non-disabled people, and it encourages non-disabled people in their view that disabled people are of little value unless they behave like 'super-crips'.



Dr No

1962 saw the beginning of a bad habit of featuring disabled baddies in the extremely popular James Bond films. This has continued in every Bond movie since.

- *Dr No* (1962, Terence Young, UK) featured the maniacal Dr No with his two false hands.

Other films followed Bond's example.

- *Dr Strangelove* (1963, Stanley Kubrick, USA) featured Peter Sellers as the mad, wheelchair-using, ex-Nazi scientist advising the President as the world moves toward nuclear destruction.

Hollywood also recycled some of the best-known classic stories featuring characters with impairments during this period:

- *Peter Pan* (1953, Hamilton Luske/Clyde Geronimi/Wilfred Jackson, USA), featuring disabled Captain Hook, was remade as a Disney cartoon.
- *Treasure Island* (1954, Ewald André Dupont, USA), with Long John Silver and Blind Pew, was remade for the sixth and seventh times.

In Britain, Hammer Horror movies pumped out a steady stream of films featuring disabled anti-heroes.

Fourth period: since the late 1960s

During this time period, there is a swing to a more enlightened, tolerant stance, linked in the USA to the returning Vietnam War veterans and, in Britain, to a left-wing liberalism in the film industry. Audiences for films featuring aspects of disability were large enough to encourage filmmakers to produce a stream of such films over the next forty years. They mainly feature civilian disabled characters who sometimes go beyond the earlier stereotypes, while reinforcing others. Some examples are:

- *The Heart is a Lonely Hunter* (1968, Robert Ellis Miller, USA), features several deaf characters, including Singer (Alan Arkin), the main character. He is still portrayed as isolated, a saintly, deaf sage, but he does help out a whole range of other characters. The film is based on a novel by Carson McCullers, whose books tend to have a pre-occupation with the grotesque.
- *Midnight Cowboy* (1969, John Schlesinger, USA) features John Voight as the Texan cowboy in New York and Dustin Hoffman as the

physically impaired and tubercular Ratso Rizzo. Ratso has lived on the streets for years and he befriends and mentors the cowboy before dying.

- *Tell Me That You Love Me Junie Moon* (1970, Otto Preminger, USA) tells the story of three disabled people coming out of an institution and setting up home together, and their adventures in relationships involving race and sexuality.
- *The Ballad of the Sad Café* (1991, Simon Callow, UK/USA), another Carson McCullers adaptation, features a powerful matriarch (Vanessa Redgrave) who, through her general store and café, holds her hometown in the palm of her hand. Her life is disrupted by her returning ex-con husband, with whom she fights. Cousin Lyman, a short hunchback, also visits. In a totally unrealistic scene, Cousin Lyman swoops down on the feisty Redgrave as if flying, and thereby breaks her spirit.

However, negative representations of disabled characters echoed past portrayals. There are several examples in films adapted from comic books:



Pruneface from Dick Tracy.

- *Batman* (1989, Tim Burton, USA), eg the Penguin; or *Batman Forever* (1995, Joel Schumacher, USA), eg the

Riddler or Harvey Two Face – one side bad, one side good.

- *Dick Tracy* (1990, Warren Beatty, USA), in which all the baddies sport impairments: Al Pacino as Big Boy has a hunchback, Dustin Hoffman mumbles with a speech impairment, and many others have facial disfigurements: Pruneface, Shoulders, Stooze, The Rodent, The Brow, Little Face and No Face (this last being Breathless Mahoney – Madonna – disguised to take control of the city).

Euthanasia

The ongoing pre-occupation with euthanasia, or 'the life unworthy of life' featured in a number of films in this period, such as:

- *Johnny Got his Gun* (1971, Dalton Trumbo, USA), based on his 1939 anti-war novel and shot almost entirely from the character, Joe's, viewpoint. Only slowly do the audience realise that Joe has no limbs or face, nor can he hear, see or speak, having been hit by a shell on the last day of the First World War. Eventually, by banging his head in Morse code, Joe gets one of the nurses to convince the doctors he is not a 'vegetable', but they will not concede to his request for death.
- *A Day in the Death of Joe Egg* (1971, Peter Medak, UK), in which a young English couple struggling to raise a disabled child contemplate 'mercy killing'. It is given a darkly humorous treatment.
- In *Whose Life is it Anyway?* (1981, John Badham, USA), a paralysed sculptor wants to die after he learns

that the injuries he sustained in a car accident are permanent. The judge decides he can grant his request.



The Bone Collector

- *The Bone Collector* (1999, Phillip Noyce, USA). At the beginning of the film, Rhyme (Denzel Washington), a top New York detective who sustained a major spinal injury four years earlier, wants 'a final adjustment', enlisting a doctor friend to help. When he gets involved in solving a series of ingenious murders with a young detective (Angelina Jolie) and the killer tries to kill him, he fights back with all his ingenuity. The film ends with a hint that he and Jolie are starting a relationship, and all thoughts of euthanasia gone.

More enlightened portrayals

A number of films stand out as memorable for the sympathetic approach taken by the filmmakers to their disabled subjects. The films below are all examples of more enlightened moving image portrayals.

- A very powerful film evoking feelings of pity, *The Elephant Man* (1980, David Lynch, UK) was shot in black and white. It tells the true story of David Merrick, who had a very rare condition that led to huge growths on his skull and face, and scoliosis (curvature of the spine). He is exhibited as a side-show freak in Victorian London. He's rescued by Dr Treves (Anthony Hopkins) of the London Hospital, who offers Merrick a home and exploits him in a different way, as a medical curiosity. John Hurt, who plays Merrick, brings out the humanity of the character by singing, reciting psalms and by his perfect manners. This gives him the air of a saintly sage. (See a still from this film in Stills analysis).

Merrick continues as a freak today – he is still preserved in formaldehyde in the London Hospital for viewing by medical students.



Rain Man

- *Rain Man* (1988, Barry Levinson, USA) won many Hollywood accolades. It features the

selfish, avaricious Charlie Babbit (Tom Cruise) and his autistic elder brother, Raymond (Dustin Hoffman), whom Charlie did not know existed until his father died and left \$3 million in trust for Raymond. Raymond lives in an institution and Charlie takes him out on a cross-country odyssey, hoping to

persuade Raymond to give him half the money. Raymond's many autistic tendencies (unlikely, realistically, to be found in one autistic person) include rigid and unchangeable habits, which Charlie is forced to accommodate. As a result of his new relationship with his brother, Charlie is forced to reassess his own life.



My Left Foot

- *My Left Foot* (1989, Jim Sheridan, UK) is based on the life-story of Christy Brown, who had cerebral palsy and wrote his story with his left foot. The film is set in working-class 1950s and 1960s Dublin and shows Christy learning to write and paint with his left foot. He is shown as witty, wrathful, drunk and frustrated. The film also shows the powerful impact of parents, particularly mothers (Brenda Fricker), when they believe in and support the potential of their disabled children against a negative world.

In *My Left Foot*, Christy was played by Daniel Day Lewis. A method actor, Day Lewis spent months with disabled

people in a wheelchair, contorting his body and learning to paint with his foot, before filming began. The paintings in the film were all done by Day Lewis using this method. When the film came out, disabled people raised the issue of casting, saying that Christy should have been played by an actor with cerebral palsy. However, it is likely that without a 'name' like Day Lewis, this film would never have been made. It certainly raised consciousness of disability amongst the general public.

All these, plus others, such as *Gaby – A True Story* (1987, Luis Mandoki, USA/Mexico), about the struggles for inclusion of a girl with cerebral palsy; *The Waterdance* (1991, Neal Jimenez/Michael Steinberg, USA), which was written as well as directed by Jimenez, a wheelchair user, and based on his experiences in a rehabilitation hospital; *Passion Fish* (1992, John Sayles, USA), about the personal change impairment brings; and *Philadelphia* (1993, Jonathan Demme, USA), which dealt with HIV/AIDS in a sympathetic manner, are evidence of a more enlightened attitude, though the problem of disability is still seen as an individual one (see 'Medical model' v. 'social model').

Mental health

Recently, some films have broken new ground by showing a sympathetic approach to mental health:

- *Shine* (1996, Scott Hicks, Australia) tells the true story of David Helfgott (Geoffrey Rush). He's an Australian piano prodigy with a history of mental health issues, driven by his overbearing father, who was a concentration camp survivor. The film shows Helfgott's journey back

to piano playing, supported by his love of Gillian (Lynn Redgrave).

- Similarly, *A Beautiful Mind* (2001, Ron Howard, USA) was about the mathematician John Nash (Russell Crowe), and shows how his mind is taken over by delusional figures. It follows his lifelong personal battle to co-exist with them and still carry on with his mathematics.



Shine

Bad habits continue

One unfortunate trend that emerged in the 1990s was for a protagonist to pretend to be disabled to elicit the stock response from other characters:



The Usual Suspects

- Kevin Spacey's character in *The Usual Suspects* (1995, Bryan Singer, USA) has cerebral palsy and is ignored by the gang he's a member of. He recounts, in flashbacks, an amazing story featuring an underworld kingpin, who turns out to be himself as he really is – not disabled. This flaws one of the cleverest, best-acted and most influential thrillers of the 1990s, relying upon the stereotyped responses of the rest of the gang and the police.
- Lee Evans in *There's Something About Mary* (1998, Peter Farrelly/Bobby Farrelly, USA) pretends to have cerebral palsy to get Mary's sympathy. This was somewhat offset by the inclusion of Mary's brother and friends as people with learning difficulties, played by people with learning difficulties, and Danny Murphy, a wheelchair user.
- In *The Score* (2001, Frank Oz, USA) a young man (Edward Norton) sets up a robbery in the Custom House, by pretending to be a cleaner with cerebral palsy to make him seem innocent to the guards. He double-crosses his partner, the more experienced and older thief (Robert DeNiro), who was persuaded by his 'fence' (Marlon Brando) to work with Norton in his home town of Montreal, although both things break his 'rules'. However, experience wins out in the end.

Cure, death, vengeance, mirth and tragedy have continued as themes right up until the present day, often in entertaining and otherwise well-made films:

- *See No Evil, Hear No Evil* (1989, Arthur Hiller, USA) encourages the audience to laugh at a blind and a deaf man (Gene Wilder and Richard Pryor) and their misadventures.



Scent of a Woman

- *Scent of a Woman* (1992, Martin Brest, USA) features blind ex-Colonel, Frank Harris (Al Pacino) driving across New York at speed and wanting to kill himself. His friendship with a young man (Chris O'Donnell) shakes him out of his self-indulgence. (See an analysis of this still in Stills analysis.)
- *Unbreakable* (2000, M. Night Shyamalan, USA). At 1m 85cm (6 feet 2 inches), Sam Jackson unbelievably plays a man with brittle bones, called Mr. Glass (people with brittle bones do not grow to anywhere near this height). Mr Glass is obsessed with comics and their indestructible superheroes and evil anti-heroes. He transfers this obsession to his own life, seeking out his antithesis in the 'unbreakable' Bruce Willis character. Mr Glass contrives all sorts of murderous mass accidents to try to find him and break him. Apart from Mr Glass being improbable, the filmmaker also fails to convince you that the Willis character is actually 'unbreakable'.

- *Red Dragon* (2002, Brett Ratner, USA/Germany), in which the hare-lipped, isolated protagonist with a chip on his shoulder, Francis Dolarhyde (Ralph Fiennes), is a multiple murderer of whole families. Throwing in a blind woman who unknowingly has a relationship with the killer, this formulaic thriller reinforces these old stereotypes in a new millennium.
- *Daredevil* (2003, Mark Steven Johnson, USA) is a sci-fi action thriller, based on a Marvel Comics character. Mathew Murdock (Ben Affleck) is the blind lawyer devoting himself to bringing wrongdoers to justice, since his father was killed by gangsters. Murdock is blind after being struck by a truck, but what no-one knows is that he was also doused in unusual radioactive chemicals, raising his other senses to such a keen pitch that they act like radar. This reinforces the wrongly-held idea that blind people have developed some sixth sense, but does at least show a disabled person as a super-hero. This compensatory 'super-crip' stereotype is not unusual in films based on comic books, such as *Hulk* (2003, Ang Lee, USA); or *X-men* (2000, Bryan Singer, USA).



In the Company of Men

Another disturbing film was:

- *In the Company*

of Men (1997, Neil LaBute, USA). Passed over for promotion and dumped by their girlfriends, Chad and Howard want revenge. Out of town for six weeks on a business trip, they fix on beautiful, deaf Christine, who works in the typing pool, as their victim. They get her to fall in love with one of them by trickery and then drop her, destroying her fragile self-confidence. Though much praised by the critics, it is worth considering the negative impact this film must have had on people's view of disabled people as victims.

The Disney organisation has continued its long tradition of reinforcing negative stereotypes of disability, eg in *Peter Pan* (1953, Hamilton Luske/Clyde Geronimi/Wilfred Jackson, USA) with vengeful Captain Hook; and *Snow White and the Seven Dwarfs* (1937), the dwarfs being figures of fun isolated in the forest. Disney then took Victor Hugo's classic, *Notre Dame de Paris* and produced:

- *The Hunchback of Notre Dame* (1998, Walt Disney, USA). In this cartoon, Disney chose to have Esmeralda go off with the non-disabled Phoebus rather than the hunchback, Quasimodo, who loves her. Quasimodo has to go off with a little girl. In Victor Hugo's classic, Esmeralda falls in love with Quasimodo, but is hung by the good people of Paris for frequenting the 'spawn of the devil'.

Mr Magoo, the visually-impaired man who is a figure of fun, was made into a full-length cartoon feature film by

Disney in 1997, but this flopped. *The Hunchback of Notre Dame II* (2002, Walt Disney, USA) was recently released as a video only. Perhaps these recent failures and straight-to-video films may suggest that the popularity of this kind of film is waning.

Science fiction

This genre allows filmmakers to play around with 'normality' and what is meant by it. Recent examples include:

- *Extreme Measures* (1996, Michael Apted, USA) is a thriller with science fiction elements about an unscrupulous Doctor Myrick who is seeking a cure for spinal injury by experimenting on live homeless people. Various wheelchair users go along with his plan. A young Trauma Room doctor, Luthan (Hugh Grant), becomes suspicious and, bit by bit, uncovers the plot, putting his own life in danger.
- *Gattaca* (1997, Andrew Niccol, USA), which is set at some point in the future when everyone is genetically designed, and Vincent (Ethan Hawke) is an outsider of natural birth, called an 'In-valid'. Determined to break free of his genetic destiny, Vincent meets Jerome (Jude Law), a 'Valid' who has sustained a spinal injury and uses a wheelchair, and is prepared to sell his genetic material for cash. Vincent uses Jerome's hair, blood and urine samples to forge a new identity. This film is a reminder that even in a genetically 'cleansed' future, with all the impacts on human life and freedom shown in the film, impairment is part of the human condition.

- *X-Men* (2000, Bryan Singer, USA) is based on the Marvel Comics characters, featuring Professor Charles Xavier (Charles Stewart), who is a wheelchair user and genius telepath, and runs the 'good' mutants. Magneto (Ian McKellen) is his enemy, and a mutant who wants to eliminate humans. All the mutants are able to manipulate aspects of the environment or people with their supernatural powers. In *X2* (2003, Bryan Singer, USA), an attempt is made to eliminate all mutants by Stryker (Brian Cox). While Stryker is trying to destabilise Xavier's mind through a medium, he makes him hallucinate that he can walk to further erode his identity as a disabled person. But the good Doctor Xavier prevails and co-existence is assured between mutants and humans.

Disabled people as ordinary

There are now many more moving image media which just include characters who are disabled people in an incidental way (without stereotypes). Some coming from Hollywood are:

- *Fried Green Tomatoes* (1991, Jon Avne, USA), which features an old woman in a wheelchair who takes the audience back with her recollections. Also, a young boy in the flashbacks loses his arm in a train accident without this having any real plot significance, other than acknowledging that accidents which cause impairment can occur at any time.
- *The Fisher King* (1991, Terry Gilliam, USA), which deals with

mental illness and depression in a matter-of-fact manner.

- *ER – The Emergency Room*, a TV series that has for a number of years featured a disabled senior doctor who uses a crutch. Apart from an episode early on, this has not been remarked upon or used for dramatic effect. She's just there, along with a number of disabled users of the hospital.
- *Clear and Present Danger* (1994, Phillip Noyce, USA), in which Jack Ryan (Harrison Ford), CIA Assistant Director, is supported by a minor character in the office who is a wheelchair user. Hardly worth a comment, if it wasn't so uncommon for a wheelchair user to be included without any other plot reason.

However, more films featuring non-stereotyped disabled characters have tended to be made away from Hollywood, such as *Shine* (already mentioned above). Some others are:

- *City of Joy*, (1992, Roland Joffé, USA/UK/France), set in a Calcutta slum, where disabled actor, Nabil Shaman, gives an excellent supporting performance.
- *The Piano* (1993, Jane Campion, NZ/UK/USA), which features a Scottish woman (Holly Hunter) with a speech impairment, who travels to New Zealand for an arranged marriage with a landowner (Sam Shepherd). She is subjected to cruel sexism and disabilism by him and finds solace in a bizarre erotic relationship with a character played by Harvey Keitel.
- *Langer Gang (Corridor)* (1993, Yilmaz Arisan, Germany). In spite of being set in an institution, the inhabitants (disabled people with physical impairments) conduct their lives with passion and commitment at night in the corridors. The film features all disabled actors. They not only have to cope with their physical limitations, but with their rage about the constraints these impose, and their difficulties in dealing with the relatively clueless 'whole' people who administer the Centre. At the same time, they manage skilfully to wrest every ounce of enjoyment out of life, in quite surprising ways. This movie has many disturbing scenes, some of them of an explicitly sexual nature, but it tells the tales of the individuals in it with a humour and honesty which is free from the sentimentality usually associated with such stories. Perhaps this is because the director himself once resided at such a Centre and is a disabled filmmaker.
- *Four Weddings and a Funeral* (1994, Mike Newell, UK), in which the Hugh Grant character's brother is deaf and played by a deaf actor (David Bowyer).
- *Scallagrigg* (1994, BBC TV), telling the story of a boy with cerebral palsy put in a mental handicap hospital, and some young disabled people's search for him 60 years on.
- *Antonia's Line* (1995, Marleen Gorris, NL/Belgium/UK), about three generations of women and the community Antonia builds around her, including two people with learning difficulties who have a relationship, have sex and get married.
- *Go Now* (1995, Michael

Winterbottom, UK) is a vibrant, unsentimental comedy drama of a young man who discovers he has multiple sclerosis, and of the woman who loves and supports him. As his impairment gradually develops, Nick (Robert Carlyle) is unable to engage in male bravado and sport. He gets depressed, but comes through it to find a new way of relating to Karen (Juliet Aubery).



Antonia's Line

- *The Eighth Day* (1996, Jaco van Dormael, Belgium/France/UK), about a man with Down's Syndrome and a stressed businessman. The disabled man, who has a relationship with another person with learning difficulty, dies in the end by eating chocolates, to which he is allergic. The businessman sorts his life out through knowing the disabled man.
- *Live Flesh* (1997, Pedro Almodóvar, Spain/France) has a wheelchair-using detective whose adaptations are shown well, but whose wife has sex with the criminal who previously shot him and made him a paraplegic.
- *Orphans* (1997, Peter Mullan, UK), in which one of the three siblings is

a wheelchair user, which is incidental to her role in this dark comedy.

- *The Theory of Flight* (1998, Paul Greengrass, UK) tells an unlikely tale of a reprobate artist (Kenneth Branagh) on community service with Jane, who is a wheelchair user with a progressive neuro-muscular condition. Jane wants to lose her virginity 'before it's too late'. Although mawkish at times, at least it recognises that disabled women have sexual yearnings.
- *Notting Hill* (1999, Roger Michell, UK/USA) included a wheelchair-using character.
- *Iris* (2001, Richard Eyre, UK/USA) is a sympathetic film about the writer, Iris Murdoch, and her degenerative impairment of Alzheimer's disease. It is not sentimental, just a realistic recognition of the impact the disease has.



Frida (2002, Julie Taymor, USA/Canada)

- *Frida* (2002, Julie Taymor, USA/Canada) tells the story of artist Frida Kahlo from before her accident, which leaves her permanently impaired, to her death 30 years later. Throughout, Kahlo's art, which reflects her feelings as a

Mexican, a woman, a socialist and a disabled person, is shown in the context of its creation. (See an analysis of this still in Stills analysis.)

- *The Lost Prince* (2002, Steven Poliakoff, for the BBC) featured the Queen's uncle, John. It was a sympathetic view of John, who had epilepsy and was shut away on a farm in Norfolk until his death at thirteen, because of prevailing prejudices and fears that the public might view the Windsor blood line as tainted.

The Dogma group

The Dogma Group were four Danish filmmakers who disliked the increasingly superficial and false reality being shown by commercial films. Their manifesto, adopted in 1995, was predominantly technical:

- Shooting must be done on location;
- The sound must never be produced apart from the images or vice versa;
- The camera must be hand-held;
- Any movement or immobility attainable in the hand is permitted;
- The film must be in colour; special lighting is not acceptable;
- Optical work and filters are forbidden;
- The film must not contain superficial action;
- Temporal and geographical alienation are forbidden;
- Genre movies are not acceptable;
- The film format must be Academy 35mm.
- The filmmaker must refrain from considerations of 'personal taste', 'good taste and aesthetic considerations'.

<http://www.dogma95.dk/the-vow/index.htm>

Perhaps because of misunderstanding considerations of 'good taste' with respect to disabled people and the oppression they experience, the Dogma filmmakers have sometimes used disability negatively and so reinforced the stereotyped view of disabled people on screen, particularly director Lars von Trier in:

- *Breaking the Waves* (1996, Denmark). In this film, a permanently paralysed oil-rig worker (Stellan Skarsgård), is married to the naïve Bess (Emily Watson), who is recovering from mental illness and comes from a deeply religious community. Prior to his injury, Jan had introduced Bess to the mysteries of sex in their marriage bed. Jan persuades Bess to have sex with other men and tell him about it. Bess, for her part, thinks this will make God cure her husband, and becomes a prostitute, with disastrous consequences and a phony ending: Bess is killed and her husband walks.
- In *The Idiots* (1998, Denmark/France/Italy/NL), von Trier has a group of young people living in a free-love commune who set out to disrupt bourgeois order by going into shops and restaurants and 'spazzing' (mimicking people with physical and mental impairments) – supposedly to find their inner selves. Two characters, Jeppe and Christina, do develop a more adult relationship through all this, but it is insulting to disabled people.



The Idiots

Another film by a member of the Dogma group which features a negative portrayal of a disabled person is:

- *Mifune's Last Song* (1999, Søren Kragh-Jacobsen, Denmark/Sweden) features Rud, a character with learning difficulties, as a foil for his city-slicker brother. The brother is forced to return to his farm home and to reassess his life by the death of their father. The brother gets together with another urban refugee – a prostitute – but Rud does not have a relationship.



Education



Mifune's Last Song

These films were widely acclaimed, but are viewed as offensive by many disabled people, as their issues and impairments are just being used to make a filmic point. The lesson to draw from this, perhaps, is that to portray a more real cinema, you need to develop a better understanding of your subject matter. It is a political not a technical issue.

Where we are today

After 105 years, moving image media are more powerful than ever. Images are continually recycled and can reach far into our lives, yet filmmakers are still happily using disabled people as plot devices. It is still rare for disabled characters to be well developed and be shown as part of all aspects of life, as they are in reality. It is even rarer for disability to be seen as socially constructed by the barriers of attitude, organisation and environment that prevent disabled people participating equally. Considering how influential moving images are, it is an important and necessary part of education to develop an understanding and critical awareness of these issues amongst pupils and students.

TREATMENT OF DISABLED PEOPLE IN MOVING IMAGE MEDIA



COMMERCIAL FILMS

Commercial films

- *Richard III*
- *The Men, Coming Home* and *Born on the Fourth of July*
- *Whatever Happened to Baby Jane?* and *Wait Until Dark*
- *One Flew Over the Cuckoo's Nest*
- *Shrek*
- *Forrest Gump*
- *I am Sam*
- *Philadelphia*
- *The Phantom of the Opera*
- *Children of a Lesser God*
- *Four Weddings and a Funeral*
- *The Hunchback of Notre Dame*

In this section, various mainstream films featuring disability or a disabled character are presented. These are good examples to use in the classroom for discussing issues and aspects of disability and moving image media. They can usefully be compared and contrasted with the short films and film clips on the bfi *Disabling imagery?* DVD. At the end of each film discussed there is a link to ideas for activities and/or detailed lesson plans based on it.

Richard III (1996, Richard Loncraine, UK): 105", Certificate 15

<< "Wonderfully evil"

"Charismatic cripple, half Mosley, half Goebbels"

"Cripple on the make" >>



Ian McKellen's Richard III

The quotes in the previous column are some of the critics' descriptions of Ian McKellen's *Richard III*, as he cheats, marries and murders his way to the throne. Millions of people who have never seen the Shakespeare play will see this film and have the oldest stereotype of disabled people as evil graphically reinforced. The film is therefore problematic from disabled people's perspective, despite excellent acting and high production standards, which make Shakespeare's play gripping and accessible.

Shakespeare's *Richard III* drew heavily on a distorted history that sought to demonise Richard, the last Plantagenet King, and justify the usurping of the throne by Henry Tudor (Henry VII). Accounts of Richard III written in his lifetime don't describe any impairment. Portraits painted from life were altered later to give him a 'humpback'. Thomas Moore invented a 'limp' and 'withered arm'. Someone supposedly capable of such monstrous crimes was made into a monster.

TREATMENT OF DISABLED PEOPLE IN MOVING IMAGE MEDIA

Disabling Imagery? 

A teaching guide to disability and moving image media



Laurence Olivier as Richard III

Some modern historians believe that Richard was a just king, but too trusting of those around him, who had shown themselves capable of betraying him. These historians don't hold Richard responsible for the string of deaths that led to his accession to the throne, and think it's unlikely that he had the Princes in the Tower murdered. This myth became the basis of Tudor propaganda, written some years after Richard's death.

Shakespeare's Richard, despite embodying the distorted Tudor view, is a rounded and complex character. The film version directed by and starring Laurence Olivier (1955, UK) relies more on Shakespeare's text and lays less emphasis on Richard's impairments. In the Loncraine film, this distorted history

becomes caricature.

Ian McKellen is a deeply thoughtful actor who does not consider Shakespeare's text to be sacrosanct. In his book about making *Richard III* he states,

<< "Before 1990, I had long dismissed the play as not fit for modern consumption.... once modern psychology had questioned the cruel assumption of Shakespeare's contemporaries that physical deformity was an outward sign of some inner moral turpitude." >>

However, by studying the play, he decided that Richard's wickedness was a result of his reaction to other people's dissatisfaction with his physical appearance, especially his mother's. Even if this interpretation is possible, the script doesn't seem to support it as there is no indication of his mother rejecting him until after he has killed several people she loved, which is explanation enough for her anger and insults.

The film provides powerful visual images of a vengeful, ambitious 'cripple'. McKellen also adds a visual impairment in one eye and a sagging face because of Richard's reference to being 'half made-up' (which, instead, could be interpreted as Richard's internalised oppression). By taking it literally, the power of the big screen re-creates the enduring link between disability and evil.

By displacing the setting historically, the film also badly misrepresents the growth and effects of fascist movements, which need to be discussed seriously in a proper historical context with students. Rather than 1480s England, the film is set in London in the 1930s, with fascistic rallies, black-shirted stormtroopers and Nazi look-alike regalia with white boar insignia (Richard III's coat of arms). Fascism was fundamentally a 20th century phenomenon, which occurred during a time of economic turmoil. It was about capturing the hearts and minds of the mass of people in an industrialised, capitalist country to counter the mass appeal of socialism. Building a mass fascist movement required intolerance to all those labelled as different – Jews, Slavs, gypsies, Communists, gays and disabled people were all targeted.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film.

Suggested activities (See page 108.)

The Men
(1950, Fred Zinnemann, USA), 85", Certificate PG
Coming Home
(1978, Hal Ashby, USA), 130", Certificate 15
Born on the Fourth of July
(1989, Oliver Stone, USA), 145", Certificate 15

These three films all focus on spinally injured war veterans in the disabled 'noble warrior' tradition. Although

covering the same rehabilitation process, they are each very different.

The Men, set and filmed in a real veterans' hospital, includes 45 spinally injured veterans as extras. Marlon Brando, as Bud Wilozek, makes his film debut with a strong performance, enhanced by staying on the veterans' ward in his wheelchair for some weeks before filming. Bud has refused to see his ex-fiancée, Ellen, preferring to get depressed and isolated. His peers cajole and joke him out of his depression, including a powerful scene in a local bar where Bud gives vent to his feelings against some abusive drinkers and a brawl ensues.



The Men

Dr Brock has his work cut out counselling Bud, but eventually Bud comes to see that he can have a life with Ellie, though the question of a sexual relationship is left unresolved. This probably reflects the era in which the film was made: it includes a strong lecture on post-spinally injured men's possible sexual non- functioning. Carl Foreman's script owes a lot to the month he spent in the veterans' hospital before filming. Many of the hospital scenes and views of the 'vets' are very realistic, a mixture of deep pessimism and optimism. The focus is on the individual coming to terms with his impairment. The style is almost documentary because of the realism of the setting and the disabled extras. Ellen is ambivalent about whether they can get back together.

Zinnemann later made the film *Julia* (1977, USA), starring Vanessa Redgrave, which showed a woman with a false leg and her girlhood friend (Jane Fonda) meeting years later, when Julia is heavily involved in resistance to the Nazis. Based on a Lillian Hellman story, this is one of the few portrayals in film of a physically impaired woman. Such portrayals seem even more problematic for filmmakers than male disabled characters.

Coming Home examines, through melodrama, the impact of the Vietnam War on the 'war at home' between the men who fought and the women in their lives. Left alone in Los Angeles when her gung-ho Marine Officer husband,



Coming Home

Bob, heads for Vietnam in 1968, 'proper' wife, Sally Hyde (Jane Fonda), decides to volunteer for work in a veterans' hospital. There, she meets Luke Martin (Jon Voight), a former high-school classmate and Marine NCO, who has returned from 'Nam a bitter, volatile, spinally injured cynic. As their relationship grows, Sally sees the effect of the war on the soldiers as they come back, inspiring her to rethink her priorities; Luke's spirits lift and a hospital tragedy helps focus his anger towards a meaningful protest.

After a Hong Kong visit with an increasingly withdrawn husband, Sally finds physical love and companionship with Luke that she has never known with Bob. Luke becomes a deeply involved and thoughtful anti-war campaigner, chaining himself to the Marine recruiting depot and lecturing high school students. Sally leaves her husband to live with Luke. Bob returns injured from Vietnam and appears to commit suicide by swimming off into the ocean.

This film broke new ground in its portrayal of a disabled person as a whole human being with a complete repertoire of feelings, emotions, visceral and sexual needs. Ron Kovic (the author of *Born on the Fourth of July*) was an adviser on the early development of the film and Waldo Salt (the scriptwriter) helped Ron finish his book. Because of the film's controversial anti-war message, they were not allowed to film in a veterans' hospital, but filmed in a civilian hospital for spinally injured people instead.

Waldo Salt talked to hundreds of veterans while writing his script. This certainly gives the film its 'cinéma vérité' style. The opening scene zooms in on Luke lying down, while other veterans speak off-screen:

<< "I have to justify being paralysed. I have to justify killing people, so I say [fighting in Vietnam] was OK. But how many guys you know can make the reality and say 'What I did was wrong, and what all this other shit was, was wrong, man?' and still be able to live with themselves 'cause they're crippled for the rest of their f***in' life?'" >>

The film is not only empowering for disabled people, but was a great success, winning eight Oscars.

Born on the Fourth of July is based on Ron Kovic's book of the same title, and was directed by Oliver Stone as part of



Born on the Fourth of July

his trilogy of films about Vietnam (*Platoon*, 1986, USA, and *Heaven and Earth*, 1993, USA, being the others). Stone co-wrote the script with Kovic – a disabled veteran, anti-war campaigner and leader of the disability movement in the USA. The film tells the true story of Kovic (Tom Cruise), a patriotic, all-American, small-town athlete, who shocks his family by enlisting with the Marines to fight in the Vietnam War.

Once overseas, Kovic's enthusiasm turns to horror when he accidentally kills one of his own men in a firefight. His downfall is furthered by a bullet in the spine that leaves him paralysed from the chest down. He returns home, spends a nightmarish stint in a veterans' hospital and follows an increasingly disillusioned path as a

wheelchair user, which ultimately finds him, drunk and dissolute, buying sex in a Mexican brothel that caters for veterans.

However, Kovic slowly pulls his life together, becoming an outspoken anti-war activist, leading disabled veterans in besieging, and being forcibly ejected from, the 1972 Republican National Convention in Chicago, along with other protestors. Ron finds acceptance when he speaks against the war at the 1976 Democratic Convention.

Ron's conversion from hawkish super-patriot to impassioned anti-war protestor in reality took many years. In many ways, the film uses Ron's life (born on the same day as the USA) as an allegory for the changes in America in the wake of the Vietnam War and the painful coming-to-terms the country had to undergo. Ron comes across as a complete human being, not defined solely in terms of his impairment, and this is strongly enhanced by the work of Robert Richardson, the cinematographer. Though the highly mobile, often dizzying, camerawork does include a few brief, objectifying shots of Ron (mainly from his mother's and girlfriend's perspective), they are far outweighed by the numerous low camera angles from the 'vet's' point of view, which bestow a sense of heroism on Ron, and frequent tight close-ups of his face. The shots strongly encourage the audience to identify with Ron and to understand the range of his experiences and emotions.

In *The Men* and *Born on the Fourth of July*, the audience is left with the stereotype that these men are not capable of fulfilling sexual relationships. Only *Coming Home* gives the lie to this. The idea of disabled men's sexual dysfunctioning has been the basis of many films, from *Lady Chatterley's Lover* (1981, Just Jaeckin, UK/France/Germany) to *Whose Life is it Anyway?* (1981, John Badham, USA), where assisted suicide is the convenient answer for a spinally injured sculptor who argues he is 'dead already'.

Make sure you prepare the ground by covering the material in the Introducing disability in class (See page 102) guidelines before looking at issues in any specific film.

Suggested activities (See page 112.)

Detailed lesson plans (See page 198.)

Whatever Happened to Baby Jane? (1962, Robert Aldrich, USA), 134", Certificate PG
Wait Until Dark (1967, Terence Young, USA), 107", Certificate 15

The helpless disabled 'victim' stereotype can be seen in these two films, although both have a twist at the end, which counterbalances it to a degree.

Whatever Happened to Baby Jane? is a film about two middle-aged show-biz sisters. The audience, and just about everyone in the film, is led to believe that, years ago, 'Baby Jane' Hudson (Bette Davis) accidentally hit her sister



Whatever Happened to Baby Jane?

Blanche (Joan Crawford) with a car while in a drunken stupor, forcing Blanche to use a wheelchair for the rest of her life. The film reveals much later on that the circumstances surrounding Blanche's accident were very different. It was Blanche, humiliated by her sister at a party only moments before, who tried to run down 'Baby Jane' but missed her and struck a stone gatepost, snapping her own spine. Blanche still took revenge on her sister by fostering her feelings of guilt. Once she learns the truth after twenty-five years, Jane treats Blanche as a prisoner and torments her with unspeakable horrors. Made on a low budget, this film's success relied on the old stereotypes to become a big box-office success.



Wait Until Dark

Another seemingly helpless victim is blind Suzy Hendrix (Audrey Hepburn) in *Wait Until Dark*. Suzy is independent and resourceful and learning to cope with her visual impairment, caused by a recent accident. Suzy's life is changed as she is terrorised by a group of criminals who believe she has hidden a baby doll they use to smuggle heroin into the country. Unknown to Suzy, her photographer husband (Efrem Zimbalist, Jr.) took the doll as a favour for a woman (actually, a drugs courier) he met on an international flight, when she became afraid of customs officials. He brought the doll to the couple's New York apartment.

Alone in the apartment (her husband is away) and with the telephone line cut, Suzy must fight for her life against the gang, led by the violent Roat (Alan Arkin). The tension builds as Roat, aided by his gang, impersonates police officers and friends of her husband in order to win Suzy's confidence, gaining access to her apartment to look for the doll. Suzy is suspicious, challenging the

idea of blind people not knowing what's going on in their environment. The climax of the film, a violent physical confrontation between Suzy and Roat in her darkened kitchen (where, supposedly, the blind woman has the advantage), is one of the most memorable and frightening scenes in cinema history. In the end, Suzy is saved, but not before every ounce of tension has been wrung from the situation of the ingenious, but nevertheless victimised, Suzy. Still, it gives a more positive portrayal of blind people than many films that followed later.

These two films set up a winning formula for filmmakers, following such films as *Union Station* (1950, Rudolph Mate, USA) and leading to *Witness in the Dark* (1959, Wolf Rilla, UK), *Manhunter* (1986, Michael Mann, USA), *Afraid of the Dark* (1992, Mark Peploe, UK), *Jennifer 8* (1992, Bruce Robinson, USA), *Blink* (1993, Michael Apted, USA), *Mute Witness* (1994, Anthony Waller, USA), *In the Company of Men* (1997, Neil LaBute, USA), *Blind Terror* (2001, Giles Walker, USA), and *Red Dragon* (2002, Brett Ratner, USA/Germany).

Make sure you prepare the ground by covering the material in the Introducing disability guidelines before looking at issues in any specific film.

Suggested activities (See page 108.)

One Flew Over the Cuckoo's Nest (1975, Milos Forman, USA), 133", Certificate 15



One Flew Over the Cuckoo's Nest

McMurphy (Jack Nicholson) thinks he can get out of doing work while in prison by pretending to be mad. He has been dating a 15 year-old and is sentenced to a short term for contributing to the delinquency of a minor. Rather than spend his time in jail, he convinces the guards that he's crazy enough to need psychiatric care. His plan backfires when he ends up in a mental asylum. Once there, his different way of looking at things begins to stir the other patients up, to the annoyance of Head Nurse Ratched.

McMurphy supports the other inmates in being more independent and livens the place up – playing cards and basketball, and hi-jacking a bus and a boat to take them on an outing, but the Head Nurse is after him at every turn. McMurphy is taken out of the ward and, when he returns, he pretends his spirit

has been broken by the ECT (electroconvulsive therapy – electricity applied to the brain via electrodes) he has received, although he is not really subdued.

Chief, a large, unspeaking Native American, seems impassive and simply observes McMurphy but, finally, is stirred enough to throw a water fountain through the window so McMurphy can get out of the asylum (although the escape fails).

Eventually, after McMurphy brings a couple of girls into the all-male ward to have an all-night party, he's finally sent for irreversible treatment by having the front lobes of his brain removed. His return to the ward in this state shocks the other inmates. In the last scene, Chief picks up the water fountain again, throws it through the window and, this time, himself makes a successful bid for freedom.

This film is about breaking down the 'them and us' attitude between mental health system users and everyone else, which is reinforced by fear and social attitudes and leads to mental health system users being the most stigmatised of all disabled people. It shows well the nature of institutions, which reinforce the original diagnosis and often do nothing to help people come to terms with their problems. McMurphy treats the inmates as regular guys and they start to behave as if they are, though still with their idiosyncrasies.

Based on the book by Ken Kesey, this film played an important part in shifting the attitude of the general public to mental illness.

Make sure you prepare the ground by covering the material in the Introducing disability guidelines before looking at issues in any specific film.

Suggested activities (See page 112.)

Detailed lesson plans (See page 196.)

Shrek (2001, Andrew Adamson/Vicky Jenson, USA), 89", Certificate PG



Shrek

This comic computer animation turns many Disney clichés on their head, especially the one relating goodness to how people look. The film has adult humour in the script, but can be related to on a number of levels.

Shrek (Mike Myers), a likeable, green, obese, smelly ogre seems to like living in an isolated and far-away swamp. Lord Farquaad (John Lithgow) is evil and of short stature (drawing on old

stereotypes in an otherwise stereotype-challenging film) and maintains the other characters are 'fairytale trash who are poisoning my perfect world'. His knights are dispossessing and displacing all the fairytale people who live round about. The displaced characters enlist Shrek to help them. Shrek begrudgingly befriends a loquacious Donkey (Eddie Murphy). Donkey and Shrek arrive at Duloc, just in time for a tournament being held to find a knight to rescue the Princess Fiona from a castle tower. After beating all comers, Shrek and Donkey are forced to undertake the rescue in exchange for Shrek getting his swamp back.

The action moves to the castle, where Shrek and Donkey outwit the fire-breathing dragon, who has taken a fancy to Donkey, and rescue the beautiful Princess Fiona. That night, Shrek says to Donkey, when asked why he wants to keep everyone out of his swamp:

<< The world seems to have a problem with me. People take one look and say I'm a big, stupid, ugly ogre. They judge me before they even know me. >>

Fiona, although trying hard to be a fairytale princess, is strong-willed and a kick-boxer. Slowly, she and Shrek begin to fall in love, though neither admits it. Due to a misunderstanding, Shrek fetches Farquaad, who goes off with the Princess to be married.

The audience and Donkey by now know that every evening at sunset Fiona turns into a female ogre and stays like that until sunrise. The only way to break this spell is for Fiona to kiss her true love. Donkey convinces Shrek to go after Fiona. Enlisting the dragon, who has arrived at the swamp for love of Donkey, they fly off to Duloc, arriving as the wedding is finishing. Just before Fiona kisses Farquaad, Shrek declares his love for her. Right then, the sun sets and Fiona turns back into an ogre. The dragon eats Farquaad. Now Fiona and Shrek kiss, the spell is broken and Fiona remains... an ogre! Shrek says she is beautiful.

Throughout the film, the Disney-type clichés of evil ogres and beautiful princesses are turned on their head, providing many opportunities to discuss difference and how it is often used in children's cartoons.

Make sure you prepare the ground by covering the material in the Introducing disability guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 110.)

Detailed lesson plans (See page 190.)

**Forrest Gump (1994,
Robert Zemeckis, USA),
142", Certificate 12**



Forrest Gump

An unqualified commercial success, making \$323m and winning six Oscars in 1995, this film features a man with learning difficulties. Forrest's story weaves in and out of key moments in American history, often apparently interacting with well-known events and people, providing a satirical look at America over the past four decades.

The characterisation of Forrest has little to do with the lives of people with learning difficulties in the USA and much more to do with the false perceptions of those who run the movie business.

Forrest (Tom Hanks) is presented in a way that encourages viewers to infer motives from his actions, or his qualities from his appearance. At the start of the film, Forrest is shown with a seriously short haircut, a shirt uncomfortably buttoned up at the neck,

socks with coloured hoops and bedraggled training shoes. Forrest's appearance, together with his slow, Southern drawl, suggest an adolescent, nerdy type, even though Forrest is, in fact, a thirty-something adult.

The story, as narrated by Forrest to strangers at a bus stop, unfolds in a series of long flashbacks of Forrest's life. You learn that, as a boy, Forrest was diagnosed as having a 'sub-normal' IQ and that he had a twisted spine and wore leg braces. The intended image of Forrest is now complete: he is an adult trapped in a childlike (simple) stage of development. Clearly, he has a learning difficulty.

Throughout the film, Forrest wanders into situations he doesn't understand. He befriends Jenny, an abused girl of his age. When he is bullied by local youths, Jenny tells him to run and, miraculously, his leg braces fall off and he becomes a fantastic runner. Then follow a series of coincidences and unconscious interventions in famous events: Forrest teaches a young Elvis Presley how to do his sexy walk; he witnesses the protests when the first black students arrive at the Alabama State University; he meets President Kennedy; he's a model soldier in Vietnam and receives the Medal of Honour from President Johnson for rescuing some men, including Lieutenant Dan, his officer. Forrest inadvertently addresses a rally of the Peace Movement and gets involved with the Black Panthers. He becomes a fantastic ping-pong player and goes on

the first official US visit to China, meeting President Nixon. He appears on national TV with John Lennon and reports the chicanery at the Watergate Hotel.

Forrest leaves the army and buys a shrimp boat and the embittered Lieutenant Dan, now a double amputee, becomes his first mate. By a fluke, they get really rich and own a whole fleet of boats.

Forrest's mother dies and he runs across America, finally getting back together with Jenny who has, unbeknown to Forrest, had his son (now three years old). Finally, Jenny contracts AIDS and dies, leaving Forrest to look after their son.

The film is funny and entertaining, but would it work without the plot device and unrealistic portrayal of a man with learning difficulties? You feel that a Forrest with a more realistic character would have got in the way of the story. Towards the end of the film, Forrest becomes more sympathetic, but the overriding impression of him is that he is 'simple' and a figure of fun.

Other films which use a similar stereotype are:

- *Of Mice and Men* (1992, Gary Sinise, USA) – the character of Lennie, who inadvertently kills someone and is killed by his friend and mentor;
- *Dumb and Dumber* (1994, Peter Farrelly, USA) – Lloyd Christmas and Harry Dunn exhibit the same

naiveté and inability to maintain adult relationships;

- *The Eighth Day* (1996, Jaco van Dormael, Belgium/France/UK), where the young man with Down's Syndrome helps liberate an overstressed businessman, has an affair with a woman with Down's Syndrome, but then kills himself by eating food he knows he is allergic to.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 112.)

Detailed lesson plans (See page 200.)

I am Sam (2001, Jessie Nelson, USA), 132", Certificate U



I am Sam

This film gives a much more realistic portrayal than *Forrest Gump* of a man and 'Dad' (Sam) with learning

difficulties, fighting the State to keep his daughter. Sam (Sean Penn) clears tables in Starbucks. On Wednesday nights he meets up with his friends: Ifty, who has Attention Deficit Disorder; Robert who is paranoid; and Brad and Joe, two men with learning difficulties (played by two actors with learning difficulties) to watch old movies. Sam has a relationship with a woman, who has his baby. She abandons Sam to look after the baby on his own as they leave the maternity hospital. An agoraphobic neighbour shows him how to look after the baby and, with her help, and that of his friends, he manages to look after his daughter until she is seven.

Sam inadvertently gets into trouble with the police when a prostitute tries to pick him up. They find out about his daughter and inform Social Services, who think she should not stay with Sam, as he cannot give her what she needs. The child, Lucy (Dakota Fanning), is a more proficient reader than her Dad by this age and is beginning to ask all sorts of questions Sam can't answer. When Lucy begins intentionally stunting her development so as not to hurt her father, the social worker takes action, removing her from her father and placing her with foster parents.

As the day of the hearing to determine who will parent Lucy looms, Sam gets a high-powered lawyer, Rita (Michele Pfeiffer), who only takes the case to prove to her colleagues that she takes free cases. Sam loses the first hearing

and becomes withdrawn and depressed. His interactions with Rita make her question her own parenting skills and she begins to see Sam as a friend rather than a client. Eventually, having first broken his links with Lucy, Sam moves nearer to her foster parent, Randy, so he can be near his daughter. Lucy takes to climbing out of her bedroom and visiting Sam at night. In the end, Randy and Sam come to understand that Lucy needs both of them.

Sam is played very realistically by Sean Penn and the realism is enhanced by the two friends, Brad and Joe. Ifty and Robert are less successful characters, played for laughs. The film challenges the generally-held view that adults with learning difficulties can't be effective parents. The negative way the Social Services and the courts view Sam is also realistic.

Sam loves the Beatles and is an expert on them and their music, which helps him navigate through life. The film skilfully uses cover versions of various Beatles songs to create atmosphere.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 111.)



Philadelphia

**Philadelphia (1993,
Jonathan Demme, USA),
125", Certificate PG**

This was the first big-budget film to tackle the medical, social and political issues of AIDS. Andrew Beckett (Tom Hanks) is a talented lawyer in a powerful Philadelphia law firm. Andrew has contracted AIDS, but fears informing his firm about the disease. The firm's senior partner, Charles Wheeler (Jason Robards), assigns Andrew a case involving their most important client. Andrew begins work diligently, but soon a lesion associated

with AIDS appears on his face. The papers Andrew has been working on are mysteriously sabotaged and Wheeler abruptly removes Andrew from the case and sacks him. Andrew believes he has been fired because of disability discrimination. He establishes his legal case and plans to fight the firm in court but, because of the firm's reputation, no lawyer will take Andrew's case.

Andrew goes to Joe Miller (Denzel Washington), a black lawyer who advertises on TV for personal injury cases. To start with, Miller, who is prejudiced against homosexuals, will not take the case. In a very powerful scene in the library, where the librarian tries to discriminate against Andrew, Joe begins to see that disability discrimination and race discrimination are not that different. Later, at a gay party, Miller feels very uncomfortable with Andrew and his gay lover (Antonio Banderas), but he sticks with the case and wins it. Andrew deteriorates through the film, as his AIDS advances, but his determination to prove discrimination keeps him going. Another positive aspect of the film is how Andrew's mother, father and grown-up siblings all accept him for who he is, his partner and the validity of his fight.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 108.)
The Phantom of the Opera



The Phantom of the Opera (1925, Rupert Julian, USA), 79", Certificate 12

In this black and white silent movie, Lon Chaney ('The Man of a Thousand Faces' who built his career on playing disabled characters) stars as Erik, the Phantom, in what is probably his most famous and certainly his most horrifying role. It is also his most empathetic role, as the audience feels sorry for him at the same time as fearing him. This film was made in 1923 and shelved for two years because of concerns that the audience wouldn't watch a film of this length.

The story concerns Erik, a facially disfigured man, abused all his life, who wears a mask to cover up his impairment and lurks around the damp, dark passages deep in the cellars of the Paris Opera House. To the public, he is a much-feared fiend who haunts the Opera House. Erik secretly coaches understudy, Christine, to be an opera star.

The Phantom sets about trying to get

the lead soprano to resign through a startling sequence of terrors, including sending a giant chandelier crashing down on the opera patrons, permitting Christine to step in. Luring Christine into his subterranean lair, the Phantom confesses his love. But Christine is in love with Raoul de Chagny. The Phantom demands that Christine break off her relationship with Raoul before he'll allow her to return to the stage of the Opera House. She agrees, but as soon as the Phantom releases her, she runs to Raoul and they plan to flee to England after her performance that night. The Phantom overhears the conversation and, during her performance, he kidnaps Christine, taking her to the depths of his dungeon. It is left to Raoul and a Secret Service agent to track down the Phantom, rescue Christine and rip away the Phantom's mask in a chilling finale.

Echoing author Mary Shelley's sympathetic treatment of the man-made monster in *Frankenstein*, this film is unusual in early cinema for portraying the complexity of the disabled monster-person. The Phantom has taken to living his subterranean existence because of the negative attitudes of his fellow humans. Yet he has all the emotional complexity of any other person. In desperation, he kidnaps his beloved Christine, but when she rejects him, he and all facially disfigured people have their isolation reinforced.

Make sure you prepare the ground by covering the material in the Introducing

disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 108.)

**Children of a Lesser God
(1986, Randa Haines,
USA), 119",
Certificate 15**



Children of a Lesser God

Children of a Lesser God is a love story about a hearing speech teacher who falls for a deaf girl working in a school for the deaf. James Leeds (William Hurt) is an unconventional teacher who believes in teaching the students using vibration from rock music, leading them to speak phonetically. He is keen on 'oralist' methods and Sarah (Marleen Matlin) will only communicate in Sign language. Oralism is the belief that deaf children should learn to speak, lipread and use radio aids or cochlear implants. Many deaf people, however, want to use Sign language as their primary means of communication and have their deaf culture accepted and respected.

Sarah resists Leeds' advances, not only

because of her strong views on deaf culture, but also because she was sexually molested as a teenager. Eventually, James gets through to Sarah and the two fall in love, although both have to learn new ways of communicating their feelings. The arguments between them about how deaf people should be educated continue.

A powerful scene occurs when Sarah leaves Leeds to be with her deaf, Signing friends, where she is completely relaxed and included in the deaf community. Leeds is now the outsider. Leeds has some success with his pupils, despite conflicts with the Principal. The conflict between oralism and deaf culture is not resolved, but the lovers do find a way of living together.

The actress, Marleen Matlin, who won an Oscar for her performance, is a deaf person, as were most of the students in the film. This powerful film was adapted from a stage play of the same name by Mark Medoff.

The argument between oralists and the deaf community is still very much a live issue. *Children of a Lesser God* is very useful for raising a discussion about the debate around deaf education. One criticism, however, is that although it was a film about deaf people, it was not subtitled on general release, making it inaccessible to most people in the deaf community.

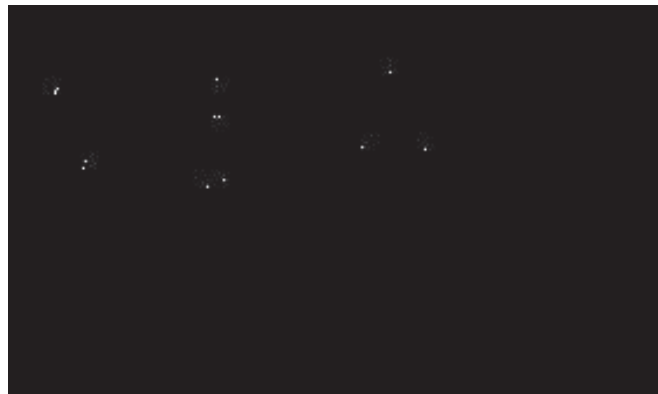
Several other films have tackled the issue of communication for deaf people:

- *Johnny Belinda* (1948, Jean Negulesco, USA) features a profoundly deaf girl who lives in a remote fishing community and is raped. A sympathetic local doctor, who teaches her Sign language, is suspected of being the father of her baby. Jane Wyman won an Oscar for her portrayal in this film, which was sympathetic to Sign language.
- *Mandy* (1952, Alexander Mackendrick/Fred F. Sears, UK) gives an oralist's exploration of the emotional and psychological difficulties that beset a profoundly deaf girl and her parents as they try to get her to talk.
- *The Miracle Worker* (1962, Arthur Penn, USA) tells of the young, deaf-blind Helen Keller, and Annie Sullivan's struggle to develop Helen's ability to communicate, but it doesn't cover Helen's later political activism or lesbian sexuality.
- *Deaf Century* (1999, UK). Three 50-minute documentaries made by Channel 4 explore the history of deaf people in the 20th century, including a discussion on oralism and the film *Mandy*.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 109.)

Four Weddings and a Funeral (1994, Mike Newell, UK), 116", Certificate 15



Four Weddings and a Funeral

This acclaimed British comedy centres on the intermittent romance between a charming, bumbling, Englishman (Charles) and a beautiful American woman (Carrie), who seem always to run into each other at weddings. At the first wedding, Charles (Hugh Grant) and Carrie (Andie McDowell) meet, enjoying a fleeting liaison. This is rekindled several months later when they unexpectedly meet at another wedding. Unfortunately, Carrie has become engaged to another man, a fact that complicates things for both of them. Charles goes shopping with Carrie and is late meeting his brother David (David Bower), who is deaf and uses British Sign Language, which Charles also knows. They communicate their intimate thoughts (which are subtitled), while Carrie stands there, not knowing what they are saying. David is also shown in a couple of scenes developing a love interest of his own. The third wedding, held in a Scottish castle, is Carrie's to Hamish (Corin Regrave),

which Charles and his friends are invited to. Here, one of the friends, Gareth, dies of a heart attack, leading to the funeral, a serious but well-handled moment of the film.

The climax comes at the fourth wedding, Charles's own to an old girlfriend, Henrietta, since he believes Carrie is firmly with Hamish. As the moment for Charles to marry draws closer, Carrie arrives and tells Charles she has broken off with Hamish. Charles is deeply confused and doesn't know what to do. David becomes aware of Charles's dilemma. Charles decides to go ahead with his own wedding but, as he is about to make his vows, David Signs that he has an objection. There then ensues a conversation in Sign about why Charles should not marry. This is subtitled accurately for the audience and spoken by Charles in a censored form to the congregation. Charles then admits he loves someone else and is knocked out by Henrietta. The film ends with Carrie and Charles getting back together, agreeing not to marry, and David and his girlfriend getting married.

Richard Curtis's script has humour and timing and includes a disabled supporting character without patronising or stereotyping. Curtis's involvement with Comic Relief, which supports the empowerment of disabled people with funding, may have played a part in causing Curtis to include a disabled character in this positive way. The trend was continued in *Notting Hill* (1999, Roger Michell, UK/USA), another

Curtis film, in which one of Hugh Grant's character's friends is a wheelchair user. This portrayal is not quite as successful because Gina McKee, who played the part, is not a disabled person.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities(See page 110.)

Detailed lesson plans (See page 203.)

The Hunchback of Notre Dame (1996, Walt Disney, USA), 90", Certificate U



The Hunchback of Notre Dame

The year is 1487, in the gritty and tumultuous urban centre of Paris, where the magnificent gothic cathedral of Notre Dame towers above all else, and the sound of its bells are the soul of the city. The bell-ringer of Notre Dame is a mysterious and misshapen outcast named Quasimodo, secluded in the cathedral since his infancy under the watch of his repressive guardian, Judge

WAYS OF THINKING ABOUT DISABILITY



Television representation

Frollo. As penance for causing the death of Quasimodo's gypsy mother, Frollo has been forced to care for the deformed child. Now twenty years old, Quasimodo yearns to leave the cathedral and consort with the population, but is forbidden by Frollo. On the day of the Feast of Fools, Quasimodo finds the courage to join the celebration below, where he meets the beautiful gypsy dancer Esmeralda and Frollo's heroic new Captain of the Guards, Phoebus.

Quasimodo is crowned King of Fools, but the crowd's delight turns to fear when they realise that he is not wearing a mask. Esmeralda rescues Quasimodo from the jeering crowd, but Phoebus is ordered to arrest her. Outwitting the soldiers, Esmeralda finds sanctuary with Quasimodo in the cathedral. Touched by her acts of kindness toward him, the bell-ringer befriends her and helps her to escape.

Phoebus has fallen in love with Esmeralda, and is torn between conscience and duty when ordered by the vengeful Frollo to hunt her down. In the end, Quasimodo must find the self-reliance to defy the only parent he has ever known in order to save Esmeralda – and himself – but Esmeralda does not reciprocate, and goes off with Phoebus. Disney chose to have the heroine go off with the non-disabled Phoebus rather than with Quasimodo (the hunchback), who loves her. Quasimodo has to go off with a little girl. How different from Victor Hugo's classic where Esmeralda falls in love with Quasimodo, but is hung by the people of Paris for frequenting the 'spawn of the devil'.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 111.)

Detailed lesson plans (See page 194.)

Television representations

- TV 'soaps'
- Other series and dramas
- Documentaries
- Attitudes and guidelines

If disabled people have been over-represented in film (albeit, too often, as villains), they have been under-represented in television programmes. The Broadcasting Standards Council carried out a media watch of the existing four terrestrial channels in the UK for four years in the early 1990s and found that only 1–2% of broadcast output featured disabled people or disability issues. For many years, there were specialist programmes for disabled people, such as *See Hear* (BBC), *One in Four* (BBC), *Link* (ITV), *Same Difference* (Channel 4) and *From the Edge* (BBC), but recently channel controllers have had a policy of including disability issues across the schedule. Many disabled people think that this means their issues have been squeezed out by an obsession with ratings.

TV 'soaps'

When the Executive Producer of *Eastenders* was approached by a young disabled woman for *Your Shout*, Channel 4, and asked why there were no disabled characters in her programme, she said, 'You've got a

point, but we don't want to make it into a freak show'. Mark Fowler, a character who was HIV positive, has left the programme and there is now no representation of disabled people in the show. If you consider that the 1991 Census suggested that 17% of the population of East London were disabled people, the prejudice and powerful influence of such 'gatekeepers' becomes clear. *Eastenders*, and other popular TV 'soaps', have not had a problem accommodating other changes in demographics or popular culture, such as including members of ethnic minority groups or people with alternative sexual orientation.

There have been some attempts to include storylines about disabled people in TV 'soaps':

- *Eldorado* (1992–3, BBC1), set in a village of UK expatriates in Spain, had disabled actor Julie Fernandez in her wheelchair, but the show only lasted 18 months.
- *Emmerdale Farm* (1972, ITV) has the disagreeable and grumpy Chris Tait, in a wheelchair as a result of a plane crash in the series some seven years ago.
- *Coronation Street* (1960, ITV) had Jim MacDonald in a wheelchair, and also Maud. Maud was a rounded, realistic character, but she died and Jim stood up the day his wife went off with his occupational therapist!
- Going back a long way, the original *Crossroads* (1964, ITV) had Sandy, a pleasant character in a wheelchair; and Benny, who had learning difficulties. Roger Tongue, who played Sandy, developed muscular sclerosis and the producers retained the part as he

became a wheelchair user.

- Recently, in *Holby City* (BBC 2003), a wheelchair-using anaesthetist has appeared regularly in the operating theatre, and one episode had an actor with cerebral palsy (Francesca Martinez) deliberating whether to abort two of her four quads because of her condition and the danger this posed to her babies.
- *Brookside* (1983, Channel 4) has had a long-running storyline about deafness.
- *Grange Hill* (1978, BBC), a young people's TV 'soap', has the best track record. For the last 12 years it has periodically included well-founded disabled characters, played by disabled actors. They have been part of strong storylines eg an actor of short stature challenged some racists on a school trip. Francesca Martinez (see above) also appeared in this series, just as one of the students, her impairment was not made an issue.
- *Byker Grove* (1989, BBC) and *Hollyoaks* (1995, Channel 4). These two have also briefly featured disabled characters.

But, given the large audiences and the amount of broadcast time occupied by this form of entertainment, disabled people are not well represented most of the time, and hardly ever are characters there in their own right, not just as a plot device.

It's worth noting that another young people's magazine programme, *Blue Peter* (BBC, from 1958), has consistently raised issues of disability over the years, although it has never yet had a disabled presenter.

Other series and dramas

Apart from TV 'soaps', a few other series have featured people with disabilities:

- *Ironside* (NBC, 1967, USA), the wheelchair-using detective, first came onto UK TV screens in the 1970s and has been frequently repeated.
- The Head of the Emergency Room in *ER* (1994, Warner Bros. for NBC, USA) uses a crutch, without comment except in one episode.
- Actress Julie Fernandez (see *Eldorado*, above) also appeared in the second series of *The Office* (2003, BBC2).

There have been some very effective dramas which have included disabled people realistically, and given the viewer some understanding of disabled people's lives (available from the bfi archive), eg:

- *Walter* (Stephen Frears, Central Independent Television for ITV, 1982), about a man with learning difficulty, played by Ian McKellen, who is committed to an institution after his mother dies.
- *Raspberry Ripple* (Nigel Finch, UK/USA, BBC1, 1988), about a production of *Guys 'n' Dolls* in a home for wheelchair users; a member of the cast uses this as the front for a robbery.
- *Deptford Graffiti* (Phillip Davis, Positive Partnership for Channel 4, 1991), about a man with brittle bones in a home for 'incurables', who escapes with some bikers. His artistic talents help them with their graffiti and, en route, he gets to make love to a woman.

- *Skallagrigg* (1994, Richard Spence, UK), about institutionalisation of disabled people, and some young disabled people's discoveries about the brutality of the past.
- *Wide Eyed and Legless* (1994, Richard Loncraine, BBC). A woman with a degenerative condition chooses her husband a replacement woman, a blind novelist. Humour prevents the play descending into sentimentality, but the scene of the marriage of the sick woman's daughter, where the woman insists on not using a wheelchair, is painful to watch as it is both true-to-life and shows the public's fear of this useful mobility aid.
- *Our Friends in the North* (Channel, 1995). The brother of one of the main characters is played by a disabled actor.
- *The Unknown Soldier* (three-part drama, Carlton Television for ITV, 1998). Three of the extras in the home for disabled veteran servicemen after World War 1 are played by disabled actors.
- *Flesh and Blood* (2002, Derek Wax, BBC2) is about a man who slowly discovers he was adopted, and that both his real parents had learning difficulties and are still living. It deals with how he grapples with the issues this throws up for his wife and himself.
- *The Egg* is about a man with cerebral palsy, who enters a café at 4am and is misunderstood and patronised by the waitress, until he shows that he can help her and the chef with their emotional problems. This film features on the bfi *Disabling imagery?* DVD (2002), available from bfi education.



Every Time You Look at Me

- One episode of *A Touch of Frost* (1992–2000, ITV) included two young people with Down's Syndrome.

TV representations

Every Time You Look At Me BBC 2003 (to be screened in 2004), 87 minutes, Directed Alrick Riley, Producer Ewan Marshall.

This excellent BBC film for TV is shot sensitively and sympathetically, against a backdrop of London's Canary Wharf. It tells the story of Chris (Matt Fraser, a Thalidomide-impaired person with very short arms), who is a secondary teacher and would be Deputy Head, and how he meets Nicky (Lisa Hammond), an extrovert short person. Chris goes out with his estate agent brother Steve (Stuart Laing) to a dance club, where he sees Nicky dancing with a black girl, Jen (Georgina Ackerman), who works with Steve. As Jen and Steve's relationship develops, leading eventually to marriage, Chris's existing relationship falls apart. Chris has been living with Michelle (Lorraine Pilkington)

for seven years but begins to feel there isn't anything real about their relationship. On Chris's second accidental meeting with Nicky, she challenges his attitude to her as a disabled person and ends up inviting him round to her house when her parents are out. Nicky is 25, works at a hairdresser's and hasn't yet had sex. Chris obliges, saying it's a one night stand.

However, Chris is drawn to seeing Nicky again. Nicky's outgoing, in-your-face attitude to her impairment both challenges and attracts Chris, who has tried to overcome his impairment without in some ways accepting it. One particularly strong scene shows Nicky and Chris going into a pub covered in St. George's flags and full of hostile, bigoted, beer-swilling, middle-aged 'skinheads'. Nicky faces them down, but Chris says it was 'too real' for him. Chris leaves Michelle and starts a serious relationship with Nicky. However, Nicky's mum (Lindsey Coulson) frightens Chris off by telling him about the degenerative nature of Nicky's condition, and how much pain she's in – all of which she has hidden from Chris. But, eventually, Chris and Nicky do get together.

The barriers disabled people face are woven into the film in a humorous way – negative attitudes, stares, doors that cannot be opened, lift buttons that are too high up, parental expectations.

This is a profoundly positive film about disability. It owes much to disabled Producer, Ewan Marshall, and the two disabled lead actors, all of whom are veterans of the Disability Arts

Movement. It will appeal to teenagers and raises many issues to discuss. Most of all, it supports the 'social model', showing that barriers are the problem, and that difference is ordinary

Documentaries

Documentaries are far more likely to focus on the individual, brave disabled person triumphing over personal tragedy, than to focus on the millions of disabled people who are living their lives in as many different ways as everyone else in the population. Some, though, have been made by disabled filmmakers and have a very different approach, such as:



Alison's Baby

- *Alison's Baby* (1999, Channel 4). This features on the bfi *Disabling imagery?* DVD (2002), available from bfi education.
- *Count Me In* (2001, Channel 4). Two 30-minute programmes on making inclusion work for a variety of pupils with different impairments in six primary and six secondary

schools.

- *The Deaf Century* (1999, Channel 4). The history of deaf people over the last century.
- *Desperate DAN* (1996, ITV). Some great footage of direct action by disabled people to protest about the lack of accessible transport. DAN is the Direct Action Network.
- *The Disabled Century* (three-part series, BBC2, 1999). Three-part documentary using interviews, old footage and stills with talk-overs about how disabled people were treated and what their lives were like over the previous 100 years. Evocative, but short on historic detail.
- *Face of Our Fear* (1991, Steve Dworkins, Channel 4). Dworkins is a disabled filmmaker who has made a series of documentaries about being a disabled person. Using props and actors, he creates the history and situations that disable disabled people.
- *Fly on the Wall* (1998, BBC). A Series of documentaries filmed secretly, that show reactions to disabled people in everyday situations.
- *Old School Ties* (1996, Ann Pugh, BBC). Four 30-minute documentaries on the impact of special schools on the lives of disabled people; examples of effective inclusion; parents' struggles for the inclusion of their children, and why there is so much resistance to this basic human right.
- *On My Life* (1999, Ian Dury, BBC2). A documentary with music about this famous disabled singer-songwriter. Tells of how he grew up as a disabled boy and young man

with polio in both legs. Informative and entertaining.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific moving image text.

Suggested activities (See page 114.)

Attitudes and guidelines

Recently, the BBC, the Broadcasting Standards Agency and the Independent Television Commission (ITC) produced some research, *Disabling Prejudice* (June 2003) www.bsc.org.uk or www.itc.org.uk, which showed that 79% of television viewers said they wouldn't mind if a disabled person read the main evening news. Broadcasters were significantly more cautious, concerned with perceived audience prejudices, ratings and other constraints. The majority of viewers (61%) say there should be more portrayals of disabled people on television in a wide variety of roles, including presenters.

The Stonewall *Profile of Prejudice*, 2003 (www.stonewall.org.uk), has clearly established that television is the most important influence on people's prejudiced attitudes, followed by parental attitudes and newspapers. This recent report adds greater urgency to the need for broadcasters to take these issues very seriously.

Some viewers (39%) were still resistant to wider portrayal. However, the research identified several factors that would increase acceptance among these viewers:

- Matching – demonstrating that 'you are like me', disabled people being like everyone else in most respects.
- Likeability – creating emotional connections with viewers through shared qualities, such as engaging personality or sense of humour.
- Celebrity – using a famous actor to play a disabled role. This is very unpopular with many disabled people, who compare it to white actors 'blackening up' to play black people.
- Incidental inclusion – involving disabled people at all levels of programming and production, and featuring disabled actors where their impairment is not the reason for their inclusion or central to the storyline.

The Broadcasting and Creative Industries Disability Network has produced two guides to take the industry forward:

- *Adjusting the Picture: A Producer's Guide to Disability* (2001)
- *Make a Difference! Ideas for including disabled people in broadcasting and film* (2003).

Both can be accessed or downloaded from www.employers-forum.co.uk or www.itc.org.uk. Both have many useful ideas about including more disabled people in all aspects of broadcasting and film.

As more disabled people begin to work in television, it is to be hoped this situation will improve, but it only will if those responsible for programming change their attitudes to including the full diversity of the population in their output.

WAYS OF THINKING ABOUT DISABILITY



BOLLYWOOD AND DISABILITY

Bollywood and disability

- Reflecting society
- Bollywood stereotypes
- Efforts at improvement
- Looking to the future
- Kandukondain, Kandukondain

This brief personal view of Indian cinema, written by Paresh C.

Palicha, has been included as an example of world cinema, and how disability issues are treated in another culture. Indian cinema is probably the largest and most influential film industry globally, although it is not so universally familiar to Western audiences.

Reflecting society

<< "Movies are so rarely great art that, if we cannot appreciate great trash, we have very little reason to be interested in them."

Pauline Kael >>

This rather acerbic thought of a long-time film reviewer with the New Yorker is true for most – probably every – film industry in the world, and specifically for the Hindi film industry, or Bollywood, as it is popularly called. Bollywood is famous for churning out trite, formulaic films year after year, resulting in a hundred or so variations on a couple of storylines, with the staple Masala (ie ingredients) to satisfy the taste of the average film buff, such as: five songs, three fight sequences, a couple of melodramatic emotional scenes to make you cry and two comic interludes, sometimes bordering on plain buffoonery. This formula has been passed on from generation to generation, since the Hindi film industry

began. While there are filmmakers who have made excellent films, the formula remains dominant.

Against this background, it's hard to analyse the representation of disability in Hindi cinema. In this area, Bollywood proves the adage that 'films are merely a reflection of society'. The disabled are marginalised in Indian society, and the same is true in Hindi films. All you're likely to see is a fleeting moment where a crippled beggar extends his begging bowl into the window of a flashy imported car, or the good-hearted protagonist helping a visually impaired person cross the busy city road and receiving heartfelt blessings for it.

There are no more than a handful of films in the history of Hindi cinema in which disabled characters got some decent footage (ie a good length role), or where they have any major role to play.

Bollywood stereotypes

In the early days, directors showed physical deformity as symbolic of negative traits in a character. Back in the times of black and white films, the lecherous landowner/money lender would have an awkward gait or some other deformity. More recently, the villain or negative character has become physically subtler. Now he/she has cerebral traits, such as paranoia or psychosis. Some films have also used disability for comic effect, such as a stammering sidekick or a supporting actor who is lame.

Another strand of films representing disability features directors, such as Manoj Kumar and others, taking

physical deformity to the other extreme, with good or saintly disabled characters.

- *Boot Polish* (1954, Prakash Arora, India), features bald David, shown using a crutch in this black and white film, propagating the Utopian dream of post-Independence India. David sings to his adopted street urchins: 'Nanhe munne bache teri muthi me kya hai?' (Little children what are you holding in your fists?); and the children reply by singing: 'Muthi me hai taqdeer humari/Humne kismet ko bas me kiya hai' (We are holding our destiny in our fists/we have taken our fate under control).
- *Upkaar (Favour)* (1967, Manoj Kumar, India) has the character of the 'Good Samaritan' with an amputated leg, played by the actor, Pran. The impact of the character is more due to shock value than to any intrinsic qualities. This was probably the first time that Pran portrayed a completely positive role in his long film career as a villain.

There are numerous other films that reinforce the stereotypes about disability – from 'super-crips' to wallowing, philosophising invalids.

Efforts at improvement

The first real attempt to make films with disabled characters in a central role was in the early 1970s.

- *Koshish (Effort)* (1972, Sampooran Singh Gulzar, India) showed the life of a speech- and hearing-impaired couple, played by Sanjeev Kumar and Jaya Bhachchan.

- *Sparsh (Touch)* (1979, Sai Paranjape, India), in which Naseerudin Shah plays the part of a visually impaired Principal of a special school for blind children, who falls in love with a widowed volunteer (Shabana Azmi), who comes to serve in the school to fill the vacuum in her life after the death of her husband. Paranjape, a female director, made a sincere attempt to tell both sides of the story with a rare unsentimental equilibrium, dealing with the complexes embedded in the minds of both the characters.

The early 1990s saw the release of the most hyped film about the disabled:

- *Khamoshi (Silence)* (1996, Sanjay Leela Bhansali, India). This was a musical, which dealt with the trauma of a deaf-mute couple who find it difficult to come to terms with the personal aspirations of their daughter, who is the pivot of their life. Though the film failed to deliver what it had promised, which was a real understanding of life as deaf people in hearing India, it is still remembered for the superb acting by the three main actors – Nana Patekar, Seema Biswas and Manisha Koirala.
- *Kandukondain, Kandukondain* (2000, Rajiv Menon, India), was written by the director as a rework of *Sense and Sensibility* by Jane Austen, with a disabled character finally getting the girl, rather than the slick computer executive. This film is discussed in detail below.

Looking to the future

The liberalisation of the Indian economy over the last decade has seen the emergence of niche films in what is called 'Hinglish' (the characters switch easily between Hindi and English, as educated Indians with a Western lifestyle do). They are shown in multiplexes in the metropolises and cater mainly to the urban, Westernised audience. The mainstay of these films is either spoofing the hypocrisy of traditional lifestyle or showing the angst of people marginalised because of their sexual orientation. Let's hope that, one day, one of these niche filmmakers will find interesting stories from other groups of marginalised people, such as the disabled.

Kandukondain, Kandukondain (2000, Rajiv Manon, India), 150", Certificate U



Kandukondain, Kandukondain

This film breaks the stereotyped pattern of Indian cinema, with the beautiful girl eventually falling in love with and marrying the disabled man.

Set in modern India, it's a classical tale of a widowed mother and her three

daughters: Saumya and Meenakshi who are grown-up and beautiful, and Kamla who is still at school. They live with the widow's father in his grand country house. The father, who is ill, dies unable to communicate that he wants to change his will. Everything is left to his son, Sam, and Sam's mean wife. The family of women, who have spent years looking after the father, are evicted by Sam and his wife and are forced to move to Madras. Before this, both elder daughters have developed a romantic interest: Saumya with Manohar, a budding filmmaker returned from America who wants to make his mark in Tamil cinema; and Meenakshi with Srikanth, a young businessman who is involved in some dodgy investments.

Major Bala (who is disabled) and his uncle befriend the girls and their mother. Bala, who was a commando major in the Indian army, is shown in the first scene being blown up, resulting in the loss of his leg. He drinks too much as he feels sorry for himself. Meenakshi has compassion for him and persuades him that, if he stops drinking, she will learn to play the tamera and sing. Major Bala falls in love with Meenakshi, but soon realises she will not love him as she is fixated on Srikanth, who is clearly a swindler.

On moving to Madras, Saumya gets a job as a telephone operator, although she is a qualified computer programmer. Major Bala helps Meenakshi go to music school. Manohar gets wrapped up in making his film and Saumya thinks he has forgotten her. When Saumya gets promoted to programmer and offered a job in America, she therefore takes it.

Meenakshi's music career takes off, but she finds out that Srikanth is marrying someone else to sort out his financial affairs. Shocked, she wanders through a monsoon-flooded street and falls into a storm drain, only to be rescued by Bala. Slowly, Meenakshi comes to love Bala, but he thinks she is pitying him because of his impairment. However, all ends well. Manohar's film is a great success and he convinces Saumya that he still loves her, and Bala finally accepts that Meenakshi loves him because she 'sees the beauty within him', not out of pity.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 114.)

Disabling Imagery?

A teaching guide to disability and moving image media



DVD of short films and clips from film and TV

- Alison's Baby
- Better or Worse?
- Cousin
- Black Dog
- Blind Sensation
- Tell it like it is
- The Chapeau Roan
- The Egg
- Arko Ujyalo (Another Light)
- See the person, not the disability
- Together
- A is for Autism
- Raspberry Ripple Awards
- Sixth Happiness
- Rhythm of Survival
- Gallivant

This section features discussion of all the short films and film clips on the bfi *Disabling imagery?* DVD. These allow disability to be seen from some highly original perspectives and are particularly useful to compare and contrast with mainstream films. Some are made by disabled filmmakers, some try to express in moving imagery the experience of a particular impairment; there are humorous films and animated films. After each film discussed there is a link to Suggested activities specific to each film. For many of the films there are also Detailed lesson plans aimed at the most relevant Key Stage.

ACTIVITIES AND LESSON PLANS



DVD OF SHORT FILMS AND CLIPS FROM FILM AND TV



Alison's Baby

Alison's Baby (1999, Alison Lapper, Denmark, TV2), clip: 7"

This clip is from a 49-minute documentary about a young woman, Alison Lapper, an artist who uses her mouth to paint. Alison is a Thalidomide survivor and has no arms. The documentary shows her experience of having a baby and is both down-to-earth and inspiring. The extract is from the beginning of the film and shows a pregnant Alison getting into and driving her adapted car, getting into her home, answering her telephone and painting. Over these images, Alison is talking about the challenge of having a baby. She had not planned the pregnancy, but now she is looking forward to it. Alison says she will need a lot of help and will need to learn how to lift her baby with her mouth.

See Alison's website at:
www.alisonlapper.com

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film.

Suggested activities (See page 116.)
Detailed lesson plans (See page 218.)

Better or Worse? (2000, Jocelyn Cammack, UK), 9"



Better or Worse?

Written by the director, the story features eight year-old Rachel trying to make sense of her visual impairment, in a film that contrasts ideas of perspective. The use of the camera often reflects the view of the girl in a very creative way. The film starts in an empty swimming pool at night, with Rachel looking through her goggles. A visit to the optician shows Rachel struggling to read the letters during an eye test. While the optician is out of the room, Rachel gets up to memorise the letters on the eye test card. When the optician comes back, Rachel corrects what she said before, but the optician puts up a new test card and, again, she can't read it. In another scene, children, led by Luke, are laughing at blind people walking along the pavement opposite the school when they bump into a litter bin or bus stop. Rachel laughs embarrassedly as well.

At the swimming pool, Rachel's class is

lined up along the side of the pool while they take it in turns to jump off the five-metre top board. Rachel counts how long it takes them to hit the water. Luke doesn't dare dive and climbs down shamefacedly. The film cuts to Rachel trying on her new glasses and then riding her bike through a subway with her eyes closed. The last scene is Rachel in the pool alone at night, getting ready to jump off the top board – you hear the splash as she dives.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 115.)

Detailed lesson plans (See page 206.)

Cousin (1999, Adam Benjamin Elliot, Australia), 5"

This animation, written by the director and using plasticine figures, won first prize at the 2001 Disability Film Festival in Munich. The tone of this short is ironic. The narrator remembers playing with his cousin, who smelt of liquorice and had cerebral palsy. His cousin was always dressed as a super-hero and got the narrator to dress up likewise. The narrator's memories include: his cousin taking anti-convulsant pills, which he said gave him superpowers; the cousin's right arm being very strong, so when he played cricket it was dangerous!; he had pets. One time, while his cousin was playing in his shopping trolley, some other boys came up to bully him, one calling him 'Spazzo' and mimicking him. The cousin



Cousin

broke the bully's finger and ran off screaming with laughter. Sometimes, his cousin was frustrated and angry and punched a hole in the wall. Auntie knew what to do. She'd grab him, look him in the eyes and say, 'Bake a cake.'

When the cousin was eight, his parents were killed in a car accident. He moved to another State and he and the narrator slowly lost touch. The narrator thinks he saw his cousin one day, working in a shopping-centre, collecting trolleys. 'I just watched him, I hope he is happy, and I wondered if he still smelled of liquorice.'

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 115.)

Detailed lesson plans (See page 209.)

Black Dog (1999, Lou Birks, UK, BBC TV), 6"



Black Dog

This is an evocative film about depression that uses the medium of film to convey the experience effectively. It starts with a quote from Churchill, who had depression, and called it his 'Black Dog'. Discordant music accompanies water, then fades to pictures of people walking in the street, with words superimposed: 'them', 'you', 'Accepted or Outcast', 'How did', 'you learn to walk?' Then, there's some speeded-up walking.

You see a blurred view of walking on paving stones superimposed on someone tied and gagged in a chair. 'Questions', 'Have become difficult'. Now drumming is introduced, along with the original music and pictures of fire superimposed over streets. 'No sound', 'no voice', 'not even', 'silent tears'. You see water droplets falling on the fire.

There's a change of tempo and now shots of moving traffic and street scenes, which are more up-beat. More words appear, 'meditation', 'the sea', 'snapping', 'out of it', 'herbal tea',

hypnotherapy', 'god', 'so when you asked', '"(have you tried...?)"', 'the answer', 'is usually', 'YES', '(thank you)'.

It then goes back to the original music with a shot of a red traffic light; then back to the shot of ripples superimposed with 'faithful', 'BLACK DOG'. The film ends with a further quote, 'Noble deeds and hot baths are the best cure for depression.' Dodie Smith 1948.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film.

Suggested activities (See page 118.)

Detailed lesson plans (See page 226.)

Blind Sensation (2001, Raina Haig, UK, Maverick Films for Channel 4), 3"



Blind Sensation

This is a short film about blindness. It starts with a blind woman and her guide dog in the street. The camera shots are distorted and blurred. The

voice-over is of a woman's voice, 'Excuse Me', 'Hello'.

This is followed by a shot of a man with dark glasses and a white cane, walking. A male voice-over says, 'I like walking in the summer, walking along an unknown path'.

You see a woman with a guide dog trying to cross the road. The woman's voice says, 'Noise bouncing off me'. There's a close-up of someone eating fast food: 'Smells greasy. Hot dogs'.

Then there's a shot of a blind man crossing the road and turning round and round in the centre. The male voice says, 'You have to take up space'. The female voice repeats it. The male voice speaks again, 'It's feeling fear and going ahead anyway' as he's walking along.

The woman is still waiting at the traffic light, saying 'Excuse me'.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 117.)

Detailed lesson plans (See page 221.)

Tell it like it is (2001, Harriet Gaze, UK, Scope), 11"

This film looks at the use of language and images of disabled people in everyday life and the media and, especially, portrayal in the news. Set in the Channel 4 news studio, Jon Snow introduces the main news stories, which



Tell it like it is

all feature disabled people, and then passes over to wheelchair-using Mik Scarlet for more detail. 'Blimey, that makes a difference doesn't it? Stories featuring disabled people that treat us like anyone else in the news.' The language and pictures used in TV, newspapers and radio reflect and shape the way people think about disability.

The film then gives different viewpoints from Mandy Colleran, actor and charity worker, John Quinn a former journalist and sub-editor, and David Crawl, a charity worker. They are all disabled. Francesca Martinez, a disabled stand-up comedian, delivers some old jokes with a new punch line. The film also goes into what makes a good picture and how disabled people want to be treated.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 119.)

Detailed lesson plans (See page 228.)



The Chapeau Roan

The Chapeau Roan (2001, Jenni Meredith, UK, Snowtrek Productions), 1.5"

This is a very short, funny animation about a disabled woman and her male personal assistant. The personal assistant is pushing the woman in a wheelchair. They pass a club where there are male strippers advertised. She shows an interest. He covers her head with a hat and pushes on until he sees a friend sitting outside a bar. He soon gets engrossed in drinking and talking to his friend, ignoring the *The* woman. She slips away and wheels herself back to the club. Inside, she gets involved with what's happening and ends up dancing with the male strippers in her wheelchair. Finally, her PA misses her and is embarrassed to find her at the club. Now he has to cover his blushes with the hat while she is outside laughing.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 120.)

Detailed lesson plans (See page 230.)

The Egg (2002, Richard Wilson, UK BBC), 9"

Produced by Ewan Marshall, this is one of a series of three 10-minute dramas that challenge assumptions about disabled people. A man (actor, Jamie Beddard) who has cerebral palsy, stops his car at a café to go to the toilet. Seeing a van has left its lights on, he goes into the café to tell them. At first they don't understand him.

The waitress (Frances de la Tour) describes him to the chef (Tim Healey) as a 'cripple' and patronises him – 'does he want a spoon?'; when he asks for paper, 'Do you want to do a drawing?' The disabled man says, 'I have a degree in psychology'. The chef tells her off.

The man compliments the chef on his cooking of his egg on toast. It's four in the morning. They talk. The man is in his pyjamas having left after a row with his girlfriend. The chef tells him he's in love with the waitress, but can't tell her. 'She just doesn't see me like that.' The man says, 'It's always best to speak.'



The Egg

On his way out, the man tells the waitress, 'That man is a great chef.' He looks back through the window and sees the chef come up to the waitress with some flowers and talk to her. The man drives off.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 121.)

Arko Ujyalo (Another Light) (2000, Kedar Sharma, Nepal, Inclusive Education)



Blinded by measles, Nandalal Kumal is 12 years old. This film shows him playing with his friends, swimming and going to the local school. His father and teacher talk about why it's important for him to go to the local school. They recognise his need *Arko Ujyalo (Another Light)* to be part of a community and learn the skills to earn his living and do household tasks.

Suggested activities (See page 115.)

Detailed lesson plans (See page 212.)

See the Person, Not the Disability

See the Person, Not the Disability (1995, Mike Figgis, UK Advertising and disability, Co-op Bank)

In the first of these advertisements, a woman with facial disfigurement talks about her life and the roses in her garden. The audience is expecting her to talk about her facial disfigurement, but she doesn't mention it.

The next advertisement is from Coca-Cola. It shows a blind West Ham football supporter and his mates enjoying the match. This is followed by comments from disabled people about why they like this advert.

The third advertisement, called 'Getting served', opens in a noisy dance club packed with people. It cuts to the bar where two barmen are serving. The noise is so impossibly loud that the few people attempting conversation are reduced either to meaningless nods and smiles, or to close-range bellowing in one ear. Trying to get people's orders right is a nightmare for the older of the barmen. For people who want draught beer, he points to each tap in turn, and then does a 'large-or-small' gesture to establish whether they want a pint or half-pint. When it comes to bottled drinks, he's forced to finger-tap along the shelf behind him, turning round repeatedly to see if he's arrived at the right one, before holding up fingers to see how many are wanted. The younger barman seems to be finding it easier, despite the relentless music, he's getting it right first time. The film cuts

to a close-up of a customer's mouth as he orders. The younger barman nods, understanding. So that's the trick – he's good at lipreading.

He looks up for the next customer, and in a sea of waving arms his attention is immediately attracted by a pretty girl who is Signing. There is a Signed dialogue, with subtitles as follows:

Girl: Any chance of a drink ?

Barman: Yes - sure.

Girl: Vodka and tonic, please.

Barman: Ice and lemon?

Girl: Yes please.

Barman: What are you doing later?

A handsome guy appears over her shoulder. The barman smiles ruefully. The clip ends with the slogan, 'See the person, not the disability'.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 117.)

Detailed lesson plans (See page 224.)

Together (1956, Lorenza Mazzetti, UK), clips: 7"

These clips are from a black and white feature film, 56-minutes long. The film follows two deaf British Sign Language (BSL) users in the bombed-out landscapes of the 1950s East End. There is no speaking – just music. You see the two men walking through streets having a conversation in BSL. Local children see them and follow them, making faces. They pass two women in the street, who stare at them and confide in each other.



Together

In a second extract, the two men walk along and tentatively go into a public house. There is loud, swing jazz playing. People are singing and talking. Someone tries to talk with hand signals to the men. The last shot is them walking along the street again.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film.

Suggested activities (See page 116.)

Detailed lesson plans (See page 215.)

Raspberry Ripple Awards (1997, Jeremy Cross, UK Kudos for Channel 4), clip: 6"

This was a 24-minute television of **The 1 in 8 Group** Awards Ceremony for the best and worst media representations of disability. This clip is a short extract featuring the TV drama awards. The compère, actor Alun Cumming, explains that the purpose of the awards is to publicise the under-representation of disabled people in TV and cinema, and to give awards for good and bad portrayals.

Each award is presented by a disabled person and a celebrity together. The winner in the TV drama category is the episode of *A Touch of Frost*, in which Timmy Laing, who has Down's Syndrome, played Billy – Timmy collects the prize.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 120.)

The Sixth Happiness (1997, Waris Hussein, UK, BBC, bfi), clips: 8"

The screenplay of this film was written by Firdaus Kanga, and based on his book *Room to Grow*. It tells the life story of a boy with brittle bones and how he becomes a man. The boy is called Brit, a reference *The Sixth Happiness* both to 'brittle' and to his Indian mother, Sarah's, love of all things British.

The film's title comes from the earlier film, *Inn of the Sixth Happiness* (1958, Mark Robson, USA), starring Ingrid Bergman. The first five happinesses are: health; longevity; virtue; wealth; and a peaceful death. The sixth is 'what I feel in my heart for you, Brit', says Sarah.

Brit's Dad cannot come to terms with having a disabled son, although he eventually comes to love him. However, he still feels ashamed and, while on a visit to New York, he walks to his death in front of a car.



Raspberry Ripple Awards

His mother has a much more positive attitude to Brit – when the doctor says her son will never walk she says, 'Wheelchairs, Doctor, were invented for boys like mine.' Dolly, Brit's sister, is his great ally and friend. Amy, Brit's cousin, is deaf and uses Sign language. She, too, is a friend to Brit but, eventually, she is forced to work in a brothel.

An educated woman takes Brit on as her protégé and he becomes a writer. As he matures into a teenager, he has an affair with the male lodger and, later, with the lodger's girlfriend. At the end of the film, Brit is happy with his body and goes on to new relationships in a new country.

This is a very positive film, which gives insights into the prejudice shown towards people who are different. At the same time, the disabled person as narrator brings humour and irony to the situation. The audience is educated to view impairment as just another part of the human condition. All the people who have supported Brit or loved him go away or die, but through all this he matures.



The Sixth Happiness

Firdaus Kanga plays Brit at age eight and eighteen.

Make sure you prepare the ground by covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)

Suggested activities (See page 120.)

Detailed lesson plans (See page 231.)

Rhythm of Survival (made by Alfonso Martin-Fernandez, Ellen Willets and Delroy Williams-Whynn, edited by Michelle Bhartia, CSV Media, UK)

This film is about a group of people who share the experience of going through the mental health system, and who all want to develop their creative potential. For many of them, this is vital. Core Arts at St. Barnabas Terrace, Hackney is a place where mental health system users can go to do just this. The film inter-cuts mental health system users

talking about their feelings: about how they are treated in society, how they feel about life and being at Core Arts, with the activities that go on there – poetry, painting, drawing, music, singing, photography and ceramics.

We are told by participants in the project:

- That obstacles get in the way once you are a mental health system user;
- How you become outcast in society, isolated, a pariah;
- That people don't understand mental illness;
- That it's the last great stigma, or taboo;
- That, as a mother who has used the mental health system, you are continually under examination to ascertain whether you can bring up your children;
- That it doesn't happen to anyone else; that, if you mention schizophrenia, people think you're an axe-wielding maniac who's going to kill you;
- About medication – you reluctantly accept it stabilises you, but it also debilitates you, you get side-effects like shaking. How can you draw when you are shaking?
- If something is on my mind and I put it in a picture, I'm dealing with it. It's liberation.
- Doing what I want to do, I don't have a problem getting out of bed in the morning.
- I take one day at a time, but at the same time I have dreams. Me, married, have a girlfriend and have kids, like anyone else.
- I had a horrible time, but rise above it. And maybe, at the end of the day, I'm a better person because of it.
- Coming here is like being part of a



community and it's work, but enjoyable. *Rhythm of Survival*

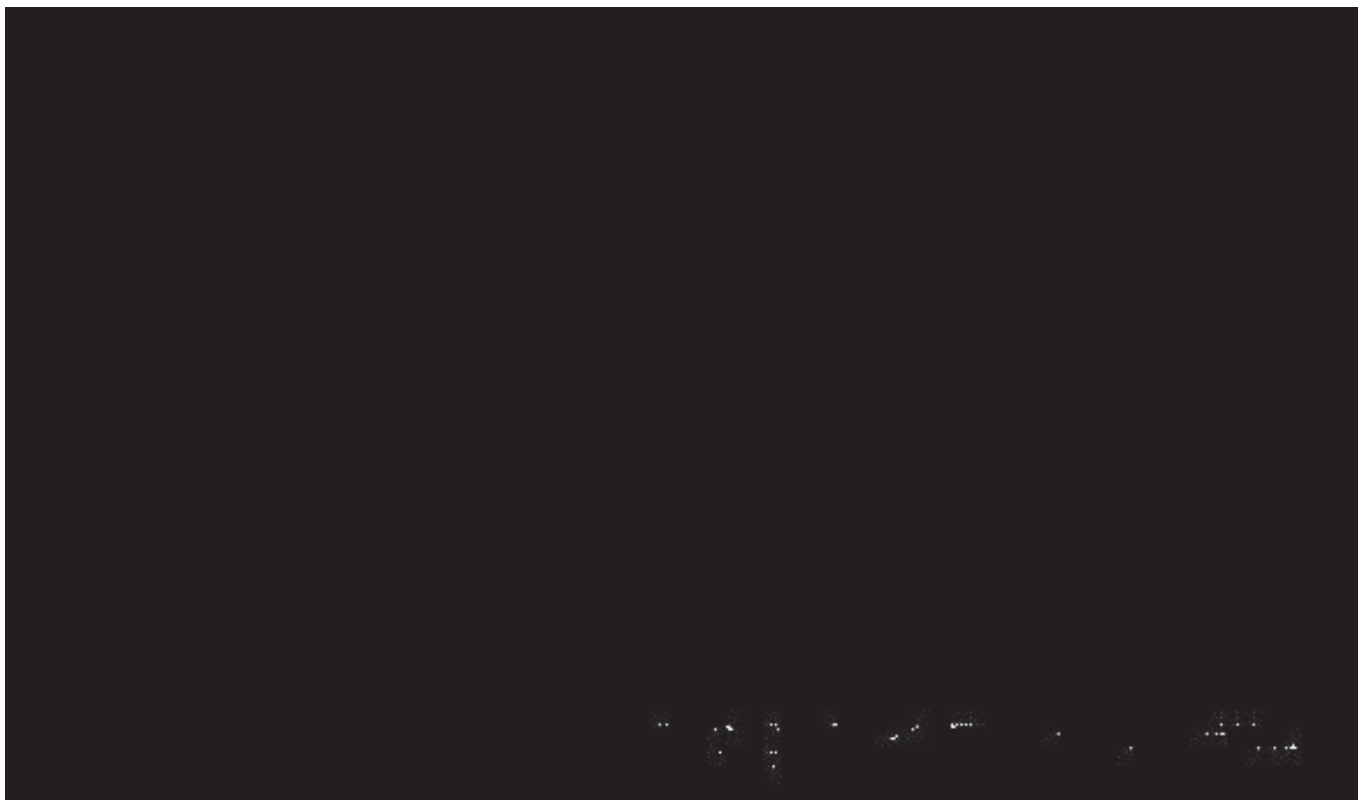
The film was made by mental health survivors, supported by mentors and advisers from the BBC Skills Exchange. It was funded by Community Service Volunteers, Adult and Community Learning Fund, NIACE, BBC Training and Development.

disability in class guidelines before looking at issues in any specific film. (See page 102.) Suggested activities (See page 118.)

Mind, The National Association for Mental Health, produce a number of fact sheets with interesting statistics: Mental distress in the UK. Mind's website address is www.mind.org.uk



Make sure you prepare the ground by covering the material in the Introducing



Gallivant (1996, Andrew Kötting, UK). Clips: xx”

Gallivant

Gladys is the director’s grandmother, an opinionated octogenarian, bursting with anecdotes and reminiscences, which are frequently confusing and contradictory. Eden is Kötting’s seven year-old disabled daughter who has a rare disorder, Joubert’s syndrome, and communicates through Sign language.

In an entirely unexpected 100 minute-long feature film, which is a spin on the road movie, the trio sets off on a 7000-mile road journey *Gallivant*

around the British coastline, to learn about and connect with each other and to find out about the landscape and the people who shape it, many of whom are eccentric.

Make sure you prepare the ground by

covering the material in the Introducing disability in class guidelines before looking at issues in any specific film. (See page 102.)
Suggested activities (See page 122.)

ACTIVITIES AND LESSON PLANS



5 ACTIVITIES AND LESSON PLANS

Introducing disability in class

- The need to develop an ethos
- How to develop the ethos
- Lessons to introduce disability equality
- Suggested activities
- Detailed lesson plans

No work on attitudes to disability in moving image media should be attempted without laying careful groundwork. The following are some vital activities on disability equality, which should be undertaken before examining a particular moving image text in detail. If staff do not feel confident to take on any of the issues, the school can arrange INSET. This can be delivered by **Disability Equality in Education** anywhere in the UK. Tel: 020 7359 2855.

The need to develop an ethos:

- Teachers need to develop an ethos in the class where pupils feel able to talk about their lives and feelings, and are encouraged to support one another and work collectively.
- The effects of racism (including anti-semitism and islamaphobia), disablism, sexism and homophobia should be explained and discussed so the pupils develop empathy, are able to challenge discrimination and to include those who may feel excluded, supporting them inside and outside the classroom.
- It is essential to be aware of harassment, which can take many forms, from moving slightly away from a child on the carpet to physical attack. Seemingly minor incidents should be discussed and brought out in the open so the

victim is supported and the whole class understands the effects (see Disability, diversity and Equal Opportunities).

How to develop the ethos:

- In order to allow the ethos described above to develop, teachers must ensure there is time and space each day when children feel free and comfortable to talk about anything in their lives that interests or troubles them. This can be a starting point for discussing issues of how people are treated, eg if a child feels able to talk about racial harassment in the streets, or even to express bigoted views, the rest of the class can learn to be supportive or to challenge. This leads children to feeling safe enough to express their own fears. The teacher needs to teach where discriminatory attitudes come from, historically and currently, so children understand that all difference in people is acceptable and can be celebrated. This may be easier with young children because you can use their great sense of fairness and you teach them all day. With secondary students, this can happen with form tutors in PSHE, but it can be raised in any lesson.
- It is more effective, in the long term, to bring issues into the open and deal with them collectively, rather than seeing individuals after the lesson, although this is sometimes the best course. In all classes, if anyone is being offensive in any way (however subtle) the teacher should stop the whole class and challenge this. The class can discuss the issue and the aim is to

develop a positive and supportive class attitude to difference. Teachers must use their own professional judgment on the best way to deal with any incident (bearing in mind school policy). It helps if the school has a consistent policy applied by everyone.

Specifically for KS1 and KS2:

- Set up the class so children are, as far as possible, able to work autonomously, with easy access to equipment. Take a flexible approach to carrying out the tasks required by the National Curriculum.
- Set up a range of groupings, such as individuals, pairs, whole class and small groups. Ensure composition of the groups is varied (taking account of children's needs) – a mix of ability, impairment, social background, gender and ethnicity is important.
- The teacher needs to show that all children are valued by openly praising each child's individual efforts and achievements to the class and encouraging the class to do likewise. This should be in all areas of achievement – creative, physical, social and academic, – showing that competition between children is not acceptable. This will create a strong ethos in primary classrooms.

Lessons to introduce disability equality

1. You can help to introduce disability equality issues to your class by inviting a disabled adult or young person, who subscribes to the social model of disability, to talk to them (**Disability Equality in Education** Tel: 020 7359

2855 have a national network). Prepare the class by covering what 'disability' and 'impairment' mean, and discussing who is disabled. For more information, see 'Medical model' v. 'social model'.

- Ask the disabled person to talk from their own experience, which is most powerful. They should cover in what ways disabled people are discriminated against, eg being bullied just because they are disabled. Children/students need to understand that disability discrimination is an oppression and is not an individual problem. This can be linked to racism, sexism and homophobia.
- The class should discuss bullying because of how someone looks, sounds, seems intellectually (eg people with learning difficulties) or behaves. This can be done from KS1 upwards as even very young children respond to this. The children will talk about their own experiences and about disabled people they know, eg their relatives and friends. They should be encouraged to talk about how any experiences of bullying made them feel. Any disabled children in the class should feel empowered and able to talk, including those with hidden impairments (epilepsy eg).
- The teacher can point out any aptitudes or achievements of the disabled speaker and any disabled children in the class.

2. Discuss what is fair and, using the statistics about the position of disabled people in the UK today, ascertain if the class think this situation is fair or unfair, and what should be done about it.

3. If you have not already done so, explain the difference between impairment and disability (definitions below). Read more about this in 'Medical model' v. 'social model'.

Disabled people are people with an impairment who are discriminated against or oppressed because of the barriers and negative attitudes in society. Disabled people choose to be called disabled people because they recognise that, whatever their impairment, they are subjected to a common oppression.

<< "Impairment is the loss or limitation of physical, mental or sensory function on a long-term, or permanent basis".

"Disablement is the loss or limitation of opportunities to take part in the normal life of the community on an equal level with others due to physical and social barriers."
(Disabled People's International 1981) >>

4. Explain the difference between being short-term ill or injured and having an impairment. Get the class to list all the impairments which might lead to people discriminating against you.

5. Get the class, in groups or as a whole class, to complete a table like the one below, with blanks in some columns, or randomly across the whole chart.

6. Either working on the board with the whole class, or working in groups on flip chart paper, get the class to list all the

words they have ever heard to describe disabled people. Write these on the white- or blackboard in one colour. Now ask the class or groups to identify all the words that are negative. Have a discussion about how they might feel if called these names. For KS1, have some cards with the origins of these words on (for KS3 and KS4, get them to find the origin of the words. (See **Word power** in Student handouts and Origins of negative words associated with disability.) (See page 131.)

Specifically for KS2 and KS3:

7. Take the class on a trip around your local shopping centre with a large-scale map of the area and individual units. Get them to use a pre-agreed coding system to record the types of shop or service – food, supermarket, hardware, hairdresser, bank, restaurant, chemist etc – in given sections. Also get them to note down barriers to deaf or blind people, wheelchair users and people with learning difficulties which they identify. Ask them to note any adaptations they see that enable disabled people to use the service. On return to the classroom, map and graph the results and hold a discussion on them, and what they think about the inequalities they have discovered. Arising from the discussion, groups in the class could undertake these different activities, or do all of them sequentially:

- a. Write a letter to the service provider explaining what you found out about access and what impact this may have on disabled people.
- b. Design and make a poster getting across the message that access is good for everyone, and why.
- c. Devise a short play showing the

Impairment	Disability – barrier	Adjustment	Barrier-free situation
Blind or visually impaired – sensorily impaired	Lack of accessible information.	Provision of written material in Braille, on tape or on computer disk, or large print.	All written material in multi-formats, with equipment for access available to all.
Blind – sensorily impaired	Lack of information in the physical environment about directions.	Dropped curbs with raised pavements; bleeping pelican crossings.	Portable satellite directional system with verbal instructions.
Deaf – sensorily impaired	Lack of access to communication.	British Sign Language interpreter or lip speaker.	Everyone learns BSL and to lip speak.
Cerebral palsy	Lack of access to built environment with steps and obstacles.	Adaptations with ramps, lifts and widened doors and adjustable furniture.	Buildings fully accessible.
Cerebral palsy	Lack of verbal communication.	Use a communication aid or an interpreter which speaks for you.	Thoughts are shown as words on a device that is still not available.
Down's Syndrome – learning difficulty	Lack of information in plain English or Signs. Bullying	Ideas conveyed in simple English and symbols or simple Sign Language – Makaton.	All information in symbols and plain English. Peer support group. No bullying.
Autism – learning difficulty and behaviour difficulty	Too much information and complexity.	Information broken down into small and routine amounts.	Circle of peers who know how to support the person. Accepted for who they are.
Dyslexia – specific learning difficulty	Too much reliance on print-based information.	Multi-media teaching and learning. Programme of repetition and reinforcement.	All information available in audio-visual format.
Diabetes – hidden impairment	Lack of support for controlling blood sugar level.	Staff support in testing and injecting insulin and regular food intake.	Time and space to rest and go at own pace.
Depression – mental health issues	Lack of understanding of how people are feeling. Bullying.	Supportive staff and peers and access to counselling/therapy.	Acceptance of difference and no bullying.

problems that are presented to disabled people by lack of access to services.

- d. Hold an assembly where the class presents what they did to the rest of the school.

Bear in mind that **The Disability Discrimination Act** says that by October 2004, all service providers have to make permanent reasonable adjustments to their service so that disabled people can access it and that, since October 2000, they are meant to have made temporary adjustments.

8. Get a large-scale map of the school. Divide it up into sections, allocated to small groups, and visit all areas on the map to ascertain whether someone who uses a wheelchair could access the place and take part in activities there. Record the outcomes on the map. Now determine what would need to change so the wheelchair user could access and participate fully. Discuss the outcomes and write letters with your findings to the Headteacher and Chair of Governors of the school. Discuss the issues raised by all forms of access to mainstream schools for disabled children. (A good source of information is your school's Access Plan.)

9. Have a general discussion about the portrayal of disabled people on television and in film. Get the class to list all the portrayals they can think of. Then discuss stereotypes and group the portrayals they have mentioned under the different stereotypes.

Now you are well prepared to look at a particular moving image text in detail. Further activities:

10. Analyse imagery in magazines and on TV. Use this to combat accepted images of what is desirable (KS2, Year 5 and above).

11. Examine the treatment of disabled people throughout history eg the Nazi euthanasia programme. (See The history of attitudes to disabled people.)

12. Examine the barriers and discrimination in further and higher education, training and employment, to explain the high proportion of disabled people not working (see **A recent poll** in Statistics). Discuss the possible solutions that would help increase the proportion of disabled people in work.

13. At KS3 and KS4 it is appropriate to discuss sexual relationships and disabled people.

ACTIVITIES AND LESSON PLANS



SUGGESTED ACTIVITIES

Suggested activities

- Commercial films
- TV representations
- Bollywood and disability
- bfi DVD short films and film clips

In this section you will find educational activities relating to all the films and other moving image media discussed in the Commercial films, TV representations, Bollywood and bfi DVD of short films and film clips sections of this site. Detailed lesson plans (available to print out) for selected films have been tailored to the most relevant Key Stage (KS2, KS3 and KS4), but can readily be adapted for use with other age-groups.

No work on attitudes to disability in moving image media should be attempted without laying careful groundwork. Unless pupils have considered and discussed the reasons for prejudice and discrimination, the work in class will not achieve the desired outcomes. The **Lessons to introduce disability equality** in Introducing disability in class should be covered thoroughly before moving on to any of the activities relating to individual moving image texts.

For help with the techniques of teaching with moving image texts, see Teaching with film.

Commercial films

Suggested activities for:

- Richard III
- Whatever Happened to Baby Jane and Wait until Dark
- Philadelphia
- The Phantom of the Opera
- Children of a Lesser God
- Four Weddings and a Funeral
- Shrek
- I am Sam
- Hunchback of Notre Dame
- One Flew Over the Cuckoo's Nest
- The Men, Coming Home and Born on the Fourth of July
- Forrest Gump
- My Left Foot
- Frida

Detailed lesson plans for:

KS2

- Shrek
- Hunchback of Notre Dame

KS3/4

- One Flew Over the Cuckoo's Nest
- The Men, Coming Home and Born on the Fourth of July
- Forrest Gump
- Four Weddings and a Funeral

Activities on Richard III

1. View and compare the Laurence Olivier and Ian McKellen versions of Richard III. How are the two films different and how are they similar?
2. In the McKellen version there is a strong link between Richard's impairments and his evil acts. Make a list of other films where this stereotype of the vengeful disabled person features.
3. How would you reconstruct the character of Richard so his evil acts were not related to him being disabled? Provide scenarios for the main story line (pupils could use the **Write a scene/storyline** sheet in Student handouts).
4. Do you think the play could still be produced without Richard being disabled at all? In which case, how would you do this?

Activities on Whatever Happened to Baby Jane? and Wait until Dark

1. Show selected clips to illustrate how the suspense is built up.
2. Thrillers rely on building up suspense with the audience. Often the audience knows more than the characters in the film. Can you find examples of this in these two films?
3. Can you write the outline of a story for a thriller where the disabled character is not the victim, but the victor (pupils could use the **Write a scene/storyline** sheet in Student handouts)?
4. Do an analysis of a still from *Wait Until Dark* from Stills analysis.

Activities on Philadelphia

1. Some impairments are less acceptable to society than others.

Find out the facts about HIV/AIDS.

Why do you think there was/is so much prejudice towards people with HIV/AIDS?

2. How have the filmmakers managed to make the film show a sympathetic treatment of Andrew?
3. *Philadelphia* deals with prejudice towards disabled people, gay people and black people. How are these discriminations similar and how are they different?
4. Look at the scene in the library (32–36" from the start of the film). What happens that makes Miller change his mind about taking Andrew's case?
5. What camera angles and shots does the director use in this scene to make it more effective (it might help to give pupils the **Camera shots and moves** sheet in the Student handouts).
6. In the UK, out of 6.9 million disabled adults of working age, only 51% are working. Many of those not working would like to work. What do you think are the main reasons why they are not working?

Activities on Phantom of the Opera

1. How is a silent movie different from today's films?
2. How do the filmmakers use sets, light, and the actors to engage the audience?
3. How is the Phantom acted to elicit sympathy from the audience?
4. What elements can you identify in this film which are still used in suspense or horror movies today to grab the audience?
5. What other films can you think of where the disabled character, who

has been mistreated, seeks revenge or is misunderstood?

6. Watch *The Man Without a Face* (1993, Mel Gibson, USA), starring Mel Gibson. What is similar and what is different about this film and *Phantom of the Opera*?
7. Why do you think people with a facial disfigurement are especially badly treated and discriminated against?
8. Write an outline for a film featuring a disabled character who is abused and discriminated against and who turns the tables on his persecutors, without using acts of violence. Pupils could use the **Write a scene/storyline** sheet in Student handouts.

Activities on Children of a Lesser God

1. The filmmakers choose to get Leeds to translate what Sarah Signs to him. Do you think it would have been less disruptive to the drama if Sarah's Signing had been subtitled?
2. Why do you think the filmmakers chose not to adopt the sub-title option?
3. The film is about the conflict over how deaf children should be educated. Find out about the arguments for and against 'oralism' – lipreading and speaking – and using Sign Language as the primary means of communication for deaf people. Lay out these arguments in a table and then describe which scenes and characters support these different arguments.
4. Play one of the scenes in the film where Sarah is Signing with the volume turned down. Describe how much of what was going on you understood. Now describe how you think deaf people who use Sign language might feel in the hearing world, where Sign language translation is not readily available?
5. How do deaf people access the cinema?
6. Recently (2003), British Sign language has been made an official Community Language of the United Kingdom. There are 70,000 native Sign language users in the UK. Why do you think it has taken so long to get recognition of Sign language?
7. Up until the 1880s, Sign language was very popular with Queen Victoria and the court, who used it because one of the princesses was deaf. There were deaf teachers and Members of Parliament. In 1881, at an International Conference in Milan, Sign language was banned as the method of instruction for deaf children. This was part of the growing Eugenics movement (see The history of attitudes to disabled people), which saw 'Sign language-using deaf people' as a threat to the gene pool. What do you think were the main reasons for this move?
8. Write an outline, with storyboards for a film which would show the effects of the ban by the Milan Conference in 1881 on the education of profoundly deaf pupils in a deaf school. Pupils could use the **Storyboard** sheet in Student handouts.
9. Do an analysis of a still from this film from Stills analysis.

Activities on Four Weddings and a Funeral

1. Watch the film and describe the characters of Charles and David. How do the filmmakers show the differences in the two brothers' characters? Pupils could use the **Comparing characters** sheet in Student handouts.
2. How did David's inclusion add to the humour of the film?
3. Can you name other films you have seen where disabled characters are included in their own right, not for dramatic effect or as a stereotype? Describe their role in the film.
4. Remembering that disabled people are at least one in eight of the population, re-write a treatment of a scene from a film you know well to include non-stereotyped disabled characters as an integral and essential part of the plot. Pupils could use the **Write a scene/storyline** sheet in Student handouts.
5. Should all films automatically be sub-titled and Sign interpreted to provide access for deaf people? Give arguments for and against.

Detailed lesson plans for KS3/4

Activities on Shrek

1. See what information you can glean from the video/DVD cover. Pupils could use the **Video covers** sheet in Student handouts.
2. Watch the film and storyboard the main scenes. Pupils could use the **Storyboard** sheet in Student handouts.
3. Read an extract from *Jack and the Beanstalk* describing the ogre. Get the class to describe how Shrek is

the same and different from the standard ogre.

4. In the first scene of the film, after the titles, at 3–5" into the film, get the class to describe the scene and what happens. Ask them to say how this is different from what usually happens in films where the townspeople go after the monster. What does this tell us about how the filmmakers view *Shrek*?
5. Freeze frame (see About teaching with moving image media) the three scenes with the fairytale creatures. Get the class to identify as many characters and the stories they come from as possible, and describe how they are shown. What do you think the filmmakers are trying to say about how these characters are usually portrayed? (5–1"; 17–21" and, at end of the movie: 1'18"–1'22".)
6. Talk with the class about how Seven Dwarfs, Three Blind Mice and witches are usually shown in fairy stories, and how impairment is used. Think of *Hansel and Gretel* and *Rapunzel* for witches. Think about the song 'Three blind mice' and the story of *Snow White*. How are they shown differently in *Shrek*?
7. Take one of the classic fairy stories that features disabled people and work out a script outline for an animation which would change the way the audience thinks about these characters, as has been done in *Shrek*. Pupils could use the **Write a scene/storyline** sheet in Student handouts.
8. How is Fiona shown as different from most princesses in fairy stories? In the scene with Fiona and Donkey (58'30"), what does Fiona

- feel and think about changing into an ogre?
9. In the wedding scene (1'16"), how have the filmmakers given an unusual ending to the film? Why do you think they did this?
 10. Watch the film or some key scenes again. This time, note the songs and music that are used. Describe the scene and the music used. What are the filmmakers saying with their choice of music?
 11. Shrek is 'a freak', as is the talking Donkey. What is the film saying about people who are different and whether they should be included?
 12. Do an analysis of a still from this film from Stills analysis.

Detailed lesson plans for KS2.

Activities on I am Sam

1. View the movie and have a debate about the reasons why Sam should keep Lucy and reasons why she should be adopted.
2. Look at the scenes of Sam and his friends Ifty, Robert, Joe and Brad. How do they support each other?
3. Describe how you think Lucy felt about her Dad, Sam, when he came to her class at school, and at her party. If Sam was your Dad how would you feel?
4. What could Social Services have done to support Sam more in being a parent?
5. Watch the film, noting down what the scene is when each Beatles cover song is played. Listen to the lyrics. Pick three songs and say why you think the filmmakers chose them. Did it work?
6. Compare the portrayal of Forrest

Gump and Sam Dawson. List how they are similar and how different. Which film do you think made the audience more aware of the life of someone with a learning difficulty, and why?

7. What changes occurred in Rita as a result of knowing Sam?
8. Lucy gets over her annoyance with Sam for not visiting her. How do the filmmakers show this?
9. How might someone with learning difficulties be included in a film without making fun of them or showing them doing unrealistic things? Can you give an outline of the plot? Pupils could use the **Write a scene/storyline** sheet in Student handouts.

Activities on The Hunchback of Notre Dame

1. See what information you can glean from the video/DVD cover. Pupils could use the **Video covers** sheet in Student handouts.
2. After viewing *The Hunchback of Notre Dame*, rewrite the film and its ending so that Quasimodo is no longer made fun of, and he gets to go off with Esmeralda.
3. Make a series of storyboards which show your main scenes. Pupils could use the **Storyboard** sheet in Student handouts.
4. Make a short animation showing your story.
5. Write a letter to Disney giving your views on how they show disabled people in their films.
6. Do an analysis of a still from this film from Stills analysis.

Detailed lesson plans for KS2. (See page 195.)

Activities on *One Flew Over The Cuckoo's Nest*

1. Read the book and then view the video/DVD. Describe how the filmmakers have caught the essence of the book in the scenes in the film.
2. *Shine* and *A Beautiful Mind* have more recently dealt with mental health issues. Write a sympathetic scenario for a film showing mental health issues for a group of teenagers on a field trip. Pupils could use the **Write a scene/storyline** sheet in Student handouts.

Detailed lesson plans for KS3/4. (See page 196.)

Activities on *The Men, Coming Home and Born on the Fourth of July*

1. View any one of these films on disabled war veterans (it may be necessary to cut sex scenes in *Coming Home* and *Born on the Fourth of July*, depending on the age of the group). Imagine you are the wounded subject of the film. Write a diary with entries for every month over three years, from the time of the injury which caused your impairment.
2. After every war soldiers and civilians have permanent impairments which lead to them being disabled. Write a letter to the British Prime Minister or the US President about the consequences of war and why diplomacy and negotiation may be a better option.
3. Write a letter back to yourself from the Prime Minister or President arguing why, despite the human

costs of wars, they sometimes have to take place.

4. Do an analysis of a still from each of these films from Stills analysis.

Detailed lesson plans for KS3/4. (See page 198.)

Activities on *Forrest Gump*

1. Watch the film, over several sessions if necessary, and storyboard the main scenes. Pupils could use the **Storyboard** sheet in Student handouts.
2. How do the filmmakers use:
 - a) flashbacks to tell the story?
 - b) Forrest's narrative to involve the audience?
3. List the main features of Forrest Gump's character.
4. In what ways do the filmmakers let you know Forrest has a learning difficulty? Is this a realistic portrayal of a person with learning difficulties? Give the reasons for your answer.
5. Lieutenant Dan becomes physically disabled. How does Forrest help him come to terms with his impairment?
6. The filmmakers are taking a satirical look at recent American history, using actual documentary of events. How do they include Forrest in these events?
7. Do you think it likely that the events in the film could happen to one person? Why do you think the filmmakers used a character with learning difficulties as the main character?
8. Take two of the following scenes and itemise:
 - a) how the filmmakers are portraying Forrest;
 - b) how the events are related to

this portrayal.

Scenes:

- The running scene up to the end of Forrest being in the college team

(15'–24');

- In Vietnam (37'–44');
 - In Washington for the medal ceremony, up to end of the Peace Rally

(59'–1'04");

- The last scene in the film after Jenny has died and Forrest is looking after

young Forrest (2' 02"–2' 06").

- How might someone with learning difficulties be included in a film without making fun of them or showing them doing unrealistic things? Can you give an outline of the plot? Pupils could use the **Write a scene/storyline** sheet in Student handouts.
- Do an analysis of a still from this film from Stills analysis.

Detailed lesson plans for KS3/4. (See page 200.)

Activities on My Left Foot

- Watch extracts from the film and read extracts of Christy Brown's life story, *My Left Foot*. How are they different and how similar?
- Why do you think the filmmakers made the changes they did?
- Which is more successful at conveying Christie's life, and why?
- Do an analysis of two stills from this film from Stills analysis.

Activities on Frida

- Watch selected scenes from **Frida** which give insights into her life. Get the class to look at Frida Kahlo's pictures and discuss what the pictures are conveying.
- How well do you think the filmmakers capture Frida's experiences, which drove her to express herself in painting?
- Look at the clips again. What techniques are used in the film to make the audience see things from Frida's point of view?
- Do an analysis of a still from this film from Stills analysis.

ACTIVITIES AND LESSON PLANS



TELEVISION REPRESENTATIONS

Television representations

Activities

1. Get hold of the *TV Times* or *Radio Times* and look through them for the number of programmes on, and amount of time allocated to, disabled people or programmes which include disabled people. Keep a tally for the five terrestrial channels. Work out the percentage of broadcast time which includes programmes with a disability theme for each day and construct a bar chart.
2. Do the same activity by keeping a diary of all the TV you watch in a week.
3. Have a discussion in the class about whether you think the level of representation of disabled people is fair, and what the reasons might be for the current situation.
4. Think of your favourite TV 'soap' and write a storyline which would include a disabled character over six weeks. Make sure you include how they will interact with the regular characters. Pupils could use the **Write a scene/storyline** sheet in Student handouts.
5. Find out how deaf people's needs are met on TV and report on it.

Bollywood and disability

Activities on **Kandukondain, Kandukondain**

1. In Indian cinema it is essential to have a big song and dance number every 15–20 minutes. These are flights of fantasy of the different main characters. Having watched the film, *Kandukondain, Kandukondain*, describe these scenes and say how you think they develop the drama.
2. How does Saumya change her attitude to Major Bala, who is disabled? How is this shown in the film?
3. Analyse the characters of Major Bala and Srikanth. Pupils could use the **Comparing characters** sheet in Student handouts.
4. How are the differences in the two suitors' characters shown in the film?
5. How do you think the ending of *Kandukondain, Kandukondain* is different to most films which feature disabled people?
6. The story of this film is based loosely on Jane Austen's *Sense and Sensibility*. How is it similar and how different?
7. Do an analysis of a still from this film from Stills analysis.

ACTIVITIES AND LESSON PLANS



DVD CLIPS SUGGESTED ACTIVITIES

Activities on Better or Worse?

1. How have the filmmakers used the camera to convey that Rachel has a visual impairment?
2. Why do the filmmakers keep cutting back to the eye test?
3. How do the filmmakers show how Rachel feels about having a visual impairment?
4. What are the filmmakers telling us about Luke?
5. Think of other ways of showing visual impairment with the camera and write an outline for a three-minute documentary. Children could use the **Write a scene/storyline** sheet in Student handouts.

Detailed lesson plans for KS2. (See page 206.)

Activities on Cousin

1. Show the class the animation without prior discussion. Get first reactions.
2. Show it again and get them to list how the cousin is like other children and how he is different.
3. View the video, stopping after each scene. Allow enough time for pupils to storyboard each scene. Children could use the **Storyboard** sheet in Student handouts.
4. Get pupils to make a list of the things that were used in the animation.
5. Talk about 'spazzo' or 'spazzie' and other disabilist name-calling. Make a list of words used to describe disabled people with the class. Go through them and circle any that they think might not be offensive. Look at the history of where these words come from and what they

originally meant (see **Word power** in Student handouts and Origins of offensive words associated with disability).

6. Write down three of the things you like doing best. Then describe how you would do them differently if you were the cousin.
7. Watch the film with the soundtrack turned down. Then watch it again, with the soundtrack. List what the soundtrack adds to the animation.
8. The script was a very important part of this film. Listen to the soundtrack on its own (cover up the screen, or turn it away from pupils). Describe how the script gives a unique feel to the film. Analyse the language used. How is irony established?
9. Think of someone in your family, or whom you know, or in a book, who is disabled and think of a way you might make an animation about them. Do a storyboard of six scenes. Children could use the **Storyboard** sheet in Student handouts.
10. Look at the bullying scene. In groups, work out other ways this scene might have played out. Develop role-plays in groups and show them to the rest of the class. Then discuss bullying and what you need to do when it happens.

Detailed lesson plans for KS2. (See page 209.)

Activities on Arko Ujyalo

1. Ask the class to list ways Nandalal adapts the way he does things because he is blind, and the ways other people in the community adapt to help Nandalal.
2. Ask the children to imagine how

they might need to do things differently in their own families if someone's needs changed.

3. Choose one daily task or activity and write a set of instructions for how to do it, including precise directions and guidance. Try out the instructions with a partner. Discuss how easy or difficult tasks were to carry out.
4. Discuss how Nandalal copes with his day at school. Children imagine they are Nandalal and audio record a diary entry of one activity or a day at school, describing what they have done.
5. Watch the opening sequence of *Arko Ujyalo* and discuss what life is like for Nandalal's family. How do they make their living and carry out daily tasks, such as cooking and washing?
6. Watch the film to find out how Nandalal became blind. Discuss how the children think this could have been prevented.
7. Research organisations that are working towards healthy living in other countries and trying to prevent diseases.

Detailed lesson plans for KS2. (See page 212.)

Activities on Together

1. Ask pupils to identify moments in the film when people showed prejudice towards the two deaf men.
2. Ask pupils to suggest what the two women in the doorway were saying as they watched the two men. Write a dialogue.
3. Watch the clip where the two deaf men are communicating between

themselves. Discuss how the men communicate in ways other than using speech.

4. Research the history of British Sign Language and its recognition as an official community language.
5. Think about how sound and silence are used in the extracts.
6. Watch different types of TV programme without sound. How much can you understand without it? Include watching a programme with subtitles and an extract from BBC 2 news with Signing.
7. Get children to note down as many of the environments as possible in the film, eg: flat, pub, street. Ask them to decide what they think the barriers to disabled people are in each place. How many of them would still be barriers today? Ask for suggestions of adjustments that could be made to make places and activities more accessible.

Detailed lesson plans for KS2. (See page 215.)

Activities on Alison's Baby

1. Run the extract on the DVD through for the class without prior discussion and get first reactions.
2. Ask pupils to draw up a list of adjustments that Alison makes to get on with her life.
3. How do the filmmakers get us to understand Alison's point of view?
4. Make a list of all the things you have done using your hands and arms since you got up this morning. For three of them, say how you might do them if you had no arms.
5. In the past, Social Services might well have argued that Alison's baby should be taken into care. Appoint

two teams who have to make arguments for or against Alison keeping her baby. The rest of the class has to be the Jury and have a discussion, make a decision and give their reason.

6. In groups, make a list of the support and adjustments that you think will need to be made so Alison will be able to care for her baby.

Detailed lesson plans for KS3. (See page 218.)

Activities on Blind Sensation

1. View the film and ask the class what they think the filmmakers are trying to say about the experience of being blind?
2. Describe what is being shown by the camera in the first minute of the film. What techniques are being used to suggest visual impairment?
3. Listen to the soundtrack. What does the female voice mean by what she is saying?
4. What does the male voice mean by what he is saying?
5. List the aids and adjustments for blind people that are shown in the film?
3. Keep a watch on advertisements on your TV for a week. Write down any that include or feature disabled people. Bring your records in the following week and discuss your findings.
4. Get a pile of magazines with advertisements in them. Also bring in photocopied pictures of disabled people doing active things. Get the class to choose an advertisement and then to cut out disabled people and collage them into the advertisement. Make a display or share the work with the rest of the school at an assembly.
5. Look at the third advertisement, 'Getting served'. Think of other situations where forms of Sign language are used eg at horse racing courses.
6. Think of another everyday situation where a disabled person is doing their job and this challenges people's prejudices. Write a script for a 45-second advert to show this. Pupils could use the **Write a scene/storyline** sheet in the Student handouts.
7. Many disabled people don't like the slogan, 'See the person, not the disability'. Can you think what might be wrong with it, from their point of view? (See the notes, below.)

Detailed lesson plans for KS3. (See page 221.)

Activities on See the Person, Not the Disability

1. In the first advertisement about the woman with roses, how is the filmmaker challenging our perceptions of disability?
2. Why do the disabled people like the Coca Cola advertisement? Why does it work as an advertisement?

Many disabled people, especially those who support the social model (see 'Medical model' v. 'social model') of disability, are highly critical of this slogan. They believe that what it should actually say is, 'See the person, not their impairment'. Disabled people want the general public to become much more aware of what disables them.

In the case of this advertisement, the girl and the younger barman would probably normally have been disabled by how few people can use or understand British Sign Language; a wheelchair-user is often disabled by architectural barriers, such as stairs or lack of lifts; or someone with learning difficulties can be disabled by lack of signs and messages in simple language.

The film has a strong message that sometimes doing things in a different way because of an impairment can be helpful – lipreading and communicating by British Sign Language is an advantage in a very noisy environment.

Disabled people want the Government and the population to stop confusing impairment with disability, which results from people's attitudes, policies and practices, and environments which discriminate against disabled people.

Detailed lesson plans for KS3/4. (See page 223.)

Activities on Black Dog

1. Watch the film right through, then play it again, pausing after each 15 seconds and getting pupils to describe:
 - a) the visuals;
 - b) the music;
 - c) the words.
2. What is the filmmaker conveying to the viewer by the choices of a), b)

and c)?

3. What do you think is the filmmaker's view of the nature of depression?
4. Depression is the most common form of mental health issue. It is estimated by Young Mind that 20% of young people will, by the time they are 15, experience a major bout of mental distress. What sort of things might trigger off depression in young people?
5. Write down the words from on the screen as a poem. Now compose a poem about something that has made you really angry.
6. What would you put in a short film to convey what made you angry. How might you feel and what would you want to do about it?
7. Listen to the music only (cover the screen or turn it away), noting down the different tempos and styles. What does the music convey that words and visuals cannot?
8. What do you think is meant by:
 - a) the Churchill quote;
 - b) the Dodie Smith quote?
9. What is the purpose of such quotes and why do you think they were placed at the beginning and end of the film?

Detailed lesson plans for KS4. (See page 226.)

Activities on Rhythm of Survival

1. Watch the clip and make a list of the activities that members of Hackney Core Arts are undertaking.
2. Watch the film again and list the ways the participants are similar and different to people without mental

health issues.

3. Using the information from Mind (**Mental distress in the UK** in Statistics), discuss different forms of mental health issues and the proportion of people affected. From the data, get the class to develop a graphic representation of the proportion of the population with mental health issues.

4. The ethos at Core Arts is to let people participate as much or as little as they want to. Why do you think this is a useful approach for mental health system users, or survivors?

5. Why do you think people who have had mental health issues call themselves mental health system survivors?

6. Get a video/DVD of *One Flew Over the Cuckoo's Nest* and show a couple of clips to the class:

- a) the group therapy session;
- b) the coach and boat outing.

Then have a discussion about mental health hospitals and whether these are the best places for people with mental health issues. What are the alternatives?

Activities on Tell it like it is

1. Video the beginning of the Channel 4 news and show it to the class after viewing this film. How is it the same as the beginning of the film, and how different?
2. Why do you think disabled people find words like 'cripple', 'handicapped', 'brave', 'tragic' offensive when used to describe them in the newspapers?
3. Give out copies of the **Word power** sheet in Student handouts and get pupils to decide whether the language is positive, negative or neutral.

4. Afterwards, give out the **Disabling newspaper headlines** sheet in Student handouts, showing some examples of press headlines which use negative language about disabled people. You may find other good examples in your local newspaper. Ask pupils to rewrite the headlines using positive language.

5. Get pupils to make posters to be put up around school with strong messages about including disabled people.

6. Get pupils to watch local and national TV news for a week and keep a diary of the number of mentions of disabled people or disability, and whether they think they were positive or negative. Remind them that at least nine million people in the UK are disabled, that's at least one in eight of the population. Then graph the number of mentions. Discuss the findings. Have another look at the film and then get the pupils to write letters to the editors of these news programmes.

7. View what

- a) Mandy Colleran;
- b) John Quinn;
- c) David Crawl;

do and say in the film. Say how their lives are different from your expectations of them when you first saw them.

8. Watch the two clips of Francesca Martinez on the film. Write down her jokes. Analyse what Francesca is doing with the audience's assumptions. See if you can write a gag or joke that does the same thing.

Detailed lesson plans for KS4.
(See page 228.)

Activities on The Chapeau Roan

1. Watch the film. What do you think the filmmakers are trying to show?
2. Write a description of the character of the man pushing the wheelchair.
3. Write a description of the character of the woman wheelchair user. Pupils could use the **Character comparison** sheet in Student handouts.
4. Disabled people have a lot of problems with their personal assistants assuming they know what is best for those they serve. Write a speech for the woman in the wheelchair, telling her personal assistant how to behave and treat her.

Detailed lesson plans for KS4. (See page 229.)

Activities on The Sixth Happiness

1. The first clip shows the attitude of the Doctor, Mother and Father to Brit being born with an impairment. Make a list of what happens in the scene to give you an understanding of their different attitudes towards Brit.
2. From the birth scene, the film cuts to Brit at an indeterminate age talking to camera about his mother and himself. What makes this a very effective way of telling the story?
3. Brit's parents, especially his Father, are very keen to try all possible cures. How is this behaviour made humorous and therefore shown up for the sham it is in the film clip?
4. In the second scene, how are the two women relating to Brit and how does the girl relate to Brit?

5. Why do you think Brit does not want to dance, and why does he then enjoy it in the end?
6. People with brittle bones don't grow very much physically which is why Firdaus could play Brit at eight (first scene) and at 18 (second scene). Why do you think he called his book *Trying to Grow*?
7. Do an analysis of a still from this film from Stills analysis.

Detailed lesson plans for KS4. (See page 231.)

Activities on A is for Autism

1. Watch the film. Try to describe autism from what was said in the film.
2. Describe how the filmmakers have used the pictures to create an impression of autism as a condition.
3. One contributor tells how at school no-one wanted to play with him because he was different, as he used to flap his arm. Do you think it is fair not to include some children because they are different? What are the things you might do to include them in your games?

Activities on Raspberry Ripple Awards

1. Having watched the extract from the awards, have a discussion with the class about the point of such award ceremonies and whether they could have any adverse consequences.
2. Use the definitions in 'Medical model' v. 'social model' to have a discussion about who are disabled people? Get the class to list disabled people they know. Then get the class to list what they like and

dislike about these people. It should emerge that their personalities are not dependent on their impairment. Yet this is the most usual way disabled people are shown in the media.

3. The Awards are for the categories: TV Drama, Light Entertainment and Documentary, Film, Radio, Theatre and Advertising. Run through the common stereotypes of disabled people and whether the class can think of other examples.
4. Homework activity: Ask the class to watch TV for the next week and note down any portrayals of disabled people. Get them to say if the portrayal was positive or negative and whether it involved stereotypes. Have a further discussion the following week. This activity can be expanded into a more prolonged media watch.
5. Write a play with disabled and non-disabled characters, in which the disabled characters are not stereotyped. It might be useful to give out and discuss the guidance in 'Medical model' v. 'social model' on non-stereotyped portrayal.
6. The episode of *Holding on* featured an unprovoked attack by a character with severe mental distress on a girl in a phone box. It was nominated for a 'worst portrayal' award for supporting the myth that all people with mental health issues are violent. Is this true? The Home Office points out that there are fewer murders and violent attacks committed by people with mental health issues today than 40 years ago. Discuss how the myth that more violence is perpetrated by people with mental

health issues today has arisen?

7. 'Soap' watch – look at all the TV 'soaps' in a particular week. The Broadcasting Standards Council did an annual survey for four years in the 1990s and found only between 1–2% of broadcast time features disabled people or disability issues on terrestrial channels. Remembering that at least one in eight of the UK population is disabled, count the number of characters who appear and how many are disabled people. Graph the data and then have a discussion in class.
8. Write a letter to the producer of your favourite TV 'soap', presenting the arguments about why they should include disabled people in their programmes.
9. Look at the extract from the *Raspberry Ripple Awards* and identify the ways in which the programme makers tried to make it different from most award ceremonies. What do you think were the reasons for this? Did this programme help you re-think your ideas?

Activities on The Egg

1. Watch the film. What is the main point about disabled people the filmmakers are trying to get across?
2. Watch the film again. Write a character analysis of:
 - a) the man;
 - b) the waitress;
 - c) the chef.
 Pupils could use the **Comparing characters** sheet in Student handouts.
3. What role did the man play in the life of the chef and the waitress?

4. How does the film challenge our assumptions?
5. Rule a line down the middle of a piece of paper. Label one side 'barriers' and the other 'solutions'. Make a list of all the barriers there may be for a man with physical impairments, such as the man in this film, being included:
 - a) in the film;
 - b) in the environment generally.
 Next to the barriers write possible solutions.
6. Do you think it is attitudes and the environment which disable people or their impairments? Discuss.
7. Write the script for a similar short play in which the disabled character challenges the audience's assumptions about them. Students could use the **Write a scene/storyline** sheet from Student handouts.
8. In the past, people with cerebral palsy who had a communication difficulty, like the man in this film, were locked away in mental handicap hospitals for the whole of their lives. The book and film, *Skallagrigg*, tell one such story. Write a secret diary about your experiences and how you would feel if this had happened to you.

characters would you put together, and what would happen to them?

Students could use the **Write a scene/storyline** sheet from Student handouts.

2. Eden tells a story with Sign language. How does the film give this dramatic effect using the landscape?
3. Discrimination against people because of their age is as widespread as discrimination against disabled people. As people get older, they tend to acquire impairments and become disabled. 80% of people have impairments by the time they are in their eighties. How does the filmmaker tackle these twin prejudices in the film?
4. This film also contains elements that are like a home movie. Make a list of the ways in which it is more like a home movie than a mainstream film?
5. Do an analysis of a still from this film from Stills analysis.

Activities on Gallivant

1. The road movie is an established genre. Whether it's *Thelma and Louise* or *Easy Rider*, the plot unfolds as the main characters are on a journey. Here, the journeying characters are revealed to the audience in a whole range of situations. If you were going to develop a road movie, which three well-known people or literary

ACTIVITIES AND LESSON PLANS



STUDENT HANDOUTS

1 Camera Shots and Moves

2 Storyboard

3 Comparing Characters

4 Film Review

5 Video/DVD Covers

6 Write a scene / storyline

7 Disabling newspaper headlines

8 Word Power

(Cut in half before giving out. Give top half out then when answered the bottom half).

Camera shots and moves



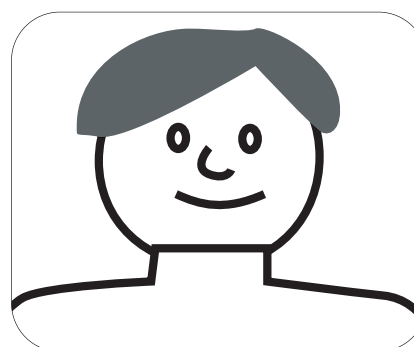
www.bfi.org.uk/disabling_imagery

Name.....

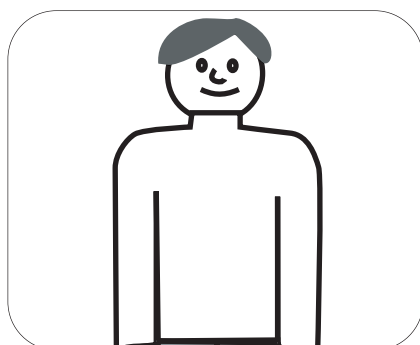
Date.....



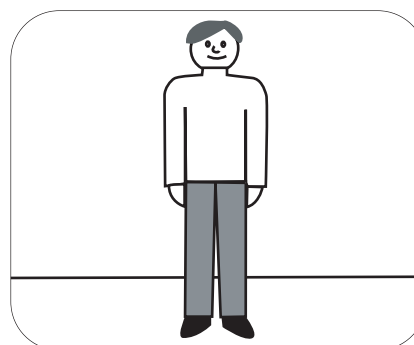
Extreme close-up



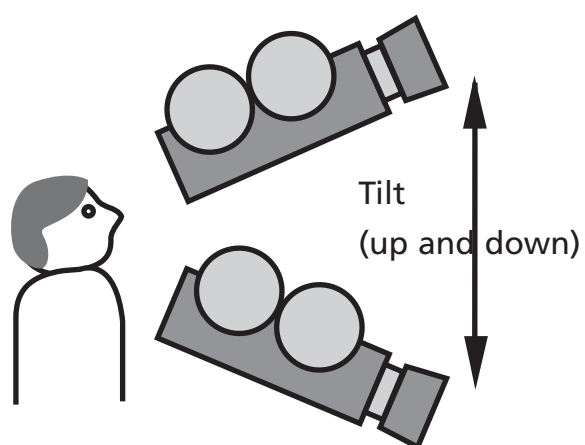
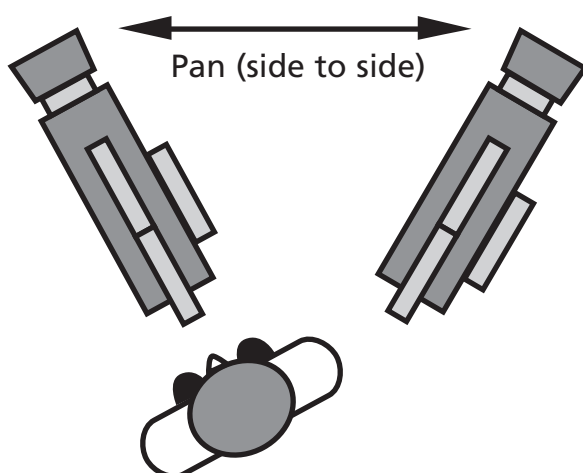
Close-up

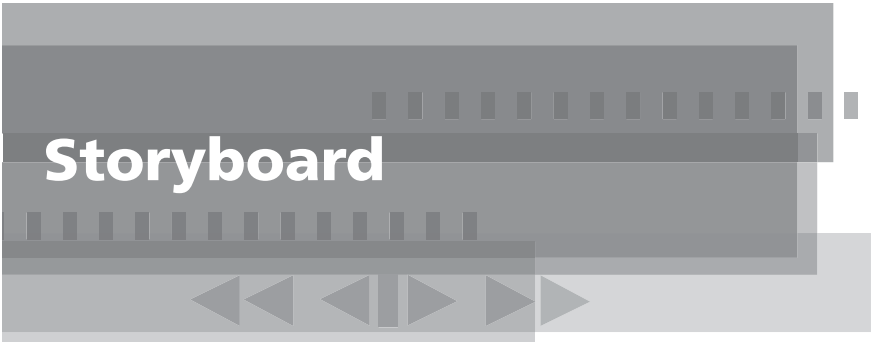


Medium shot



Long shot





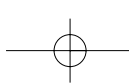
 www.bfi.org.uk/disabling_imagery

Name.....

Date.....

Use this sheet to record the scenes in a film you watch, or to create a sequence of images for a film of your own.

Title		Director		Sheet no.	
Shot. no	Picture	Type of shot and duration		Sound/dialogue	

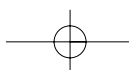

www.bfi.org.uk/disabling_imagery

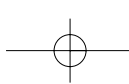
Name.....

Date.....

Use this chart to describe characters in a film, or compare two characters:

Name of character?	Name of character?
Age? Male or female? Role in the film?	Age? Male or female? Role in the film?
Things you hear or see in the film that tell you more about this character?	Things you hear or see in the film that tell you more about this character?
Summary of character's qualities:	Summary of character's qualities:



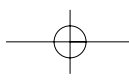

[www.bfi.org.uk/disabling imagery](http://www.bfi.org.uk/disabling_imagery)

Name.....

Date.....

Write a review of the film you have seen for your friends to read. Try to give the main characters and highlights and your response to them.

Title of film:
Setting:
Main characters:
The film is about:
The best part of the film:
The least good part of the film:
To whom would you recommend the film (what kind of person would like it?)




www.bfi.org.uk/disabling_imagery

Name.....

Date.....

Look carefully at the back, front and spine of the video cover:

What is the title of the film?.....

When was it made?(You might find this date after a © symbol.)

Which company distributes it?.....

How long is it? (What is its running time?).....

You will usually find 'U', 'PG', 12, 12a or 15 on the cover. Which one can you find?

What does it mean?.....

Does the name of the director appear on the cover?.....

Who is it?.....

Have you heard of him or her?.....

Does the name of the writer appear on the cover?.....

Who is it?.....

Have you heard of him or her?.....

Do the names of the main actors appear on the cover?.....

Who are they?.....

.....

.....

Have you heard of them?.....

What picture is on the cover?.....

What does this suggest to you about the film?.....

Is there a description of the film on the cover?.....

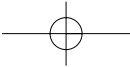
Who are the main characters in the film?.....

.....

Write in one sentence what you think the film is about after reading the review or description.....

What other information is on the cover?.....

.....

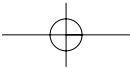
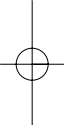
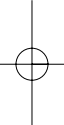


www.bfi.org.uk/disabling_imagery

Name.....

Date.....

Film title
Genre (animation, comedy, thriller etc)
Main characters
Setting
Story/Action





Disabling newspaper headlines

Although, in 1988, the National Union of Journalists issued guidance on how to write and not write about disabled people as part of its Campaign for Real People, negative portrayal persists. The guidance argued that stereotypes of disabled people are insulting and identified the most common stereotypes used to describe disabled people: courageous, brave, pitiable, pathetic, helpless, tragic victim, recipient of charity,

eternally grateful, abnormal, sufferer, searching for a cure, asexual.

Below are some headlines found in newspapers.

- What stereotypes can you identify in these headlines?
- Get your local paper and find examples.
- Write to the editor complaining about the use of stereotypes.

THE BEST OF BRITISH
Phil fights deafness to lead chess challenge

Haringey Weekly Herald

A TEST OF COURAGE

Mum with no legs has real drive

Manchester Evening News

QUEEN'S COUSIN LOCKED

IN MAD HOUSE

40 year nightmare for abandoned Kate

Sun 1987

Love letter sorrow for disabled romeo Phil
London Paper

Wheelchair Victim Robbed of Pension

Daily Mirror

FREEDOM FOR KATHIE

Special van gives sclerosis sufferer her independence

Bury Newspaper

Granny on air. She's blind and deaf but button-up 'Em' sure ain't dumb

Woolwich and Charlton Mercury
September 1990

27 YEARS OF HELL – and he's still SMILING

Heartless idiots laughed at his knobbly face ...and webbed feet and hands

Star Sunday Sport

YOU SPASTICS

Shock taunt as Anne's children

face newsmen

The Sun 1987

MS victim gives incredible lead

Middleton Guardian 4th July 1996

...THANKS TO THE POLICE DEPENDANTS' TRUST IT DIDN'T CRIPPLE THE FAMILY

Solicitors Journal

Computer project aims to mobilise disabled in their thousands. IT opens up bright new future for Penny.
Daily Mail

SCANDAL

of how parents were forced to take tragic victim elsewhere for operations. Top hospital refused to treat Down's children

Daily Mirror

Ban at club is lifted for deaf mute Andy

Sheffield Star

Heartbreak story of mother's 23 year struggle –

"I loved my tragic sons so much I had to kill them"

The Sun

"Why should I hide away?"
The story of Vicky Lucas (Facially Disfigured)

The Guardian



Word power

The issue of language about disablement and disabled people is important. Much of the language we use is fossilised in past ideas and attitudes towards disabled people. When in doubt about whether a term is acceptable, ask disabled people.

Positive/negative/neutral

Look at the following words and phrases and indicate whether they imply a positive, negative or neutral image.

Wheelchair-bound	positive / neutral / negative
The disabled	positive / neutral / negative
People with disabilities	positive / neutral / negative
Disabled person	positive / neutral / negative
Deaf people	positive / neutral / negative
Crippled	positive / neutral / negative
Invalid	positive / neutral / negative
Person with cerebral palsy	positive / neutral / negative
Spastic	positive / neutral / negative
People with learning difficulties	positive / neutral / negative
Mentally handicapped	positive / neutral / negative
Handicapped	positive / neutral / negative
The blind	positive / neutral / negative
Blind people	positive / neutral / negative
Mongoloid	positive / neutral / negative
Person with Down's Syndrome	positive / neutral / negative
Mental	positive / neutral / negative
Mentally distressed	positive / neutral / negative

The language disabled people use

AVOID / OFFENSIVE	USE / PREFERRED	AVOID / OFFENSIVE	USE / PREFERRED
Victim of	Person who has	Deaf mute	Hearing impaired
Person with		Mongol	Someone with Down's Syndrome or Learning difficulty
Person who experience			
Crippled by	Disabled person	Mental handicap	Learning difficulty
Person who has		Retard/ idiot /imbecile / feeble-minded	Person with learning difficulty
Person with		Mute /dumb /dummy	Speech difficulty
Sufferer	Person who has	Mad/crazy /insane	Mental Health System user/Mental health survivor
Suffering from	Person with	Mentally ill	Mental Health survivor or system user
Afflicted	Person who has	Stupid/foolish/ thoughtless	Mentally disabled person
Afflicted by	Person with	Dwarf/midget	Short person/short stature
Wheelchair-bound	Wheelchair user	Deformed	Disfigured Congenitally impaired Impaired from birth
Invalid	Disabled person	Disabled toilet	Accessible toilet
Handicap	Disability/impairment		
Handicapped person	Disabled person		
Disability	Condition/impairment		
Spastic	Someone with cerebral palsy		
The disabled	Disabled people		
The blind	Blind person Visually impaired		
The deaf	Deaf people		
Deaf and dumb	Deaf or deafened		

ACTIVITIES AND LESSON PLANS**STILLS ANALYSIS**

- 1 Kandukondain Kandukondain**
- 2 Gallivant**
- 3 Wait Until Dark (2 pictures)**
- 4 Born on the Fourth of July**
- 5 The Men**
- 6 Forrest Gump**
- 7 Hunchback of Notre Dame (1939)**
- 8 The Elephant Man**
- 9 Children of a Lesser God**
- 10 Shrek**
- 11 Frida**
- 12 Scent of a Woman**
- 13 My Left Foot**
- 14 Coming Home**
- 15 Sixth Happiness**

**Also available to download as PDF's from
Stills Analysis on website www.bfi.org.uk/disablingimagery**

Kandukondain Kandukondain (1999, written/directed by Rajiv Manon, India)

www.bfi.org.uk/disablingimagery



Disabling Imagery? © BRITISH FILM INSTITUTE/DISABILITY EQUALITY IN EDUCATION

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Gallivant (1996, Andrew Kotting, UK)



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www.bfi.org.uk/disabling_imagery

Wait Until Dark (1967, Terence Young, USA)



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Born on the Fourth of July (1989, Oliver Stone, USA)



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***The Men* (1950, Fred Zinnemann, USA)**



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Forrest Gump (1994, Robert Zemeckis, USA)



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The Hunchback of Notre Dame **(1939, William Dieterle, USA)**



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The Elephant Man (1980, David Lynch, UK)



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Children of a Lesser God (1986, Randa Haines, USA)



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Shrek (2001, Andrew Adamson/Vicky Jenson, USA)



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www.bfi.org.uk/disablingimagery

Frida (2002, Julie Taymor, USA/Canada)



Also available to download as PDF's from Stills Analysis on website www.bfi.org.uk/disablingimagery



www.bfi.org.uk/disablingimagery

Scent of a Woman (1992, Martin Brest, USA)



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Also available to download as PDF's from Stills Analysis on website www.bfi.org.uk/disablingimagery



www.bfi.org.uk/disablingimagery

My left Foot (1989, Jim Sheridan, UK)



Disabling Imagery? © BRITISH FILM INSTITUTE/DISABILITY EQUALITY IN EDUCATION



Also available to download as PDF's from Stills Analysis on website www.bfi.org.uk/disablingimagery



www.bfi.org.uk/disablingimagery

Coming Home (1978, Hal Ashby, USA)



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Also available to download as PDF's from Stills Analysis on website www.bfi.org.uk/disablingimagery



www.bfi.org.uk/disablingimagery

Sixth Happiness (1997, Waris Hussein, UK)



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Also available to download as PDF's from Stills Analysis on website www.bfi.org.uk/disablingimagery

FURTHER RESOURCES



6 FURTHER RESOURCES

This section lists books and websites on disability and film and disability and education, useful organisations, more films that address disability issues, glossaries and statistics, and a page for feedback.

FURTHER READING

Descriptions in bold type after titles tell you the main subject matter of the publication.

1 Disability and film

C. Barnes (1992) *Disabling Imagery and the Media*, BCODP Derby and Ryburn Publishing, Halifax

M. Blake (1995) *The Man Behind a Thousand Faces*, The Vestal Press, London

British Film Institute (2002) *Reading Films: Key Concepts for Analysing Film and Television*, Ed. Wendy Earle, bfi, London.

British Film Institute (2002) *Representation, Realism and Fantasy: Key Concepts for Analysing Film*, Ed. Wendy Earle, bfi, London.

M. Burleigh (1994) *Death and Deliverance: Euthanasia in Germany 1900–1945* Cambridge University Press. (Ch. 6 Selling Murder: the killing films of the Third Reich)

M. Corker and T. Shakespeare (2002), *Postmodernity: Embodying Disability Theory Continuum*, London. **Disability**

G. Cumberbatch and R. Negrine (1992) *Images of Disability on Television*, Routledge, London.

Further resources to support inclusion and understanding disability: a bibliography.

P. Darke (1998) *Understanding Cinematic Representation of Disability in The Disability Reader: Social Science Perspectives*. Edited by Tom Shakespeare, Cassell, London

P. Darke (2003) *White Sticks, Wheels and Crutches: Disability and the Moving Image* British Film Institute, London

A. Enns and C.R. Smit (Eds.) (2001) *Screening Disability: Essays on Cinema and Disability*, University Press of America, Lanham

A. Gartner, and T. Joe (Eds.) (1987) *Images of the Disabled, Disabling Images*, Praeger, New York

M.F. Norden (1994) *The Cinema of Isolation: A History of Physical Disability in the Movies*, Rutgers University Press, New Jersey

A. Pointon (1997) *Framed: Interrogating Disability in the Media*, British Film Institute, London

J.S. Schuchman (1988) *Hollywood Speaks: Deafness and the Film Entertainment Industry*, University of Illinois Press, Chicago

O. Stuart (1993) *Double Oppression in Disabling Barriers: Enabling Society*, Ed. Swain et al, Sage, London

Racism and disability

2 Useful Websites

<http://website.lineone.net/~starfive/DisFamous.htm> **Famous disabled people**

<http://www.allmovie.com/> **The All Movie Guide**

<http://www.disabilityfilms.co.uk/index.html>

Films involving disability (2500 by type of impairment)

http://www.disabilitystudies.com/film_theory.htm **Disability and Film Theory (US)**

<http://www.leeds.ac.uk/disability-studies/archiveuk/Sutherland/CHAPTER6.pdf>

Disability stereotypes

<http://www.disabilityhistory.org/dwa/edge/curriculum/index.htm> **Education for disability and**

FURTHER RESOURCES



gender equality (for American high school students)

<http://condor.depaul.edu/~mwilson/multicult/bekpap.html> **Invisible Women: stereotypes**

about physical disability

<http://www.disabilityhistory.org/> **Disability social history project**

<http://www.diseed.org.uk> **Disability Equality and the Media Training and Training for Disability Equality in schools and colleges**

<http://www.disabilitymuseum.org/> **Disability History Museum (US)**

http://www.npr.org/programs/disability/intr_pre.html **Beyond Affliction: The Disability History Project (US)**

<http://www.ldaf.net/Dail.html> **Disability Arts in London Archive**

<http://www.employers-forum.co.uk/www/guests/bdn/manifesto/filmcouncil.html> **Employers' Forum on Disability in Film**

<http://theoryandscience.icaap.org/content/vol002.002/lopezlevers.html> **Representation of Psychiatric Disability in 50 years of Hollywood Film**

3 Disability and education

ACCAC (The Qualifications Curriculum and Assessment Authority for Wales) (2000) *A structure for success: guidance on the National Curriculum and autistic spectrum disorders*.

ACCAC Publications. **Looks at key issues for managing learning in pupils with autism spectrum disorders, curriculum planning and access to the National Curriculum.**

Afasic *Lost For Words*, free from Afasic, 2nd Floor, 50-52 Great Sutton Street, London EC1V 0DJ. **Introduces speech and language impairments – and how Afasic can help.** www.afasic.org.uk

M. Ainscow (1999) *Understanding the Development of Inclusive Schools*, Falmer Press. **Introduces speech and language**

impairments – and how Afasic can help. Offers a detailed analysis of various aspects of inclusive practice in schools.

Alliance for Inclusive Education (2000) *The Inclusion Assistant*. ALLFIE. www.Allfie.org.uk **A video and report of the views of eleven young people with high levels of support needs.**

P. Anderson (1999) *Learning and Inclusion: The Cleves School Experience*, David Fulton Publishers. **An account of changing teaching and learning for inclusion, written by staff and pupils of the school.**

P. Anderson and Highfields Junior School, Plymouth (2002) *Changing Our School: Promoting Positive Behaviour*. Plymouth: Acorn. **How a school transformed itself and the behaviour of its pupils through inclusive methods.**

Autism Working Group (2002) *Guidance for schools and Local Education Authorities on making effective provision for children with autistic spectrum disorders*. Department for Education and Skills. **Guidance for health and education professionals to help identify children with autism and provide the best standards of support in schools.**

J. Barnard, S. Broach, D. Potter, and A. Prior (2002) *Autism in schools: crisis or challenge?* National Autistic Society (NAS). **Report on children with autism spectrum disorders in schools in the UK, and levels of training and support available. Policy and practice recommendations.**

NAS website:

<http://www.nas.org.uk/policy/campaign/index.html>

Hard copy: NAS Information Centre: 020 7903 3599 or info@nas.org.uk

FURTHER RESOURCES



C. Barnes (1991) *Disabled People in Britain and Discrimination*. Hurst.

General position of disabled people. Chapters on education and history.

Birmingham City Council Department (1999) *Inclusion: Making a Difference*.

Available from BASS, Martineau Centre, Balden Road, Harborne, Birmingham B32 2EH. Tel: 0121 303 8080. Price £25.00. **Shows positive experiences of inclusion, and school and community enrichment.**

S. Brandon (1997) *Invisible Wall: Niki's Fight for Inclusion*. Sheffield: Parents with Attitude. **One family's story.**

Bristol LEA (2001) *Inclusion: Raising the Issues*. Video available from The Inclusion Coordinator, 83 North Street, Bedminster, Bristol BS3 1ES. £25.00 including p&p. 40-minute training video for schools and LEAs, with sub-titles and BSL. **The Bristol experience of developing inclusive education from a disability equality perspective.**

S. Capelin *Rachel: The 'Write' To Speak*. Minerva.

Available from Afasic, 2nd Floor, 50-52 Great Sutton Street, London EC1V 0DJ

Rachel's mother tells the story of Rachel's specific language disorder.

www.afasic.org.uk

Centre for Studies on Inclusive Education (CSIE) (1998) *Developing an Inclusive Education Policy for Your School*. CSIE. Order from CSIE, Bristol. Tel: 0117 344 4007

Channel 4 Learning (2001) *Count me in*. Video available from Disability Equality in Education, Unit GL, Leroy House, 436 Essex Road, London, N1 – £10.00 plus £1.50 postage. **Made in six primary and six secondary schools in England and Wales.**

Shows development of inclusive practice.

M. Cole (2000) *Education Equality and Human Rights*. Routledge.

Covers gender, race, sexuality, disability and social class. Chapters on history and inclusion by R. Rieser.

I. Cole-Hamilton and D. Vale (2000) *Shaping the future: the experiences of blind and partially-sighted children and young people in the UK*. Royal National Institute for the Blind.

Council for Disabled Children (CDC) (2002) *Make it Accessible! The Disability Discrimination Act 1995, Part III (Access to Goods and Services)*. From: CDC, 8 Wakley Street, London EC1 7QE. **Implications for Children's Services.**

Contact a Family, Network 81 and SKILL (2002) *Education and Disability – a parents' guide to rights from nursery to university*, Contact a Family. Single free copies from helpline: 0808 808 3555.

Information pack for parents on all aspects of education for a disabled child.

Department for Education and Employment/Qualifications and Curriculum Authority (1998) *Supporting the target-setting process*. DfEE. **Document that first introduced P-Scales.**

Department for Education and Employment (1999) *Connecting Schools for Inclusion*. DfEE/SEN Division. **An interactive CD-ROM which looks at strengthening the links between mainstream and special schools to support the inclusion of pupils with special educational needs (SEN).**

Department for Education and Skills (2002) *Guidance for Restrictive Physical Interventions: how to provide safe services for people with*

FURTHER RESOURCES



Learning Disabilities and Autistic Spectrum Disorders. DfES/DoH

All the DfES publications listed below are available from DfES publications centre, tel: 0845 60 222 60, fax: 0845 60 333 60 and email: dfes@prolog.uk.com DfES web-site: www.dfes.gov.uk

Department for Education and Skills (2001) *SEN Code of Practice.* DfES

Department for Education and Skills (2001) *SEN Toolkit.* DfES.

Department for Education and Skills Inclusion website: <http://inclusion.ngfl.gov.uk>

Free catalogue of resources for teaching professionals, learners, parents and carers. Resources include publications, software, hardware, guidance and links to aid independent living and learning.

Disability Equality in Education (DEE) (2002) Three Disability Equality and Inclusion course books: *Early Years, Schools, and Further and Continuing Education.* Disability Equality in Education, Unit GL, Leroy House, 436 Essex Road, London N1 3QP. e-mail: info@diseed.org.uk website: www.diseed.org.uk

Employers' Forum on Disability (2002) *Customer Access: Policy, Technical Aids and Buildings – the Triple Audit.* From: Nutmeg House, 60 Gainsford Street, London SE1 2NY. e-mail: efd@employers-forum.co.uk or website: www.employers-forum.co.uk

English Heritage (1995) *Easy access to Historic Properties.* English Heritage.

Guidance on adapting and altering Listed Buildings

P. Farrell, M. Balshaw and F. Polat (1999) *The management role and training of learning support assistants.* Research Report RR161,

Department for Education and Employment.
Argues that learning support assistants should be given time to share the planning of lessons and to report afterwards.

M. Flavey, M. Forest, J. Pearpoint and R. Rosenberg (1997) *All My Life's a Circle – Using the Tools: Circles, MAPS & PATH.* Toronto: Inclusion Press.

Tools to make inclusion work.
www.inclusion.com

A. Franklin, S. Keil, K. Crofts and I. Cole-Hamilton (2001) *The educational experiences of 5–16 year-old blind and partially-sighted children and young people.* Royal National Institute for the Blind.

Examines the experiences of 93% of blind and partially-sighted children attending mainstream schools.

M. Gordon and A. Williams (2002) *SEN and Disability in Mainstream Schools: A Governors' Guide* The National Association for Special Educational Needs

P. Gray, A. Miller and N. Noakes (1994) *Challenging Behaviour in Schools,* Routledge
Examines teacher support, practical techniques and policy development.

M. Hesmondhalgh and C. Breakey (2001) *Let me in: access and inclusion for children with autistic spectrum disorders.* Jessica Kingsley.
Explores issues of access and inclusion in education and employment for children and young people with autism spectrum disorders.

R. Jordan and G. Jones (1999) *Meeting the needs of children with autistic spectrum disorders.* David Fulton Publishers.
Guide for teachers in mainstream settings.

FURTHER RESOURCES



K. Jupp (1992) *Everyone Belongs*. Souvenir Press.

Makes the case for all children to attend their local mainstream school.

Kent County Council Education and Libraries Video (2000) *All Together Better: Good Practice from Kent Schools*. Available from jean.york@kent.gov.uk

The video promotes discussion about current inclusive practices in Kent schools.

Leicester City Council and Leicestershire County Council (1998) *Asperger syndrome: practical strategies for the classroom: a teacher's guide*. National Autistic Society.

Outlines the nature of impairments in Asperger syndrome and how these may give rise to problems in school. Practical management suggestions.

M. Mason and R. Rieser (1995) *Altogether Better: From 'Special Needs' to Equality in Education*. London: Charity Projects. Available from DEE website: www.diseed.org.uk

Pack containing booklet and video. Explains the case for educating disabled children in mainstream schools.

M. Mason (2000) *Incurably Human*. London: Working Press.

Essay on the development of inclusion. Draws on the insights of the author as a disabled parent of a disabled child.

Mencap (1999) *On a wing and a prayer: inclusion and children with severe learning difficulties*. Mencap. information@mencap.org

Mencap (2001) *Don't Count Me Out: the exclusion of children with a learning disability from education because of health needs*. Mencap.

S. Miles (2002) *Family Action for Inclusive Education* EENET, Manchester University. Tel: 0161 275 3711. email: eenet@man.ac.uk website www.eenet.org.uk

P. Mittler (2000), *Working Towards Inclusive Education*, David Fulton Publishers.

Provides a comprehensive overview of inclusion in early years and schools settings, including international perspectives.

H. Mortimer (2000) *The Music Maker's Approach: inclusive activities for young children with special educational needs*, National Association for Special Educational Needs

P. Murray and J. Penman (2001) *Telling Our Stories: Reflections on Family Life in a Disabling World*. Sheffield.

Parents with attitude. Families with disabled children tell their own stories. DEE

National Association of Special Educational Needs and Association for Science Education (2002) *Inclusive Science and Special Educational Needs Web page*. Joint website of the NASEN and ASE: <http://issen.org.uk>

The National Deaf Children's Society (NDCS) (2001) *Deaf Friendly Schools – A Guide for Teachers and Governors*. www.ndcs.org.uk First four copies are available free of charge from NDCS Helpline, tel: 0808 800 8880 **NDCS booklet on promoting the better inclusion of deaf children in school.**

National Union of Teachers (2002) *Finding Your Way Round: an NUT guide to the SEN and Disability Act*. NUT at www.teachers.org.uk

National Union of Teachers (2002) *The SEN Code of Practice: an NUT Guide*. NUT at www.teachers.org.uk

FURTHER RESOURCES



National Union of Teachers (2002) *Making Reasonable Adjustments for Disabled Teachers*. NUT at www.teachers.org.uk

B. Norwich (2002) *LEAs' Inclusion Trends in England 1997–2001*, CSIE, Bristol. Tel: 0117 344 4007, £10

Parents for Inclusion (2000) *Including All Children*, Parents for Inclusion. Tel: 020 7735 7735 or www.parentsforinclusion.org.uk

17-minute video showing inclusive schools and the views of parents, teachers and children.

Parents for Inclusion (2001) *Dreaming the Dream, Inclusion and Social Justice: the voice of young disabled people, disabled adults, parents and allies working together to change Lambeth*. Parents for Inclusion. Tel: 020 7735 7735 or www.parentsforinclusion.org.uk

Office for Standards in Education (2000) *Evaluating Educational Inclusion*. Ofsted Ref No. HMI 235. Available from www.ofsted.gov.uk Tel: 020 7421 6800

J. Porte and R. Ashdown (2002) *Pupils with Complex Learning Difficulties: promoting learning using visual materials and methods*. The National Association for Special Educational Needs

R. Rieser and M. Mason (1992) *Disability Equality In the Classroom – A Human Rights Issue*. Disability Equality in Education handbook for teachers. Available from www.diseed.org.uk

Includes thinking of disabled people about history, inclusion, current issues, language, images and culture.

R. Rieser (2003) *Everybody In: Developing Inclusion in Early Years and KS1: Good Practice*

in Identification and Inclusion of Disabled Children and those with SEN, A Guide for Practitioners and Teachers, Disability Equality in Education, London

Royal National Institute for Deaf People (2000) *Guidelines for mainstream teachers with deaf pupils in their class*, RNID.

Materials for mainstream teachers with little or no experience of working with deaf pupils. Available from RNID.

Royal National Institute for Deaf People (2000) *Effective inclusion of deaf pupils in mainstream schools*, RNID.

Practical suggestions and guidance to support effective inclusion in a range of mainstream settings. Available from RNID.

Royal National Institute for Deaf People (2001) *Promoting access to the curriculum for deaf pupils*, RNID.

Examines the diversity of deaf pupils, their curriculum and teaching and learning needs. Available from RNID.

Royal National Institute for Deaf People (2001) *Promoting numeracy in deaf pupils*, RNID.

Examines the areas of mathematical information to which deaf children need access and how it should be taught. Available from RNID.

Royal National Institute for Deaf People (2001) *Promoting literacy in deaf pupils*. RNID. www.rnid.org.uk

Identifies areas of difficulty in developing reading and writing for deaf pupils and highlights appropriate strategies. Available from RNID.

J. Sebba and D. Sachdev (1997) *What Works in Inclusive Education*. Barnardos. Tel: 090 204 6438, www.barnados.co.uk

L. Shaw (2001) *Learning Supporters and*

FURTHER RESOURCES



FURTHER RESOURCES: STATISTICS

Inclusion: roles, rewards, concerns and challenges. Also Learning Supporters and inclusion next steps forwards.

Report of Conferences of 450 LSA's Centre for Studies on Inclusive Education.

www.inclusion.org.uk

P. Stobbs and R. Rieser (2002) *Making it Work Removing Disability Discrimination: A Training Pack for Schools and LEAs*. Council for Disabled Children. Tel: 0207 843 6087, £15

Teacher Training Agency (1999) *The National SEN Specialist Standards*. TTA.

TTA publications, Tel: 0845 606 0323, www.teach-tta.gov.uk

Also now available on CD-ROM.

G. Thomas, D. Walker and J. Webb (1998) *The Making of The Inclusive School*. Routledge.

Summary of research on inclusion followed by an evaluation of the Somerset Inclusion Project.

G. Thomas and J. Webb (1997) *From Exclusion to Inclusion: promoting education for all*.

Barnardos, Tel: 090 204 6438, www.barnados.co.uk

S. Young (2002) *Solutions to Bullying*, The National Association for Special Educational Needs

Gives practical strategies and solutions for reducing the incidence of bullying and taking effective action when it does occur.

USEFUL ORGANISATIONS

AFASIC: 50-52 Great Sutton Street, London EC1V 0DJ; Tel: 020 7490 9411; Fax: 020 7251 2834; e-mail: info@afasic.org.uk website: www.afasic.org.uk

Alliance for Inclusive Education: Unit 2, 70 South Lambeth Road, London SW8 1RL Tel: 020 7735 5277 Fax: 020 7735 3828 e-mail Allfie@btinternet.com website www.allfie.org.uk

Association for Spina Bifida and Hydrocephalus: Asbah House, 42 Park Road, Peterborough PE1 2UQ; Tel: 01733 555988; website: www.asbah.org

Barnardos: Tanners Lane, Barkingside, Ilford, Essex IG6 1QG; Tel: 020 8550 8822; website: www.barnardos.org.uk

British Council of Disabled People: Litchurch Plaza, Litchurch Lane, Derby DE24 8AA Tel: 01332 295551 Fax: 01332 295580; website www.bcodp.org.uk

British Deaf Association: 1-3 Worship Street, London EC2A 2AB; Tel: 020 7588 3520; website: www.britishdeafassociation.org.uk

British Diabetic Association UK: 10 Parkway, Camden, NW1 7AA; Tel: 020 7424 1000; Fax: 020 7424 1001; e-mail: info@diabities.org.uk website: www.diabetes.org.uk

British Dyslexia Society: 98 London Road, Reading, RG1 5AU; Tel: 0118 966 8271; Fax: 0118 935 1927; website: www.bda/dyslexia.org.uk

British Epilepsy Association: New Anstey House, Gate Way Drive, Yeadon, Leeds LS19 7XY; Tel: 01132 108800; Helpline: 0808 8005050; website: www.epilepsy.org.uk

FURTHER RESOURCES



Brittle Bone Society: 30 Guthrie Street,
Dundee, DD1 5BS; Tel: 01328 204446;
e-mail: bbs@brittlebone.org.uk website:
www.brittlebone.org.uk

Centre for Accessible Environments:
Nutmeg House, 60 Gainford Street, London SE1
2NY; Tel: 020 7357 8182; Fax: 020 7357 8183;
e-mail: info@cae.org.uk website:
www.cae.org.uk

Centre for Studies on Inclusive Education:
Room 2S203, S Block, Frenchay Campus,
Cold Harbour Lane, Bristol BS16 1QU;
Tel: 0117 344 4007; Fax 0117 344 4005;
website: www.inclusion.org.uk

Council for Disabled Children: National
Children's Bureau, 8 Wakley Street, London
EC1V 7QE; Tel: 020 7843 6000;
Fax: 020 7278 9512; website: www.ncb.org.uk

Cystic Fibrosis Trust: 11 London Road,
Bromley, Kent BR1 1BY; Tel: 020 8464 7211;
website: www.cftrust.org.uk

Disability Equality in Education: Unit GL,
Leroy House, 436 Essex Road, London N1 3QP;
Tel: 020 7359 2855; e-mail: info@diseed.org.uk
website: www.diseed.org.uk

Disability Living Foundation: 380–384
Harrow Road, London W9 2HU;
Tel: 020 7289 6111; Fax: 020 7266 2922;
Helpline: 0845 130 9177 (This advice line is
open from Mon-Fri, 10am–4pm); e-mail:
info@dlf.org.uk website: www.dlf.org.uk

Disability Rights Commission: DRC Helpline,
Freepost, MID 02164, Stratford-Upon-Avon,
Warwickshire CV37 9BR; Tel: 08457 622 633;
Fax: 08457 778 878; e-mail: enquiry@drc-gb.org
website: www.drc-gb.org

Down's Syndrome Association: 155 Mitcham
Road, London SW17 9PG; Tel: 020 8682 4001;
e-mail: info@downs-syndrome.org.uk website:
www.downs-syndrome.org.uk

Dyslexia Institute: 133 Gresham Road,
Staines, Middlesex TW18 2AJ;
Tel: 01784 463851;
website: www.dyslexia-inst.org.uk

Dyspraxia Foundation: 8 West Alley, Hitchin,
Hertfordshire SG5 1EG; Tel: 01462 454986;
website: www.dyspraxiafoundation.org.uk

Employers' Forum on Disability: Nutmeg
House, 60 Gainsford Street, London SE1 2NY;
e-mail: efd@employers-forum.co.uk website:
www.employers-forum.co.uk

Haemophilia Society: Chesterfield House,
385 Euston Road, London NW1 3AU;
Tel: 020 7380 0600; Fax: 020 7387 8220;
e-mail: infor@haemophilia.org.uk
website: www.haemophilia.org.uk

**Headway National Head Injuries
Association:** 4 King Edward Court, King
Edward Street, Nottingham NG1 1EW;
Tel: 01159 240 800; Fax: 0115 958 4446;
e-mail: enquiries@headway.org.uk
website: www.headway.org.uk

ICAN: 4 Dyer's Buildings, Holborn,
London EC1N 2JP; Tel: 0870 010 4066;
Fax: 0870 010 4067; e-mail: ican@ican.org.uk
website: www.ican.org.uk

JMU Access Partnership: 105 Judd Street,
London, WC1H 9NE. Tel: 020 7391 2002;
Fax: 020 7387 7109; e-mail jmu@rnib.org.uk
website: www.jmuaccess.org.uk

Kidsactive: Pryor's Bank, Bishop's Park,
London SW6 3LA; Tel: 020 7736 4443;
Fax: 020 7731 4426; e-mail:

FURTHER RESOURCES



office@kidsactive.org.uk
website: www.kidsactive.org.uk

LOOK: c/o Queen Alexandra College, 49 Court Oak Road, Harborne, Birmingham B17 9TG; Tel: 0121 428 5038; Fax: 0121 427 9800; e-mail: office@look-uk.org website: www.look-uk.org

MENCAP: 117-123 Golden Lane, London EC1Y 0RT; Tel: 020 7454 0454; Fax: 020 7696 5540; e-mail: information@menicap.org.uk website: www.mencap.org.uk

Motability: Goodman House, Station Approach, Harlow CM20 2ET; Tel: 01279 635666; website: www.motability.co.uk

National Association for Special Educational Needs (NASEN): 4/5 Amber Business Village, Amber Close, Amington, Tamworth, Staffs B77 4RP; Tel: 01827 311500; Fax: 01827 313 005; e-mail: welcome@nasen.org.uk website: www.nasen.org.uk

National Association of Parent Partnership Services (napps): c/o Parent Partnerships Service, Conciliation and Appeals Unit, Children, Schools and Families, County Hall, Hertford SG13 8DF; Tel: 01992 555 922 e-mail: parent.partnership@hertscc.gov.uk

National Asthma Campaign: Providence House, Providence Place, London N1 0NT; Tel: 020 7226 2260; Helpline: 08457 010203; website: www.asthma.org.uk

National Autistic Society: 393 City Road, London EC1V 1NG; Tel: 020 7833 2299; Fax: 020 7833 9666; e-mail: nas@nas.org.uk website: www.nas.org.uk

National Blind Children's Society: Bradbury House, Market Street, Highbridge, Somerset TA9 3BW; Tel: 01278 764764;

Fax: 01278 764790;
e-mail: businessenquiries@nbcs.org.uk
website: www.nbcs.org.uk

National Deaf Children's Society:
15 Dufferin Street, London EC1Y 8UR;
Tel: 0808 800 8880; Fax: 020 7251 5020;
e-mail: helpline@ndcs.org.uk website: www.ndcs.org.uk

National Eczema Society: Hill House, Highgate Hill, London N19 5NA; Tel: 08702 413604; Tel: 020 7281 3553; Fax: 020 7281 6395; website: www.eczema.org

National Federation of the Blind of the UK:
Sir John Wilson House, 215 Kirkgate, Wakefield, West Yorkshire WF1 1JG; Tel: 01924 291313; Fax: 01924 200 244; e-mail: nfbuk@globalnet.co.uk website: www.users.globalnet.co.uk/~nfbuk

National Parent Partnership Network:
8, Wakley Street, London EC1V 7QE;
Tel: 020 7843 6000; Fax: 020 7843 6313; website: www.parentpartnership.org.uk

National Register of Access Consultants:
Nutmeg House, 60 Gainford Street, London SE1 2NY; Tel: 020 7234 0434; Fax: 020 7357 8183; website: www.nrac.org.uk

National Society for Epilepsy: Chesham Lane, Chalfont St Peter, Buckinghamshire SL9 0RJ; Tel: 01494 601300; Fax: 01494 871 927; Helpline: 01494 601 400; website: www.epilepsynse.org.uk

Parents for Inclusion: Unit 2, 70 South Lambeth Road, London SW8 1RL.
Tel: 020 7735 7735 Fax: 020 7735 3828
e-mail info@parentsforinclusion.org
website www.parentsforinclusion.org

FURTHER RESOURCES



Physically Disabled and Able Bodied

(PHAB LTD): Summit House, Wandle Road,
Croydon CR0 1DF; Tel: 020 8667 9443;
Fax: 020 8681 1399; e-mail:
info@phabengland.org.uk
website: www.phabengland.org.uk

website: www.sicklecellsociety.org

Young Minds: 102–108 Clerkenwell Road,
London EC1M 5SA; Tel: 020 7336 8445;
Fax: 020 7336 8446;
e-mail: enquiries@youngminds.org.uk
website: www.youngminds.org.uk

Pre-school Learning Alliance: 69 Kings Cross
Road, London WC1X 9LL; Tel: 020 7833 0991;
Fax: 020 7837 4942; e-mail:
pla@pre-school.org.uk
website: www.pre-school.org.uk

RADAR: 12 City Forum, 250 City Road,
London EC1V 8AF; Tel: 020 7250 3222;
Fax: 020 7250 0212; e-mail:
radar@radar.org.uk website: www.radar.org.uk

Royal National Institute for Deaf People

(RNID): 19–23 Featherstone Street, London
EC1Y 8SL; Tel: 020 7296 8000;
Fax: 020 7296 8199; e-mail:
informationline@rnid.org.uk
website: www.rnid.org.uk

Royal National Institute of the Blind

(RNIB): 105 Judd Street, London WC1H 9NE;
Tel: 020 7388 1266; Fax: 020 7388 2034;
website: www.rnib.org.uk

SCOPE: 6 Market Road, London N7 9PW;
Tel: 020 7619 7100; Fax: 020 7619 7399;
Helpline: 0808 800 3333 (9am–9pm weekdays)
(2pm–6pm weekends);
website: www.scope.org.co.uk

Sense: 11–13 Clifton Terrace, London N4 3SR;
Tel: 020 7272 7774; Fax: 020 7272 6012;
e-mail: enquiries@sense.org.uk
website: www.sense.org.uk

Sickle Cell Society: 54 Station Road, London
NW10 4UA; Tel: 020 8961 7795;
Fax: 020 8961 8346;
e-mail: sicklecellsoc@btinternet.com

FURTHER RESOURCES



FURTHER RESOURCES: STATISTICS

STATISTICS

- The growing influence of moving image media in the world
 - Statistics of inequality for disabled people in the U.K
 - A recent poll
 - Mental distress in the UK

The growing influence of moving image media in the world

All over the world, more and more people are able to access old and new films. Although cinema audience admissions in the UK have declined from 1 585 million in 1945 to a low of 72 million in 1985, with a modest rise to 140 million in 1999, TV and video/DVD audiences continue to grow in the UK and around the world.

This decline in cinema attendance is the same all around the world. From 1988 to 1998, world cinema audiences declined by 79%, with only Western Europe, North America and Australia/New Zealand increasing their audiences. This decline is paralleled by an increase in television viewing. In the UK in 1998, 69% of 12–13 year-olds had a television in their room.

It is estimated that 90% of people in rich countries have television and 80% in some poorer countries, such as China, though viewing is often in public. Cable and satellite are fast spreading in countries like India, where half of all homes now have access to television.

In sub-Saharan Africa, the proportion is much less. UNESCO estimates that only 3.5% own a television set, compared with 23% for the world as a whole.

(See the *Global Media Atlas* 2001, bfi, London.)

Negative attitudes, stereotypes and distorted portrayals of disabled people's lives still predominate in mainstream films. The increasing capacity of the world media system to recycle films and images means that, despite worthy legislation (see **A recent poll**, below), negative views of disabled people are continually reinforced through moving image media.

Statistics of inequality for disabled people in the UK

In 2003, the **Disability Rights Commission** produced a range of statistics that characterise disabled people's lives in the UK.

- Disabled people are twice as likely as non-disabled people to have no qualifications whatsoever. *Labour Force Survey Winter 2001/02, ONS*
- One in twenty disabled people is at a College of Further or Higher Education, compared to one in ten of the rest of the population. *Labour Force Survey Winter 2000/01, ONS*
- Only 8% of disabled people have a degree-level qualification, compared to 17% of non-disabled people. *Labour Force Survey Winter 2000/01, ONS*
- There are more than one million young people aged under 24 who have a disability under the definition of the **Disability Discrimination Act 1995**. *Household survey 1999, National Office of Statistics*. This represents 5.5%–6% of the 18.3 million in this age group. *2001 Census OPC*
- Disabled people are around five times as likely as non-disabled people to be out of work and claiming benefits.

There are 2.9 million disabled people out of work and claiming benefits.

Labour Force Survey 2001/02 ONS

- Only 13% of adults with learning difficulties are in work. White Paper, *Valuing People 2001*
- Only 39% of Year 11 Pupils in Special Schools in 2002 got one or more GCSEs A*–G, compared to 95% in mainstream education. *DfES Area 6P*

A recent poll

A recent opinion poll of young disabled people showed that:

«Young disabled people are being denied a decent job, are excluded from sports and clubs and are trapped at home because they can't use public transport.»»

The findings are revealed in interim results of the biggest survey of young disabled people with a variety of mobility and sensory impairments and learning difficulties, between the ages of 16 and 24, in England and Wales. The poll was undertaken by NOP for the Disability Rights Commission (DRC). The survey found that, while many young disabled people were enjoying life, a significant minority had been illegally turned away from work and were unable to go on holiday. All of the young people reported having the same aspirations as non-disabled people, for example, to travel, to get a good job and to start a family.

The poll found that:

- Almost half (47%) of those questioned said that problems with public transport made it difficult for them to participate in activities that other people their age take part in.

- Of this 47%, four fifths (81%) said they missed out on holidays due to transport problems.
- By the time they reach the age of 30, more than a quarter (28%) of young disabled people expect to be earning less than most other people of their age.
- One in six (15%) respondents said they had been turned down for a paid job, and told it was for a reason related to their disability or health problem.
- One in three (31%) young disabled people are not able to join in with things that their friends do.
- 33% said they had been bullied at school.
- 25% said they had been discriminated against.
- 34% said they did not get the help they needed at school.
- 40% said they felt left out and isolated.

In the last 30 years, disabled people have campaigned for and won a human rights-based approach to disability. It is beginning to be accepted that disability discrimination, prejudice, negative attitudes and stereotypes are not acceptable. The struggles of disabled people to gain civil rights have led to legislation in the USA (**The Americans with Disabilities Act 1990**); in the UK (**The Disability Discrimination Act 1995**), and similar legislation in many other countries, including South Africa, India and Australia. The United Nations adopted the **UN Standard Rules on Equalisation** in 1992.

In all of these measures, the onus is on eliminating discrimination by bringing in enforceable civil rights legislation. The

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legislation is based on the idea that adjustments need to be made to services, buildings, transport, workplaces, environments, communications and equipment to allow disabled people access. Prejudicial attitudes and practices are outlawed and institutional discrimination, where whole organisations exclude disabled people, has begun to be challenged.

Mental distress in the UK

Estimates of the prevalence of mental distress in Britain (the number of people with a specific diagnosis at any one time) vary between 1 in 6 and 1 in 4 – that's 9.6–14.5 million people.

Mental distress includes:

Neurotic disorders Anxiety, depression, phobias, obsessive-compulsive disorder (eg in the film *As Good As It Gets*, 1997, James L. Brooks, USA) and panic disorder. For many people, these manifest themselves as sleep problems, fatigue, irritability, worry, lack of concentration, forgetfulness, eating disorders, depression or obsessions.

Psychoses For a much smaller group of people, psychoses are disorders which produce disturbances in thinking and perception which are severe enough to distort the person's perception of the world and relationship to events in it.

These are usually divided into:

- organic psychoses, such as dementia and Alzheimer's disease (eg in the film *Iris*, 2001)
- functional psychoses, which mainly covers schizophrenia and bi-polar disorder (manic depression) (as in the films *Psycho*, 1960, Alfred

Hitchcock, USA; *Aquirre, Wrath of God*, 1973, Werner Herzog, Germany/Peru/Mexico; *One Flew Over the Cuckoo's Nest*, 1975, Milos Forman, USA; *The Butcher Boy*, 1997, Neil Jordan, Ireland/USA; *Affliction* 1997, Paul Schrader, USA).

Personality disorders An even smaller group have a personality disorder, meaning an enduring pattern of inner experience and behaviour that deviates markedly from the experience of the individual's culture. The effects are pervasive and inflexible, usually start in adolescence or early adulthood, remain stable over time and lead to distress or impairment. Although very few people have personality disorders, characters who do are seen as a stereotype of all people with mental health issues and often feature in films, eg as psychopathic killers in *Taxi Driver* 1976, Martin Scorsese, USA, or *Red Dragon*, 2002, Brett Ratner, USA/Germany.

Common conditions and their prevalence

Anxiety 4.7% of adults experience generalised anxiety, not including depression, at any one time.

Panic disorders 7 per 1000

Depression 1 in 10 adults, with 1 in 20 having 'clinical' depression.

Eating problems 1% of women aged 15–30 have anorexia nervosa; 1–2% have bulimia nervosa. Many cases go unreported, so this is probably an under-estimate.

Dementia 20% of people aged over 80, and 6% of those over 65 are affected by dementia. There are 650,000 people with dementia known to Health Authorities, and two-thirds of these are diagnosed as having Alzheimer's disease.

Phobias 1.9%, but some studies give a higher rate, with women more prone than men.

Personality disorders 2%, but some studies have put it as high as 13%. The concept is controversial.

Bi-polar disorder(manic depression) 1% have lifelong occurrence.

Obsessive Compulsive Disorder around 1.2%, though up to 3% may experience OCD at some point in their life.

Schizophrenia Most studies show a lifelong occurrence of just under 1%, with 0.2–0.4% being affected at any one time. This affects more men aged 15–24, and women of 24–35 years.

Children and young people and mental distress

Research has shown that 20% of children have some degree of emotional or mental problem. In one third of these, problems persist into adulthood. 35% of physically abused children develop problems. Living in an inner city has a big impact, with 7% of three year-olds in this environment experiencing moderate to severe problems, with minor problems for a further 15%. Amongst older children, levels increase.

- 250 000 children under 16 (2%) are affected by severe mental distress;
- 0.5–1% of teenagers have anorexia;
- 1% of adolescent girls have bulimia;
- 3% of adolescents are self-harming;
- 2–8% have depression, with this affecting girls more;
- 2–4% will attempt suicide, which is more common amongst young men;
- 10% have conduct disorders: stealing, truancy, aggression, fire-setting and persistent delinquency;
- Psychiatric admissions (sections)

age 11–16: 2 690; and age 17–25: 24 890.

All these figures are affected by relationships with family and friends. When these are unhappy, unfulfilling or abusive they are very damaging. Children need security and boundaries to thrive, so children in care or in abusive families are very much at risk. Significant numbers of troubled children turn to substance abuse, alcohol or drugs. These children need support and help, not punishment.

Mind infoline 0845 7660163
www.mind.org.uk

FURTHER RESOURCES



FILMS THAT CHALLENGE THE STATUS QUO

Films that challenge the status quo

- *A Piece of the Action* (1977, Sidney Poitier, USA). A comedy caper with Sidney Poitier and Bill Cosby as two con men who have to teach a group of excluded children and save the school from a certain white Mr Big. The film is also notable for the way a disabled child is just included as part of the class.
- *Babylon* (1980, Franco Rosso, UK/Italy). The one and only black British film to chronicle the lives of young black men in the inner cities: the culture of reggae music in Britain, the constant harassment by the police because of the Sus laws (Suspicion of committing a crime), and the atmosphere of the early 1980s. It set the tone for upcoming reaction to the Thatcher government and the inner-city riots of the early 1980s.
- *The Bandit Queen* (1994, Shekhar Kapur, UK). A story of a lower-caste Indian woman who is abused and raped and who wreaks revenge and havoc by leading a band of the truly dispossessed against the social injustice that surrounds them: a film to challenge sexism in Indian culture.
- *Battle of Algiers* (1966, Gillo Pontecorvo, Algeria). A seminal classic about the FNL (Algerian Front de Libération Nationale) anti-colonial struggle in Algeria and its brutal suppression by the French government and their paratroopers in the 1950s. A neo-realist film, shot in black and white, using Algerian non-actors, many of whom had been part of the struggle. The film became the 'training manual' for many liberation struggles within Africa and further afield.
- *Bhaji on the Beach* (1995, Gurinder Chadha, UK). About four generations of Asian women on an outing to Blackpool.
- *Boyz 'n' the 'Hood* (1991, John Singleton, USA). A positive, coming-of-age depiction of the lives of three young black men in South Central LA, which, though grim in some of its reality, showed that education, and the opportunity for education, was the key to empowerment.
- *City of God* (2002, Katia Lund/Fernando Meirelles, Brazil). Tells the lives of Brazilian street children and the gangs they form, how they are forced by poverty into crime and the self-fulfilling dynamic this sets up.
- *The Color Purple* (1985, Steven Spielberg, USA). Tells the story, based on Alice Walker's book, of Celie, a Southern black woman sold into a life of servitude to her brutal sharecropper husband, and how, with the support of other women, she eventually gains the courage to stand up to him and leave. A powerful indictment of sexism in black culture.
- *Do the Right Thing* (1989, Spike Lee, USA). Examines the tensions and possibilities in a culturally diverse neighbourhood. It challenged racist policing and segregation in New York.
- *East is East* (1999, Damien O'Donnell, UK). A light-hearted, but moving, take on second-generation Asian young people of mixed parentage living in Salford in the 1970s.
- *Fear Eats the Soul* (1974, Raiser

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- Werner Fassbinder, Germany). A Moroccan immigrant in Munich comes up against social and racial prejudice when he marries a 60-year-old cleaner.
- *Gentleman's Agreement* (1947, Elia Kazan, USA). Exposes the widespread prejudice and anti-Semitism in American society. Gregory Peck, as a journalist, poses as a Jew to gain an insight into the unspoken, yet powerful, 'gentleman's agreement' not to allow Jews into all sorts of institutions.
 - *Kes* (1969, Ken Loach, UK). About Billy, a 15-year-old, who is abused at home and at school, who finds interest and hope in a baby kestrel. The film shows how state schools fail working-class children.
 - *La Haine* (1995, Matthieu Kassovitz, France). A day in the life of three young friends – Jewish, Muslim and black – in the Paris suburbs, and the institutional racism they have to put up with from the police.
 - *The Life and Times of Rosie the Riveter* (1980, Connie Field, USA). This 65-minute documentary intercuts old footage, shot in the munitions factories of the 1940s, when millions of women who had been denied access to employment went to work during the War, with colour interviews with the women now, who tell it like it was – harassment, discrimination, sexism and their sense of freedom.
 - *Mapansula* (1988). One of the first films that used black actors and managed to tell the story of apartheid from a black perspective.
 - *Missing* (1981, Constantin Costa-Gavras, USA). About a US author caught up in a CIA-inspired illegal coup against the elected government of another country, whose right-wing father and wife slowly realise the complicity of the US Government. While not specifically naming Chile, where socialist President Allende was killed and overthrown in 1973, and 5000 people were killed and said to be 'missing', the parallels are obvious.
 - *Mississippi Burning* (1988, Alan Parker, USA). About the fight to find the racist murderers of three civil rights workers in a town that is cajoled by the Ku Klux Klan into colluding in the cover-up, and how it falls apart.
 - *My Beautiful Launderette* (1985, Stephen Frears collaborating with Hanif Kureishi, UK). About a white racist skinhead (Johnny) and a gay Asian boy (Omar) and their respective cultures and families.
 - *Riff-Raff* (1990, Ken Loach, UK). A story about working-class life 'on the lump' in the building industry, and the exploitation of black and white workers by unscrupulous bosses. All the builders are played by actors who had worked in the building industry, creating an authentic feel.
 - *Shaft* (1971, Gordon Parks, USA). The first time a Blaxploitation film (exploiting the existence of a large black audience and the general popularity of black music and culture) went mainstream in the US, creating the first black ghetto super-sleuth. Although it featured sexism and reliance on stereotypical ideologies of black male sexuality, it was positive for the black

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FILMS THAT RAISE ISSUES

community all over the world, since it was the first representation of a James Bond-like figure fighting inner-city oppression. It also had one of the greatest soundtracks of the 1970s.

- *Schindler's List* (1993, Steven Spielberg, USA). Tells of how a German Nazi businessman uses unpaid Jewish labour in his Polish factory in Krakow. As the Holocaust intensifies, Schindler bribes German officials to let him keep his Jewish workers and manages to save 1 100 of them by the end of the war. A powerful stimulus to discussion on state racism and the Holocaust.
- *Sweet Sweetback's Baadasssss Song* (1971, Melvin Van Peebles, USA). A truly awful film, but very important since it was the first time a black director and a totally black cast and crew had made a feature film in the USA. It was distributed throughout inner-city theatre houses, giving Hollywood the confidence to support black-made films. It is considered to have spawned the Blaxploitation era of films (see *Shaft*, above).
- *Trembling Before G-d* (2001, Sandi Simcha Dubovski, USA/France/Israel). Documentary about the strains between being an Orthodox Jew and being gay or lesbian.
- *Z* (1969, Constantin Costa-Gavras, Algeria/France). About the attacking and eventual killing of a well-known scientist and pacifist by right-wing thugs, with the collusion of the police and government. When a prosecutor successfully brings a case against the perpetrators, the government is overthrown by an illegal coup by army generals. This

is about Greece in 1963. The letter Z in the Greek alphabet means 'he is alive'.

Films that raise issues

- *Afraid of the Dark* (1992, Mark Peploe, UK). Sexism and disabilism are combined in this story of a blind woman who is the victim of a 'psychopathic' man. See also *Wait Until Dark*, below.
- *A Patch of Blue* (1965, Guy Green, USA). Disabilism and racism combine when a blind teenage girl discovers self-respect as she develops a friendship with a man she does not know is black.
- *The Best Years of Our Lives* (1946, William Wyler, USA). Reverse sexism and disabilism.
- *The Big Parade* (1925, King Vidor, USA). Reverse sexism and disabilism.
- *The Bone Collector* (1999, Phillip Noyce, USA). Denzel Washington's character is disliked by his police chief because he is a clever black man and a disabled person with quadriplegia.
- *Born on the Fourth of July* (1989, Oliver Stone, USA). Reverse sexism and disabilism.
- *Candyman* (1992, Bernard Rose, USA). Tells of the apparition of a black man who had his hand chopped off for having a relationship with a white woman some 100 years before. He returns to a downtown Chicago housing estate to attack and mutilate white women with his prosthesis, or hook. Such films play to the racism, sexism and disabilism of the audience to create horror.

- *Coming Home* (1978, Hal Ashby, USA). Reverse sexism and disabilism.
- *The Dark Angel* (1935, Sidney Franklin, USA). Reverse sexism and disabilism.
- *The Men* (1950, Fred Zinnemann, USA), Reverse sexism and disabilism.
- *Passion Fish* (1992, John Sayles, USA). A daytime 'soap' actress, paralysed in a car crash, returns to her home in Louisiana to drown her sorrows in drink. The arrival of the black nurse brings up deeply ingrained racism, but sparks her into coming to terms with her internalised oppression towards her impairment.
- *Philadelphia* (1993, Jonathan Demme, USA). Homophobia and AIDS
- *The Piano* (1993, Jane Campion, NZ/UK/USA). A Scottish woman (Holly Hunter) with a speech impairment travels with her young daughter for an arranged marriage to a landowner in New Zealand (Sam Shepherd). She is subjected to cruel sexism and disablism by him, only to find solace in a bizarre erotic relationship with another man (Harvey Keitel).
- *Rabbit-Proof Fence* (2002, Philip Noyce, Australia). This is the true story of Molly Craig, a young black Australian girl who leads her younger sister and cousin in an escape from an official government camp, set up as part of an official government policy to train them as domestic workers and integrate them into white society. Molly guides the girls on an epic journey, one step ahead of the authorities,

over 1,500 miles of Australia's outback in search of the rabbit-proof fence that bisects the continent and will lead them home. These three girls are part of what is referred to today as the 'Stolen Generations'.

- *Wait Until Dark* (1967, Terence Young, USA) Another film with a blind woman as victim of a dangerous man. See also *Afraid of the Dark*, above.

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DISABILITY GLOSSARY

Access audit A survey of a part of the built environment to identify the barriers that prevent disabled people having full access, and the recommended solutions for adaptation.

Achondroplasia Achondroplasia, or short stature (previously Dwarfism), is a rare genetic condition, but one of the most common types of restricted growth, with disproportionate short stature. Achondroplasia is mainly a physical condition, with affected people having normal intelligence. Many practical difficulties can be overcome with a little imagination and there is no reason why someone with achondroplasia should not participate in most activities.

Albinism A group of genetic disorders in which the affected individual has reduced or absent pigmentation. This usually affects the skin, hair and eyes (sometimes the eyes alone are affected).

Asthma This is a complex condition that can start at any time of life. It is a condition that affects the small tubes that carry air in and out of the lungs. Children with asthma have airways that are almost always red and inflamed. These react badly when the child has a cold or other viral infection, or when s/he comes into contact with an asthma trigger. A trigger is anything that irritates the airways and causes the symptoms of asthma to appear. The usual symptoms are coughing, wheezing, breathlessness or a tight feeling in the chest. The muscle around the walls of the airways tightens so that the airway becomes narrower. The lining of the airway swells and produces

a sticky mucus. As the airways narrow, it becomes difficult for the air to move in and out – this results in breathing difficulties with a wheezing or whistling noise. Children may experience symptoms only occasionally, or just at night, or first thing in the morning, or after exercise. A few experience them all the time. Everybody's asthma is different and a variety of triggers can make symptoms worse, including viral infections, exercise, cold weather and tobacco smoke. 'Allergens', such as the house dust mite (a normally harmless creature that lives in beds, carpets and soft furnishings), pollen and animal fur can also trigger asthma. Avoiding all these triggers all of the time is impossible, but it is useful to encourage children with asthma to be aware of their triggers and to avoid them if they can. Current research suggests that, rather than one definitive cause of asthma, we are more likely to find that it is a combination of genetic, environmental and lifestyle factors. 2000 people a year die from asthma attacks in the UK.

Attention-Deficit/Hyperactivity

Disorder (ADHD) This is a common condition affecting several per cent of school-age children. It is more common in boys, but girls may currently be under-diagnosed. There are three subtypes: ADHD mainly inattentive; ADHD mainly hyperactive-impulsive; and ADHD combined. ADHD is an impairment of either activity or attention control or both. The problem presents as a child who is always on the go, does not settle to anything, has poor concentration, poor ability to organise activities or to engage in tedious activities, or tasks requiring

sustained mental effort, or who cannot stay still and cannot wait for others. The diagnostic features are: inattentiveness – very short attention span, over-frequent changes of activity, extreme distractibility; overactivity – excessive movements, especially in situations expected to be calm, such as in the classroom or at mealtimes; impulsiveness – the affected person will not wait their turn, acts without thinking, is thoughtless, rule-breaking.

Autism The 'autistic spectrum' is the term used for a range of impairments affecting the development of social interaction, communication and imagination. This triad of impairments may be due to severe problems in making sense of experiences, especially the complicated, constantly-changing social world. This results in a lack of imaginative understanding of other people's thoughts, feelings and needs, and difficulty in acquiring the subtle, unspoken rules of social interaction. Instead of the usual wide range of social interests, those affected have a narrow, repetitive pattern of activities that absorb most or all of their attention. There is great variation in the way the triad is manifested and attempts have been made to define subgroups. The best known of these are 'typical autism' and 'Asperger syndrome'. The first term is usually used for those who have no interest in social interaction, little or no language, and who tend to live in their own world of stereotyped activities. Asperger syndrome is usually used for those who are more able, who have better language development and who try to make social contacts but in naive and inappropriate ways. In clinical practice,

all suggested subgroups overlap with each other and the boundaries are unclear. A small proportion of individuals with the triad have remarkably high levels of ability in one or two specific skills, in contrast to their impairments in other areas – the so-called 'autistic savants'. The triad of impairments can occur on its own but is often associated with other developmental disorders, including all degrees of learning disability, specific learning disorders, and attention deficit and hyperactivity.

Barriers Environmental, communication, attitudinal or organisational structures, policies, practices or beliefs which prevent disabled people from participating in or accessing activities and the ordinary life of society on an equal level with non-disabled people.

Braille A system of raised dots representing the letters of the alphabet, punctuation and numbers, based on the six patterns of a dice, which enables blind people to read by touching and to write using an embosser. Invented by Louise Braille.

British Sign Language A visual means of communication relying on gestures, facial expressions and body language, used within the deaf community and learned naturally by interaction, which is not dependent on a spoken language.

Brittle bone diseases (Osteogenesis Imperfecta (OI)) These diseases are caused by an abnormality in the collagen protein that the body needs for bones as well as other structures, such

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as skin, ligaments and teeth. The condition often leads to an increased likelihood of fractures. Abnormalities in other collagen-containing tissues lead to additional problems in some patients, such as lax joints, fragile teeth, blue or grey sclera (whites of eyes) and bruising. Some people with OI have short stature and some develop deafness, particularly in their teenage years or twenties. There are a number of types of brittle bone disease that can vary in severity from mild, in which the patient may not be correctly diagnosed and may simply be thought to be accident-prone, through to severe, in which babies have multiple fractures even before birth. The frequency of fractures may increase in adolescence, following childbirth in women and during late adulthood.

Cerebral palsy This is a disorder of movement and posture which is apparent in the early years. It is due to damage or failure in development of the part of the brain concerned with movement. Adjacent parts of the brain may also be injured and this may lead to poor sight, deafness or other perceptual difficulties. Children with cerebral palsy may also have learning difficulties. Impairment resulting from cerebral palsy may be very slight or very severe. Difficulties include awkwardness in walking, or of hand and arm movements, or speech. Severely affected children may require physical support and other forms of assistance. There are three main forms of cerebral palsy: spasticity – disordered control of movement often associated with tight muscles; athetosis – frequent involuntary movements; ataxia – unsteady gait with problems of balance.

It is not inherited.

Condition The particular impairment a disabled person is affected by. There are some 30,000 different conditions and only the best-known are in this glossary. For more information, **Contact a Family** has produced a very useful on-line directory. However, remember this is written from a medical model point of view.
<http://www.cafamily.org.uk/home.html>

Cystic fibrosis Cystic fibrosis causes the mucous glands to produce abnormally thick, adherent mucus, and the sweat glands to produce excess salt. The two main areas of the body involved are the lungs and the pancreas (part of the digestive system). The mucus causes the principal complications. In cystic fibrosis the lungs are normal at birth but become susceptible to bacterial infection and damage. The thick mucus collects in the lungs, blocking some airways and resulting in damage from the infection. Much of this damage can be prevented by adequate treatment of infections. In the pancreas, the small channels (through which the enzymes produced in the pancreas flow to reach the intestines) become blocked with mucus. This results in cysts forming and these lead to fibrosis in the pancreas. The enzymes produced by the pancreas are vital to normal digestion. Digestive enzyme preparations can replace most of the digestive enzymes produced by the pancreas. This is controlled by physiotherapy and drugs to help clear the mucus, and antibiotics to tackle the infections. Cystic fibrosis is a life-threatening condition. 75% of affected children now survive to young

adulthood and the average survival is around 30 years. The condition is inherited.

Deafness The human ear is a very sophisticated sensory organ that performs two functions: hearing and balance. It is probably the most developed sensory system in humans, apart from vision. The outer, middle and inner ear, hearing nerve and its central connections allow us to hear what we want to hear while suppressing what we don't, and to attach meanings so that an appropriate response can be made. Hearing is extremely important for the development of spoken language. Those with pre-lingual profound hearing loss will not have access to speech sounds and will not develop oral language, while those with a severe pre-lingual hearing loss will not develop normal speech. Moderate hearing loss may affect speech and (oral) language development and will have a considerable effect on the mainstream education of children. Mild hearing losses may also affect the ability to learn, depending on other factors. The incidence of significant permanent congenital hearing loss is about 1 in 1,000 live births. This almost doubles by the age of 10 years because of acquired hearing loss from meningitis, mumps, measles, trauma and other causes.

Diabetes mellitus This is a condition in which the amount of glucose (sugar) in the blood is too high because the body cannot use it properly. Glucose comes from the digestion of starchy foods, such as bread, rice, potatoes, chapatis, yams and plantain, from sugar and other sweet foods, and from the

liver which makes glucose. Insulin is vital for life. It is a hormone produced by the pancreas, which helps the glucose to enter the cells where it is used as fuel by the body. The main symptoms of untreated diabetes are increased thirst, going to the loo all the time (especially at night), extreme tiredness, weight loss, genital itching or regular episodes of thrush, and blurred vision. Type 1 (insulin dependent) diabetes develops if the body is unable to produce any insulin. This type usually appears before the age of 40. It is treated by insulin injections and diet. Type 2 (non-insulin dependent) diabetes develops when the body can still make some insulin, but not enough, or when the insulin produced does not work properly (known as insulin resistance). This type usually appears in people over the age of 40, though often appears before this in South Asian and African-Caribbean people. It is treated by diet alone, or by diet and tablets or, sometimes, by diet and insulin injections. The main aim of treatment of both types of diabetes is to achieve near-normal blood glucose and blood pressure levels. This, together with a healthy lifestyle, will help to improve well-being and may protect against long-term damage to the eyes, kidneys, nerves, heart and major arteries.

Disability 1 'Disability is the loss or limitation of opportunities to take part in the normal life of the community on an equal level with others due to physical and social barriers.' (**Disabled People's International 1981**)

Disability 2 'A person has a disability if he has a physical or mental impairment which has a substantial and

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long-term adverse effect on his ability to carry out normal day-to-day activities.' (**Definition of disability under the 1995 DDA**).

Disabled people People who are discriminated against because they have a long-term impairment.

Disabled People's Movement All those disabled people who, regardless of the type or severity of their impairment, consider they are disabled by the structures and attitudes in society, and are therefore subject to a common oppression.

Down's Syndrome This is a chromosomal disorder that occurs when, instead of the normal complement of two copies of chromosome 21, there is a whole (or sometimes part of an) additional chromosome 21. A chromosome is a rod-like structure present in the nucleus of all body cells, with the exception of the red blood cells, which stores genetic information. Normally, humans have 23 pairs of chromosomes, the unfertilised ova and each sperm carrying a set of 23 chromosomes. On fertilisation, the chromosomes combine to give a total of 46 (23 pairs). A normal female has an XX pair and a normal male an XY pair. Chromosome abnormalities give rise to specific physical features. The range of cognitive disabilities as well as other attributes is enormously wide in Down's Syndrome. The majority are in the mild range of cognitive ability. Associated defects may include ear and/or eye defects, an increased propensity for infections and heart defects.

Duchenne Muscular Dystrophy

(DMD) This is a relatively common and severe neuromuscular disorder, affecting approximately one in every 3–4,000 male live births. The hallmark of the disease is the progressive weakness of all muscles; proximal muscles of the limbs are most severely affected. Children usually present with mild delay of the motor milestones, such as walking, and with tiptoe and unsteady gait. Difficulties in rising from the floor, going upstairs and running are usually evident in the first two to three years of life. Enlarged calves can be seen in most children, especially in the early phases of the disease. A frequently-associated feature (30% of cases) is mild learning disability. Presentation with predominantly cognitive problems is not uncommon (eg speech delay). This is not progressive. The weakness, however, is progressive and children with DMD will lose the ability to walk by the age of thirteen – the average age being approximately nine. This is due to a combination of weakness and contractures affecting the ankles, knees and hips.

Dyslexia Dyslexia is a specific type of learning difficulty where a person of normal intelligence has persistent and significant problems with reading, writing, spelling and, sometimes, mathematics and musical notation. The person may not have difficulties in other areas: many dyslexic people are extremely creative, think laterally and have excellent problem-solving skills. It may be helpful to think of dyslexia as an information processing difficulty. Dyslexia is a complex learning difficulty because of the number of characteristics associated with it, such

as lack of phonological awareness, poor short-term memory or confusion about left and right, which vary from individual to individual. The effects of dyslexia can be alleviated by early recognition and skilled specialist teaching. It is also known as a specific learning difficulty.

Dyspraxia This is a developmental disorder of organisation and planning of physical movement. The essential feature is the impairment of motor function that significantly interferes with academic achievement or activities of daily living, and is not due to a general medical condition, such as cerebral palsy or muscular dystrophy. Performance in daily activities that require motor co-ordination is substantially below that expected, given the person's chronological age and general intelligence. This may be manifested in marked delays in achieving the main motor milestones of sitting, crawling and walking, or such problems as difficulty in self-help skills, knocking over or dropping things, poor performance in sport or poor handwriting. Dyspraxia presents great variation between one child and another. The overall result is discrepant academic performance. The child shows ability by having good oral skills but is unable to achieve literacy or recording skills at the same level. Poor concentration and attention control, and physical restlessness or over-activity may be an additional problem. It is not uncommon for such children to be described by teachers as lazy or poorly motivated. Also known as a specific learning difficulty.

Epilepsy Epilepsy is the tendency to have recurrent seizures originating in the brain as a result of excessive or disordered discharge of brain cells. Seizures are divided into two categories, generalised or partial. In generalised seizures, both hemispheres of the brain are involved. The seizures include major convulsive episodes with jerking of all limbs and unconsciousness (tonic clonic seizures); seizures when the body goes stiff (tonic) or floppy (atonic); jerks of the limbs (myoclonic jerks) and momentary lapses of consciousness (absences). In partial (or focal) seizures, the disturbance of brain activity starts in, or involves, a specific part of the brain. The nature of such seizures depends upon the area of the brain involved. Partial seizures may be simple or complex. Consciousness is not lost in a simple partial seizure, but is impaired in a complex partial seizure. The condition can be controlled by drugs, but these have major side effects.

Eugenics Eugenicists, at the end of the 19th century and start of the 20th, believed disabled people and other socially undesirable groups, such as vagrants and 'moral defectives', would weaken the gene pool of the nation and reduce competitiveness. Increasingly, disabled people were shut away in single sex institutions for life or sterilised. Separate special schools and day-centres were set up that denied non-disabled people the day-to-day experience of living and growing up with disabled people, and vice-versa. Following the excesses of the Third Reich, those who espoused these ideas found other forums to promote their ideas, through family planning eg

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Planned Parenthood Federation and, more recently, through genetic counselling and the GENOME Project.

Fingerspelling The use of certain handshapes (In the UK, using two hands) to represent letters of the written alphabet for deaf communication.

Impairment Impairment is the loss or limitation of physical, mental or sensory function on a long-term or permanent basis.

Inclusion Inclusion is about a child's right to belong to their local mainstream school, to be valued for who they are and be provided with all the support they need to thrive there, including removing the barriers that prevent their full participation. As society is not generally organised like this, it requires planned restructuring of those elements of the built environment, organisation, procedures and attitudes that discriminate against disabled people, and other excluded groups, so they can participate on an equal level with others.

Integration This term means that disabled people can access mainstream services, but these do not adjust or restructure to remove barriers. All forms of integration assume some form of assimilation of the disabled person into mainstream structures, which remain largely unchanged.

Learning difficulty This is the term chosen by people with learning difficulties to describe their impairment because they believe their situation can change through access to education.

They reject the term mental handicap as it has come to represent their segregation. Learning difficulty covers a wide range of intellectual impairment. Generally, someone is considered to have a learning difficulty when they function at a level of intellectual ability which is significantly lower than their chronological age. Increased difficulties in acquiring basic life skills, and increased dependence on others are common. Specialist educational input is usually required, but this is frequently possible within mainstream school settings. Mild learning difficulty is usually caused by a combination of restricted learning and social opportunities plus a high rate of learning disability in close relatives. Moderate-to-profound learning difficulty usually has a specific biological cause. However, there are exceptions in either case. Learning difficulty may occur in isolation, in association with other sensory or physical impairments, or as part of a recognisable genetic syndrome.

Lipreading Understanding a spoken language by following the lip patterns of the speaker. Less than half the speech sounds of English are shown on the lips and lipreading is a skill not everyone can master.

Medical model In this model, disabled people are seen as a problem to be cured or 'fixed' by therapy, medicine, surgery and special treatments. It becomes a personal tragedy when this can't happen. Powerful and pervasive views reflecting this model are reinforced in the media, books, films, art and language.

Mental health Mental health and mental health problems are not exact terms, but their components can broadly be said to include: the ability to develop socially, emotionally and intellectually; the ability to initiate and sustain mutually satisfying relationships; the ability to empathise with others; and the ability to learn from periods of emotional difficulty and distress, and to develop because of them. Defined in this way, mental health, unlike physical health, is something of an ideal state. Mental health problems are difficulties which arise in these areas, and are likely to have their roots in constitutional, environmental or social factors, or a combination of these. Such problems cover a wide spectrum of emotional and behavioural difficulties, which vary significantly in their severity and duration. At one end of the spectrum, mental health problems in children may be relieved by the love and support of families and other carers, without intervention from a mental health professional. At the other end of the spectrum, mental or psychiatric disorders suggest the existence of a clinically-recognisable set of symptoms or behaviour, in accordance with the standards set out in the World Health Organisation's International Classification of Diseases (ICD10), which mean that children are likely to need specialist help. Mental health problems in children are common and are likely to affect over 20% of children or young people at some stage, and one in four adults. Mental disorders are less common, and are likely to affect less than one child in ten.

Multiple sclerosis (MS) MS is the most common potentially disabling disease of the central nervous system affecting young adults. The lifetime risk is about 1:500 in the UK and there is a slight excess risk in females (it affects three times more females than males). Onset is usually in early adult life but children and adolescents can be affected. In most patients, the pattern is initially episodic, but the disorder moves through characteristic phases of attacks which recover, episodes leaving persistent deficits and then slow progression; occasionally, multiple sclerosis is progressive from onset. This natural history usually evolves over many years and life expectancy is not significantly reduced. Impairment relates to onset and duration of the progressive phase.

Oppression An unjust and systematic excessive exercise of power against an identified group of people, such as Jews, homosexuals or disabled people, where the laws, attitudes towards and treatment (including portrayal) of this group all reinforce this discriminatory situation.

Oralism A philosophy in the education of deaf people which maintains that language should be oral, ie from the mouth, and consequently Sign languages and deaf teachers should be excluded from the classroom. In its extreme form, oralism even discourages contact between deaf adults (club-joining, marriages, etc) and criticises the public use of Sign language.

Polio (Poliomyelitis/Infantile Paralysis) Poliomyelitis is caused by an infection with the Poliomyelitis virus,

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which is an enterovirus. The majority of infections are characterised by a mild fever, often with vomiting or diarrhoea. Weakness or complete paralysis of any of the skeletal muscles appears in a minority of subjects, but this may develop rapidly. After a few days or weeks, the weakness begins to improve and may continue to do so for one to two years. In the most severely affected patients, all the limb and trunk muscles, and the breathing and swallowing muscles, may be affected and treatment with mechanical respiratory support is required to maintain life. The most common long-term effect is weakness of one or more limbs. It occurred in widespread epidemics, particularly after World War 2, but these have largely disappeared with the advent of effective immunisation in the late 1950s. Occasional new cases do, however, appear even in developed countries. In many poor countries until recently it was still prevalent and in some it is still not eradicated today.

Scoliosis This is a lateral (sideways) curvature of the spine, associated with rotation, so that, in the thoracic spine, the ribs on the convex side are displaced backwards. It is very common, with 25% of the population having some degree of spinal asymmetry in childhood. Curves of over 20° occur in 1–2 per thousand boys and 4–5 per thousand girls. 65% of all cases are idiopathic (cause not known). Most scoliosis occurs in girls at the start of adolescence. When curvature occurs at, or shortly after, birth (infantile curves), boys are often slightly more affected than girls. Interestingly, adolescent curve tends to be more

convex to the right whereas infantile ones are to the left. In babies, early diagnosis and treatment is particularly important. Scoliosis may also develop as a result of congenital malformations of the spine, such as hemi-vertebra or fused vertebrae, or in association with spina bifida, polio, ataxia and brittle bones.

Segregation The forced separation of people into different locations based on fixed criteria about their impairment or gender, social class or ethnicity, over which they have little or no control. For example, being forced to live in reserved areas under apartheid, separate schooling for black and white children in the Southern USA, or making disabled children go to special schools.

Sickle cell anaemia These are a group of inheritable genetic conditions in which there is an abnormality of the haemoglobin. Haemoglobin carries oxygen to the various organs of the body and is contained in the red blood cells. In sickle cell disorders, some of the red blood cells assume a sickle shape following the release of oxygen. This abnormal shape causes the cells to clump together making their passage through smaller blood vessels difficult. The most common symptoms are episodic pain in the bones, joints, abdomen and other parts of the body, known as 'painful crises'. They may be precipitated by cold, dehydration, or infections. Other problems associated with the condition may affect the spleen or cause jaundice, strokes, blood in the urine, leg ulcers, eye problems, enuresis and delayed puberty. Sickle cell disorders mainly occur in people

whose ancestors are of African, African-Caribbean, Mediterranean, Middle Eastern or Indian origins. Tests which can identify carriers or individuals with sickle cell disorder may be undertaken in high-risk groups in pregnancy and before anaesthesia.

Social model In this model, people with impairments are seen as disabled by their environment, the attitudes of others and the policies, practices and procedures of organisations. Not much can be done to change impairments. A great deal can be done to get rid of barriers and create a more equal society in all aspects of life. This is the struggle for disabled people's rights.

Special Educational Needs (SEN) Needs which are additional to or different from those that are provided for in an ordinary school. **1996 Education Act.**

Speech and language impairments These can vary greatly in severity and cause. A language difficulty is identified when a child has problems in the acquisition and development of receptive and/or expressive language. Primary communication difficulties often occur in a child who has developed or is developing within the normal range, and there is no evidence that the difficulty is related to or the outcome of a physical disability (for example, severe or profound hearing loss) or an intellectual impairment. Characteristics may vary, and many children do have associated difficulties, including mild/moderate hearing impairment, behavioural difficulties, impaired self-esteem, and general cognitive ability at the lower end of the normal range. A

secondary communication difficulty may be associated with severe or profound hearing or intellectual impairment, and with specific syndromes, chromosome defects, cerebral palsy, accident, injury or disease.

Spina bifida This is a neural tube defect and is a developmental anomaly which occurs very early in pregnancy. The neural tube develops to form the spinal cord, brain and spine. When spina bifida occurs, the tube is split and one or more vertebrae (small bones of the back) fail to form properly, leaving a gap. There are three main types of spina bifida: spina bifida occulta, where the only sign of the malformation is a dimple or hair at the site of the defect on the skin of the back; in spina bifida cystica, a sac or cyst is visible on the back covered by a thin layer of skin; cranium bifida is a failure of development of the bones of the skull. In this form, the sac is called an encephalocele. Hydrocephalus is caused by an imbalance between the production and absorption of cerebro-spinal fluid in the brain. About 80% of people with spina bifida have hydrocephalus.

Spinal cord injury The spinal cord is an extension of the brain, a thick bundle of nerve fibres from which individual nerves branch off to connect the brain with the muscles, skin and internal organs. Nerves carry messages in both directions: from the brain to individual muscles, telling them to move; and from the skin and other organs to the brain, communicating the senses of touch, pain, pressure or heat and cold. The spinal cord is carried in a hollow channel through the centre of

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the spinal column, a stack of 33 bony rings (the vertebrae). From the spinal cord, 31 paired spinal nerves branch out to different parts of the body. From the upper part of the cord, these roots connect to the nerves of the upper torso, arms and hands; from the lower cord they lead to the abdomen, thighs, calves and feet. Most spinal cord damage is caused by physical injuries – road traffic accidents, a fall, diving accident, shot or stab wound etc, and occasionally by a medical accident during surgery. Broken vertebrae or a foreign body pierce or crush the spinal cord itself. If the spinal cord is damaged, the nerves which join the spinal cord below the point of damage may be partially or completely cut off from the brain. Nerves joining above the point of damage should be intact and will continue to operate normally. Nerves below the damage point will continue to conduct messages, but the messages won't get through to the brain and messages from the brain will not reach their destination. Injury to the human spinal cord causes paralysis, the inability to deliberately move or feel particular parts of the body. In general, the higher up the spine the injury, the more limbs will be paralysed and the greater the disruption to normal bodily functions.

Stammering Stammering is 'characterised by stoppages and disruptions in fluency which interrupt the smooth flow and timing of speech. These stoppages may take the form of repetitions of sounds, syllables or words, or of prolongations of sounds so that words seem to be stretched out, and can involve silent blocking of the airflow of speech when no sound is

heard' (Enderby, 1996). Speech may sound forced, tense or jerky. People who stammer may avoid certain words or situations which they know will cause them difficulty. Stammering is not simply a speech difficulty but is a serious communication problem. For the child or adult who stammers it can undermine their confidence and self-esteem, and affect their interactions with others, as well as their education and employment potential.

Stereotypes These are groups of attitudes which have little or no basis in reality and which persist in cultures. Stereotyping reduces the individuality and character of people to false social constructs, leading to name-calling and violence towards the subjects of stereotyping, and undercutting the humanity of the victims.

Stroke Stroke is a type of brain injury. It occurs when part of the brain is suddenly damaged or destroyed. There are two main types: ischaemic strokes are the most common (80%). These happen when blood vessels are blocked by a clot or become too narrow for the blood to get through to the brain. The reduced blood flow causes brain cells in the area to die from lack of oxygen. In a haemorrhagic stroke the blood vessel bursts leaking blood into the brain and causing damage. A stroke causes paralysis or weakness in one side of the body. Other effects may include loss of balance, distorted vision and speech, incontinence and difficulty in swallowing. Partial recovery is usual, full recovery possible.

Visual impairment The eye is the sensory organ of the visual system – rather like a camera that takes a picture. For sight, not only a healthy eye but also the vision pathways in the brain and the higher brain functions need to be functioning correctly, rather like the cables attaching a camcorder to a TV monitor. If this cabling is defective, however good the camera, a poor signal will be received by the monitor. Even if there is a good picture on the monitor, it may not always be understood properly. This requires learning and other inputs, such as sound, touch and experience. To many people 'blindness' is the complete lack of any sight – a black screen – however, most people with severe vision impairment who are registered as 'blind' do have some useful vision. Some can even see to read but cannot walk around easily as they have extreme tunnel vision. Others can navigate skilfully but have great difficulty in recognising even familiar faces and in reading even very large print. Some people are born with their vision impairment and in others the problems develop in childhood or even only in later life.

FURTHER RESOURCES



MEDIA GLOSSARY

80 degree rule A rule which maintains that the line of action should not be crossed, in the interests of fluid continuity. It therefore precludes a difference greater than 180 degrees between camera angles in consecutive shots.

30 degree rule A rule which precludes a difference in angles of less than 30 degrees between consecutive shots.

ADR (automatic dialogue replacement) A computerised process that helps fit re-recorded lines to the original dialogue.

Animation The capture of still images, which run in sequence, creating the illusion of movement.

Aperture An opening (usually in the camera lens) through which light passes.

Atmos effect Usually a sound effect used to generate a certain atmosphere, eg a howling wind.

Auteur French for 'author'. The term has a specific cultural and political history, beginning with the *politique des auteurs*, a manifesto drafted in the 1950s by a group of French film directors and critics, which celebrated the role of the director as the 'author' of a film, particularly in what was then the 'Hollywood studio system'.

Buzz track A low-level background soundtrack.

Camera angle The viewpoint chosen to photograph a subject.

Canted angle See **Dutch angle**

Cineliteracy A term coined by the Film Policy Review Group reporting to the Department for Culture, Media and Sport in 1998, to denote understanding and appreciation of moving image texts.

Cinematographer The person whose job it is to set up both camera and lighting for each shot in a moving image text. The cinematographer has perhaps paramount influence over the look or tone of a shot or scene, and is often held in as high esteem as the director. Cinematography is therefore the art of positioning a camera and lighting a scene.

Close-up Usually defined as a shot framing the head from the neck up, sometimes with part of the shoulders.

Continuity system/continuity editing A system of editing generally used within mainstream cinema to cut seamlessly from one shot to another without calling attention to the editing. This system includes invisible editing, eye-line matches, and cutting on action.

Crane shot A shot in which the camera is mounted on a crane, to achieve striking height or aerial movement.

Cross-cutting Also known as parallel editing. Alternation between two or more different scenes which are (usually) developed simultaneously.

Crossing the line Failure to follow the 180 degree rule, by crossing the line of action.

Cut A clean break between consecutive shots.

Deep focus The ability of a camera to focus equally on elements in the shot both very close to and a great distance away from the camera. This allows action to be photographed throughout the fore-, middle, and background of a frame, within the same shot.

Depth of field The distance between the objects nearest and furthest from the camera that will be in acceptably sharp focus.

Diegesis, diegetic The 'world' of a moving image text, as indicated not only by what can be seen, or by sounds generated from on-screen actions and objects (eg footsteps, explosions) but also by off-screen sounds that belong to the world being depicted (eg birdsong, church bells). Non-diegetic sound is typically music or sound effects not generated in the filmic world but added to indicate characters' state of mind or to generate audience response. Visual play with diegesis happens especially in comedies, eg Mel Brooks, Woody Allen, *Ally McBeal*.

Digital technologies Refers to any system for recording and reading information – images, sounds – in computer-based numerical codes rather than in the older 'analogue' systems where information is directly stored on film or tape, and copies are of lower quality than originals. Besides being easier to access, manipulate and store than analogue copies, digital versions of texts are all of equal quality.

Dissolve or mix This is when two shots are on screen at the same time, visible through each other. The first shot is faded out while the second is

faded in.

Distributor The middle section of the chain of production–distribution–exhibition in the film industry. The distributor buys, then re-sells or rents a film property. They are crucially responsible for marketing individual films or videos.

Documentary Not so much a single genre as an umbrella of related programme types, each seeking to represent versions of reality. Documentary forms have evolved from the beginnings of cinema to contemporary so-called docu-soaps, which some people might not see as being 'documentary' at all. They are characterised by relatively 'high **modality**'.

Dubbing chart A plan used as a guide to arrange and mix elements of the soundtrack during post-production.

Dutch angle (or canted angle) Camera angle in which the camera is tipped sideways so that the world of the film seems to have tipped over, and horizontal and vertical lines run diagonally within the frame.

Editing The process by which shots are put together into sequences or scenes. Usually described according to rhythm or pace (ie the varying lengths of the shots in the sequence) and type of transition (eg cut, fade, dissolve or mix, wipe). A montage sequence is a series of shots which summarise an action or build a mood, rather than playing it out in the equivalent of real time.

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End credits A list of all of the participants involved in the film's production, screened at the end of the film.

Equalisation (EQ) Part of the process of sound manipulation and improvement, especially concerned with the balance between bass and treble.

Establishing shot A shot which shows the environment in which the action will take place, usually early in the sequence.

Exhibitor A general term referring to an organisation responsible for showing films or video. Is used, together with 'producer' and 'distributor', as a way of describing the major functions and structure of the film industry.

Expressionist The name given to a particularly stylised form of cinema, in which the elements of shot and editing are mobilised primarily to evoke powerful feeling in an audience. Originating in Germany in the 1920s, the trademarks are high contrast of light and dark (and, later, colour), extreme camera angles and shot composition, and powerful music. The melodramas of the 1940s and 1950s, right up to contemporary horror films and maybe even some TV 'soaps', all are indebted to Expressionism.

Extreme close-up (ECU) A shot filled by part of someone's face (or other subject).

Extreme long shot (ELS) A shot showing the scene from a great distance.

Eye-line The direction of a character's gaze.

Fade down (of sound) Gradual diminution of sound level.

Fade in (of pictures) Gradual appearance of the image.

Fade in (of sound) Gradual increase of sound level.

Fade out (of sound) Gradual diminution of sound level to silence.

Fade to black Gradual disappearance of image into black screen.

Fade up (of sound) Gradual increase of sound level.

Film noir Hollywood film genre of the 1940s and 1950s (named by French critics after World War 2), usually, but not always, involving crime, flawed heroes, femmes fatales and a strong visual style influenced by German Expressionism.

Focal length The distance between the optical centre of the lens and the image sensor. The longer the focal length, the greater the magnification involved; the shorter the focal length, the wider the angle of view.

Focus pull The refocusing of the lens during a shot to keep a moving subject within the depth of field.

Foley track; Foley artist The construction or approximation of sound effects using sources other than those represented on screen. Examples would include a knife piercing a watermelon to approximate a stabbing sound, or the

use of coconut shells to approximate the sound of horses' hooves. The Foley artist is the person responsible for sourcing and making these sounds.

Frame Individual still image of a film or video, or the rectangle within which the image is composed or captured.

Frames per second The number of still images that pass through the camera/projector per second. Film usually runs at 24 fps, video at 25 fps.

Genre A way of categorising different types of moving image texts. As it has a particular usage in Film Studies it can often sound clumsy or inappropriate when applied to other media forms, like video or television. It is more common to talk of television formats, like the gameshow or the chatshow, for example. Genres are typically studied via reference to narratives, iconography, themes, and characters which crop up relatively predictably within individual examples of a particular genre. However, it is important to bear in mind the role of the audience when studying genre. It is commonly agreed that audiences enjoy the repetition of what is familiar in a genre, but also expect to see something new.

Hand-held camera Type of camera movement where the camera is held manually by an operator without fixed mounting (tripod, dolly etc). Produces irregular movement which often signifies 'Point of View'.

High-angle shot A shot looking down on the action.

Icons/ iconography Refers to single visual elements of a shot which resonate beyond their literal meaning or representation. Thus a particular kind of motor cycle in films like *Easy Rider* has come to signify a whole counter-cultural movement. Iconography refers to a whole system of icons with the same range of reference – what in English would be called a 'semantic field'. Thus Baz Luhrmann's *Romeo and Juliet* features iconography – boots, guns, cars, clothes – associated with specific groups of young men in contemporary Los Angeles.

Jump cut A cut between two shots of the same object, character or scene where the angle of the camera is less than 45 degrees.

Line of action An imaginary line used to help stage camera positions for shooting action. Typically 'drawn' along the line of sight between two characters in a scene, or following the movement of characters, cars etc. In the continuity system all shots of the action will be taken from one side only of the line to maintain consistent screen orientation and direction of movement.

Lip sync Synchronisation of mouth and lip movements in the image with speech on the soundtrack.

Long shot (LS) Usually shows the entire human figure, from above the head to below the feet.

Low angle shot A shot looking up at the action.

Master shot A shot (usually wide) that shows all the action of a scene,

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usually cut together with other shots (close-ups, shot/reverse shots etc).

Medium long shot (MLS) Normally shows the human figure from the knees up.

Medium shot (MS) Normally shows the human figure from the waist up.

Mise en scène French term from the theatre which literally means 'what's put in the scene'. In the cinema it refers to the elements of a shot – the set, the props, the actors, the use of colour and light – and the way these elements are composed or choreographed.

Mix see **dissolve**.

Modality A term coined to unpick the notion of 'realism'. Modality refers to how close to reality the producer intends a particular text to be. For example, the makers of *Tom and Jerry* obviously intended their animation to be some distance from realistic – to have 'low modality'. Some documentary makers, on the other hand – especially observational documentaries – would like to persuade us that they are capturing a version of reality – ie 'high modality'. Each text will include clues as to how high or low the modality is. 'Modality markers' might include whether there is music on a soundtrack, whether the editing is stylised, or shots are long and static.

Montage A portmanteau term covering film, video or television texts. While not attempting to obscure differences between these forms, it should be noted that they share in common the element of duration – that

is, they are time-based media. This has implications for the study of these media; traditionally, it had been possible under the rubric of 'media studies' to focus only on print and still image texts. Moving image study has been foregrounded in its own right to distinguish the important difference that duration makes.

Narrowcast As the term suggests, an alternative to 'broadcast', in which a particular text, or whole channel, is targeted at a narrow niche audience.

Off screen Action belonging to the story world which takes place outside the frame.

Opening titles The credits shown on screen at the beginning of the film, which usually include the film's title, producers, directors, writer and principal actors.

Over-the-shoulder (OTS) shot A shot framed by the side of the head and shoulders of a character in the extreme foreground, who is looking at the same thing we are – usually another character in a dialogue sequence.

Pan When the camera pivots on its vertical axis; the shot that results from this. From panorama or panoramic.

Parallel editing See **cross-cutting**.

Persistence of vision Sensory phenomenon to which cinema owes its existence: the perception of fluid movement from still images projected above a threshold speed. Below this speed the image flickers (hence the term 'the flicks', coined when silent film

was shot at lower speeds, c. 16–20 fps).

Pitch Relative shrillness of a note, determined by the mix of frequencies.

Point of View (POV) shot A shot where we appear to be looking through the character's eyes, from his or her point of view.

Post-production Stage of film production after principal photography, including editing, sound/music, special effects etc.

Reaction shot A shot in which we see the character's reaction (sometimes after a **POV shot**).

Reframe Adjustment of framing to compensate for movement within the frame.

Scene The basic dramatic unit, usually continuous in time and setting. A feature film will usually consist of 30–60 scenes, though there are wide variations.

Sequence A group of shots showing a single piece of action, eg a chase sequence; often synonymous with 'scene'.

Shot The basic unit of meaning in a moving image text. It can be described according to its length, or duration, the way it is framed (ie the camera distance and angle), and the arrangement of elements within it (often referred to as the **mise en scène**).

Shot/reverse shot Alternating shots, typically of two characters in a dialogue sequence.

Shot size Refers to the size of the subject in the frame – close-up, long shot, wide shot etc.

Shot transition The transition of one shot to another which can be achieved by a cut, a dissolve, a wipe etc.

Sound perspective Like visual perspective, helps to create a sense of physical space: sounds in the distance seem to come from far away.

Soundtrack The audio components of a film – dialogue, sound effects, music.

Split edit When sound and picture cuts are not simultaneous.

Spot effect Sound effect used at a particular point in the narrative.

Standard angle Angle produced with a medium focal length which produces a standard angle of view.

Steadicam Trade name for a camera mount which dampens movement, so making it more fluid, when the camera is handheld or strapped to the operator.

Stereotypes Often used as a derogatory term for a quickly drawn or 'stock' character, and criticised as lazy or deliberate misrepresentations of people or groups. Actually, stereotypes have a specific function and force in any text, which it is often useful to explore in a reasonably unprejudicial way.

FURTHER RESOURCES



Storyboard A stock outcome associated with film and media teaching. Typically, a series of drawings which approximate to a sequence of moving images. Without careful attention, however, a storyboard can easily fail to differentiate between different types of shot (eg camera distances), shot transition and length, and use of soundtrack. Most usefully employed when a specific learning goal is being pursued, for example in how few shots can a particular setting from a novel be portrayed, or in how many different ways can a sequence of dialogue be represented or news item be edited. Where the exercise is primarily conceptual, or solving a problem, it might be better to use a shooting script – a written list of described shots, itemising camera position, shot length and transition, and soundtrack.

Telephoto lens Lens with a long focal length and greater magnification than the **wide-angle lens**.

Tilt When the camera pivots on the horizontal axis; the shot that results from this.

Time code Numeric reference (hours/minutes/seconds/frames) for each frame of the film, essential during editing and other post-production work.

Top shot An extreme **high-angle shot**, where the camera looks straight down.

Tracking shot A shot taken from a camera mounted on a dolly or other moving vehicle, in order to follow an action or reveal a scene.

Two-shot A shot showing two characters in a frame.

Wide shot (WS) or wide-angle shot
A shot taking in much or all of the action.

Wide-angle lens Lens with a short focal length, a wide-angle of view and less magnification than the telephoto lens.

Zoom The change of image size achieved when the focal length of the zoom lens is altered.

FURTHER RESOURCES



ORIGIN OF NEGATIVE WORDS ASSOCIATED WITH DISABILITY

Afflicted

This implies that some higher being has cast a person down ('affligere' is Latin for to knock down, to weaken), or is causing them pain or suffering.

Cripple

The word comes from Old English crypel or creopel, both related to the verb 'to creep'. These, in turn, come from old (Middle) German 'kripple' meaning to be without power. The word is extremely offensive.

Dumb or Dumbo

a) Not to be able to speak.
b) This has come to be seen as negative from the days when profoundly deaf people were thought of as stupid because they had no access to Sign language to communicate and were known as 'deaf and dumb'.

Dwarf

Dwarf, through folklore and common usage, has negative connotations. Use short people or short stature.

Feeble-minded

The word feeble comes from old French meaning 'lacking strength' and, before that, from Latin flebilis, which meant 'to be lamented'. Its meaning was formalised in the Mental Deficiency Act 1913, indicating not an extremely pronounced mental deficiency, but one still requiring care, supervision and control.

Handicapped

Having an imposed disadvantage. The word may have several origins:

a) from horse races round the streets of Italian City States, such as Sienna, where really good riders had to ride

one-handed, holding their hat in their other hand to make the race more equal.

b) by association with penitent sinners (often disabled people) in many parts of Europe who were forced into begging to survive and had to go up to people 'cap in hand'.

c) from a 17th century game called 'cap i' hand' in which players showed they accepted or rejected a disputed object's valuation by bringing their hands either full or empty out of a cap in which forfeit money had been placed. This practice was also used in the 18th century to show whether people agreed to a horse carrying extra weight in a race (ie deliberately giving it a disadvantage).

Idiot

The word dates from the 13th century and comes from the Latin word idiota, meaning 'ignorant person'. Again, it featured in the Mental Deficiency Act 1913 (see Feeble-minded), where it denoted someone who was so mentally deficient that they should be detained for the whole of their lives.

Imbecile

This word has been around since the 16th century and comes from the Latin, imbecillus, meaning 'feeble' (it literally meant 'without support' and was originally used mainly in a physical sense). It was similarly defined in the Mental Deficiency Act, as someone incapable of managing their own affairs.

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Invalid

Literally means not valid, from Latin 'invalidus'. In the 17th century it came to have a specific meaning, when referring to people, of infirm, or disabled.

Mental or nutter or crazy

All these are informal (slang) and offensive words for people with mental health issues. One in four people have a major bout of mental distress or become mental health system users. The vast majority are not dangerous.

Mentally handicapped

In the UK over 500,000 people with learning difficulty were locked away in Mental Handicap Hospitals because tests showed they had low Intelligence Quotients (IQ). These tests have since been shown to be culturally biased and only to measure one small part of how the brain works. People with learning difficulties have chosen this name for themselves because they think that, through education, which they have largely been denied, they can improve their situation.

Mong/Mongolian

Langdon Down was a doctor who worked at the London Hospital in Whitechapel in the 1860s. He noticed that around 1 in 800 babies was born with pronounced different features and capabilities. Their features reminded him of the Mongolian people's. He postulated that there was a hierarchy of races (in descending order) - European, Asian, African and Mongols. Each was genetically inferior to the group above them. This was a racist theory. People with Down's Syndrome find it extremely offensive.

People with disabilities

This phrase assumes that the person has the disability. Under social model thinking, the person has an impairment and is disabled by oppressive barriers of attitude, structures and environments in society. 'Disabled people' is more acceptable. Disabled people are anyone with a long-term impairment who is oppressed and discriminated against because of these barriers.

Raspberry ripple

Cockney rhyming slang for 'cripple', and offensive.

Retard

Still in common use in the USA for people with learning difficulty; from retarded or held back in development - offensive.

Spazz, spazzie or spastic

People with cerebral palsy are subject to muscle spasms or spasticity. These offensive words are sometimes used in reference to this. People with this impairment wish to be known as people with cerebral palsy or disabled people. The blind; The deaf; The disabled. To call any group of people 'the' anything is to dehumanise them. Use blind people or deaf people or disabled people.

Victim or sufferer

Disabled people are not victims of their impairment because this implies they are consciously singled out for punishment by God or a higher being. Similarly, the word sufferer can imply someone upon whom something has been imposed as a punishment by a deity.

EDUCATION



MORE FILMS

Wheelchair-bound

Wheelchair users see their wheelchair as a means of mobility and freedom, not something that restricts them, apart from problems with lack of access.

More films

In this section is a list of films recommended by colleagues and readers (with activities, if supplied). Have you seen a film recently that raises issues around people with impairments? Please email your recommendations to resources@bfi.org.uk

A is for Autism (1992, Tim Webb, UK), 11 mins

This award-winning animation offers an insight into the condition of autism, with words, drawings and music and animation all contributed by people with autism. It addresses very different aspects and forms of autism. The narration is by some of the small proportion of people with autism who are able to recount their thoughts and feelings, describing the problems and pleasures in their lives. One of the narrators is Temple Grandin, who coached Dustin Hoffman for his role in Rain Man.

Using drawings, some people with autism recount how they feel and their early experiences of being different.

- 'My hearing and eyesight was like an un-tuned television.'
- 'Cannot take the rhythmic pattern of conversation and often interrupt.'
- 'I was always obsessed with time.'
- 'Ask the same question over and over again because I liked the sound of the answer.'
- 'Sometimes I just like spinning a coin as I can concentrate and I don't have to hear the deafening noise of you speaking'.

These are just some of the comments that people with autism make in this film.

Make sure you prepare the ground by covering the material in the Introducing

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disability in class guidelines before looking at issues in any specific film.

You can purchase this film from bfi Video - www.bfi.org.uk/videocat/index
A is for Autism will be available on DVD in spring 2004.

Check the above website for more information.

Activities on A is for Autism

1. Watch the film. Try to describe autism from what was said in the film.
2. Describe how the filmmakers have used the pictures to create an impression of autism as a condition.
3. One contributor tells how at school no one wanted to play with him because he was different, as he used to flap his arm. Do you think it is fair not to include some children because they are different? What are the things you might do to include them in your games?

manipulative to funny and charming, she dominates every scene she's in, and Sage has a great onscreen relationship with Kevin McKidd as her exasperated brother. A film delivered with a humour and lightness of touch which just go to make it all the more deeply moving. Kenny's girlfriend recognises Roberta's artistic talent and gives her an exhibition in her gallery. All the pictures used in the film were painted by the screenwriter Andrea Gibb's sister who has a Downs Syndrome.

Raises issues about euthanasia and has a surprise positive ending.

Afterlife received the 2003 Audience Award at the Edinburgh Film Festival.

AFTERLIFE

UK Directed

Shirley Peebles

104 minutes

Kenny (Kevin McKidd), an ambitious young journalist just about to break a big story, by interviewing a doctor who may be involved in an assisted suicide clinic. He is forced by his mother's ill health return to his hometown to help look after his sister Roberta who has Downs Syndrome. As their mother (Lindsay Duncan) gets more ill and it is revealed she has fatal ovarian cancer, the pressure mounts. Caught in an 'impossible' situation, the film stays close to the family through issues of familial loyalty, disability and euthanasia, in which the story of a career-focused cynic is raised with a terrific unsentimental performance from Paula Sage, the actress with Down's who plays Roberta. From canny and

APPENDIX 1



APPENDIX 1 DETAILED LESSON PLANS COMMERCIAL FILMS

Keystage 2

- 1 Shrek**
- 2 Hunchback of Notre Dame**

Keystage 3/4

- 3 One Flew Over The Cuckoo's Nest**
- 4 The Men, Coming Home and
Born on the Fourth of July**
- 5 Forrest Gump**
- 7 Four Weddings and a Funeral**



Shrek Lesson 1

Disability Equality Learning Objectives

- To understand that other people's attitudes can contribute to the poor self-esteem of disabled people;
- To understand that ignorance can perpetuate negative opinions of people who are different.

Film Learning Objectives

- To examine openings and endings;
- To identify how characters are introduced.

Curriculum Objectives – Literacy

- To write story openings and endings;
- To write in different styles, for different audiences.

Activity 1

Teaching and Learning activity	Essential notes
Watch the opening five minutes of <i>Shrek</i> .	Shrek is shown to have disgusting habits but is also set up to be the main character, the 'star', so the audience is immediately on his side, rather than ridiculing him as a 'freak'.
Discuss what you know about Shrek's character and his qualities.	

Learning Outcomes

- Children appreciate an individual's qualities and see a person for who they are.

Activity 2

Teaching and Learning activity	Essential notes
Children imagine that they are one of the townspeople. They write an account describing the first time they saw 'the monster' and why they felt he should be chased out.	Emphasis should be on descriptive language about the monster.

Learning Outcomes

- Children think about how prejudices begin.

Activity 3

Teaching and Learning activity	Essential notes
Children create a 'sensationalist' article focusing on the 'first sighting' of Shrek in the village.	Refer to Stereotypes on the bfi website: www.bfi.org.uk/disablingimagery?for=information
To compare style and think about different opinions, children could write letters to the newspapers, complaining about the treatment of the ogre. They should back up their opinions with reasoned arguments.	

Learning Outcomes

- Children think about how disabled people are viewed in society and how that shapes people's opinions.
- Children understand that negative opinions of disabled people can and should be challenged.

Extension

- Look at other traditional stories in similar ways, eg The Giant in *Jack and the Beanstalk*, *Rumplestiltskin*, the Seven Dwarfs in *Snow White*.
- Taking the idea of the 'Wanted' poster in the scene at the beginning of *Shrek*, children could create 'crimes' they have committed or write exaggerated descriptions of the characters to emphasise their different characters and special qualities.



Shrek Lesson 2

Disability Equality Learning Objectives

- To appreciate that disabled people have relationships and friendships with disabled and non-disabled people.

Film Learning Objectives

- To explore the relationship between characters.

Curriculum Objectives – PSHE

- To learn how close relationships can overcome obstacles and negative opinions;
- To understand the value of friendship.

Activity 1

Teaching and Learning activity	Essential notes
Watch scenes in the film where Shrek's relationship with Fiona is shown. What visual clues are there telling us what their relationship is like?	

Learning Outcomes

- Children appreciate that relationships are based on personal qualities not prejudice or pre-conceptions.

Activity 2

Teaching and Learning activity	Essential notes
How is Fiona different from most princesses? How is Shrek different from other ogres? Draw two large outlines of the characters and write words to describe their qualities inside them. Outside, write words which describe other people's opinions of them.	It is interesting to compare different people's opinions of Shrek at different points in the story. Some characters, such as the soldiers, have fixed ideas, others change. Also think about how Shrek's opinions change. It is not just about other people's opinions of him but how he feels about himself: 'Look at me... what am I? An ogre'.

Learning Outcomes

- Children understand that 'difference' is not a negative thing.
- Children recognise that negative opinions are often based on ignorance.

Extension – History

Shrek is considered to be a 'freak', as is the character of the Donkey.

Explore where this phenomenon came from and how many disabled people were once treated as objects of amazement and wonder, as exhibits in circuses or fairground shows. Other films support this notion, eg *The Hunchback of Notre Dame* (Disney) and *The Elephant Man*.

www.thegalloper.com

This website gives a potted history of the rise and fall of freaks as objects of public curiosity in the context of fairground entertainment.

www.channel4.com

Born Freak outlines how in film, performers with disabilities have mostly been confined to the roles of villain, victim or freak.

www.shef.ac.uk

This Sheffield University website includes access to the National Fairground Archive.



Shrek Lesson 3

Disability Equality Learning Objectives

- To learn that people who are different can believe hurtful, negative things that are said about them;
- To appreciate that people who are physically or mentally different often learn from others' negative reactions not to trust people and to feel bad about themselves.

Film Learning Objectives

- To identify characteristics from characters' behaviour;
- To understand using humour to make a point.

Curriculum Objectives – PSHE

- To reinforce that bullying and insulting people is wrong (See [Introducing disability in class](#) on the bfi website: www.bfi.org.uk/disablingimagery?)
- To understand positive ways of behaving to allow people's self-esteem to grow.

Activity 1

Teaching and Learning activity	Essential notes
Write up several quotes from the characters in the film and ask the children to decide who they think said them, eg: 'You don't know what it's like to be considered a freak...' (Donkey) 'Look at me... what am I?' (Shrek)	Children should have seen the whole film to do this but, if not, use the first 15 minutes or so.

Learning Outcomes

- Children understand that people's feelings about themselves are affected by others' behaviour.

Activity 2

Teaching and Learning activity	Essential notes
Create and write down positive sentences. Mix these up as a class, draw them out and identify which character could have said them.	

Learning Outcomes

- Children learn to write in an appropriate style.
- Children consider the positive things about people.



Hunchback of Notre Dame Lesson 1

Disability Equality Learning Objectives

- To understand that in the past, ignorance and superstition easily led to difference being viewed as evil or a punishment;
- To understand that in the past, physical difference was used in stories to frighten, and 'monsters' were viewed as outcasts;
- To understand that negative opinions and prejudices shape the way in which disabled people are treated by society today;
- To understand that treating people who are different as figures of fun is wrong.

Film Learning Objectives

- To explore how fairytales portray disabled characters;

- To explore how a character is portrayed in a film story;
- To identify the use of camera shots.

Curriculum Objectives – Literacy

- To identify words and phrases related to a character profile;
- To understand and use words and phrases related to disability in an informed way.

Further Curriculum Links – Literacy

- Explore other traditional stories and compare, in print and on film, their portrayal of characters with differences or disability, eg *Shrek*, *Rumpelstiltskin*, *Snow White and the Seven Dwarfs*.

Activity 1

Teaching and Learning activity	Essential notes
Watch the opening scenes which describe how Frolo 'saves' the baby and consigns him to a life in the bell tower because he is a 'freak'.	It is important to discuss language used to put the issue of disability into context within the film.
Identify the phrases/words used to establish how Quasimodo will be seen by people, eg when he first comes down from the church to the crowd.	Quasimodo means 'half formed'.

Learning Outcomes

- Children understand how negative descriptions of disabled people create negative stereotypes.

Activity 2

Teaching and Learning activity	Essential notes
Watch the opening again, focusing on Frolo. Make a list of his characteristics. Focus on the lies he tells Quasimodo and others.	Because Quasimodo has been told he is ugly/deformed, he grows up to believe it and that it is a crime.
Discuss the negative power of language, eg Quasimodo says, 'I'm not normal.'	Children could use the Comparing characters sheet in Student handouts on the bfi website: www.bfi.org.uk/disablingimagery?

Learning Outcomes

- Understanding how derogatory, insulting language perpetuates and reinforces negative self-image.

Activity 3

Teaching and Learning activity	Essential notes
In the first scene, the question is raised, 'Who is the monster and who is the man?' Ask pupils to discuss: What would make Quasimodo a man? What makes Frolo a monster?	

Learning Outcomes

- Pupils have considered the difficulties disabled people face in overcoming negative images and opinions in society.



Hunchback of Notre Dame Lesson 2

Disability Equality Learning Objectives

- To learn that disabled people have positive self images;
- To understand how society disables people through negative language and behaviour.

Film Learning Objectives

- To understand the importance of dialogue and speech in developing character.

Curriculum Objectives – PSHE

- To identify positive things about people and their achievements;
- To understand that people are responsible for their actions;
- To encourage children to talk about issues which affect themselves and society.

Further Curriculum Links – Literacy

- To explore the use of positive and negative phrases;
- To gather information in list form;
- To take notes.

Activity 1

Teaching and Learning activity	Essential notes
Having watched the film, children list all the positive attributes that Quasimodo has. Sentences could begin with, 'Quasimodo can...'	See Stereotypes for information on the reinforcement of negative images; and History of attitudes to disabled people for views of disability as a punishment from God/ something evil, encouraging society to treat disabled people badly, both on the bfi website: www.bfi.org.uk/disablingimagery? Children could use the Comparing characters handout in Student handouts on the bfi website: www.bfi.org.uk/disablingimagery?

Learning Outcomes

- Children understand that a disabled person's self-image can be negatively affected by other people's behaviour.
- Children learn that they have a responsibility for the way they behave towards other people.

Activity 2

Teaching and Learning activity	Essential notes
Compare the 'Quasimodo can...' list with examples of Frolo's lies (from Lesson one). Children turn Frolo's comments into positive statements, based on Quasimodo's talents and personality.	See History of attitudes to disabled people for information about the historical portrayal of disabled characters on the bfi website: www.bfi.org.uk/disablingimagery? Negative stereotypes are often perpetuated in modern films.

Learning Outcomes

- Children understand how people are equal in terms of their rights and value within a community.



Hunchback of Notre Dame Lesson 3

Disability Equality Learning Objectives

- To understand that stereotyping can lead to bullying and violence against disabled people;
- To explore how negative stereotypes in texts can be challenged.

Film Learning Objectives

- To understand how camera shots can be used to express viewpoint.

Curriculum Objectives – Literacy

- To write first person accounts;
- To compare character viewpoints;
- To explore the use of reporting styles.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch the Festival of Fools scene. Divide children into three groups: Group 1 imagine they are Frolo, Group 2 imagine they are Esmeralda, Group 3 imagine they are Quasimodo.</p> <p>Describe, using hot-seating, or setting up a still image of a particular moment, how a character felt/what they were thinking.</p>	<p>Encourage children to think about camera shots (eg close-up / high/low angle) to indicate character viewpoint or expression of emotion).</p> <p>See the sheet on Camera shots and moves in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?</p>

Learning Outcomes

- Children think about the consequences of society's treatment of disabled people.
- Children can identify forms of bullying and negative behaviour and understand that they are wrong.

Activity 2

Teaching and Learning activity	Essential notes
<p>Children write a first person account of their character's experience at the Festival of Fools. Think carefully about each one's characteristics and how each would describe their feelings and their perspective on the event.</p> <p>Accounts of the Festival could be represented in a different way eg, interviews set up with different characters as if for the evening news after the event.</p>	

Learning Outcomes

- Children consider the effects of people's behaviour, comments and actions on others.

Activity 3

Teaching and Learning activity	Essential notes
<p>Discuss how the Festival may have been different if Quasimodo had been accepted.</p> <p>Write a new scene, either as a narrative account or in the form of a storyboard, to illustrate the changes.</p> <p>In addition, children create a list of examples of situations they could find themselves in where they may be able to change their own or other people's behaviour towards someone.</p>	<p>You could use the Storyboard in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?</p>

Learning Outcomes

- Children understand that they can challenge negative stereotypes and attitudes, not just in fiction but in real life.



One Flew Over The Cuckoo's Nest

Disability Equality Learning Objectives

- To understand that most people with mental health issues are not violent, but are often stereotyped as such and discriminated against;
- To develop an understanding that any long-stay hospital or prison can take away people's ability to act and think for themselves – they become institutionalised;
- To understand that alternatives to locking away people with mental health issues exist, such as community care, therapeutic support and medication;
- To understand that how you feel about yourself and other people is important, and that if you are not coping you should seek help and support from a sympathetic adult.

Film Learning Objectives

- To understand representation of characters in film;
- To appreciate narrative style.

Curriculum Objectives

- PSHE – appreciating mental health issues.

Further Curriculum Links

- Media Studies – how film depicts mental health through narrative and characterisation;
- English – read extracts of the book and compare to sections in the film. Note how the different media engage their audiences.

NOTE: The following activities have been devised so that it isn't essential that the students view the whole film. However, depending on the class teacher's subject area and own objectives, it is possible to integrate the activities while watching the whole film.

Activity 1

Teaching and Learning activity	Essential notes
<p>Teach a lesson on mental health and get the class to discuss the type of situations that may make it more likely that people will develop mental health issues.</p> <p>Discuss with the class the idea of an institution, and institutionalisation, and the impact these can have on 'inmates' ; compare this with more modern responses, such as care in the community.</p>	<p>See the information on mental health in Statistics on the bfi website: www.bfi.org.uk/disablingimagery?</p>

Learning Outcomes

- Students learn about mental health issues and the kinds of situations that are most likely to give rise to/exacerbate them.
- Students understand that caring for people with mental health issues in institutions is not the only/best way to help them. Students appreciate what it means to become institutionalised.



One Flew Over The Cuckoo's Nest

Activity 2

Teaching and Learning activity	Essential notes
<p>Before viewing an extract of the film that is most appropriate to the class, allow each student to choose a character to focus on when viewing it. After viewing, discuss initial reactions.</p> <p>Watch the extract again and make notes on the interaction between the characters – the differences and similarities between the way their mental health issues are represented.</p> <p>Discuss different forms of care, other than those depicted in the film, and decide which may work best for each character.</p>	<p>Students could use the Comparing characters sheet in Student handouts on the bfi website: www.bfi.org.uk/disablingimagery</p>

Learning Outcomes

- Learn how film characters are constructed to highlight social stereotypes in order to motivate the narrative.
- Understand how other forms of care that don't involve incarceration may be more suitable for the characters in the film.

Activity 3

Teaching and Learning activity	Essential notes
<p><i>Shine</i> and <i>A Beautiful Mind</i> have more recently dealt with mental health issues. Write a sympathetic scenario for a film showing mental health issues of a group of teenagers on a field trip:</p> <p>Ask students to place the characters from <i>One Flew Over the Cuckoo's Nest</i>, or their own set of characters, in the scenario of a field trip.</p> <p>Students may work in groups or individually and must convey a sense of freedom for the characters and a sense of community and teamwork. Students may wish to use the following formats to convey the scenario:</p> <ol style="list-style-type: none"> 1. Storyboard up to six important scenes from their scenario; 2. Script a short scene from the scenario to convey the above; 3. Write a synopsis of the overall scenario. 	<p>Students could use the Storyboard or Writing a scene or storyline handouts from the Student handouts on the bfi website: www.bfi.org.uk/disablingimagery</p>

Learning Outcomes

- Students are transferring one scenario depicting mental health into their own style of scenario to convey a more positive representation of mental health.
- Students are using various forms to convey this information, depending on the ability of the group.



The Men, Coming Home and Born on the Fourth of July

Disability Equality Learning Objectives

- To understand the difference between impairment and disability;
- To understand why, in society in the past, it has often been disabled war veterans who have adjustments made for them and State support provided before similar treatment is available for disabled civilians;
- To see clearly the nature and type of barriers disabled people face in society;
- To appreciate the negative impact on self-image that occurs for young men or women who acquire a permanent impairment;
- To appreciate how such young men and women may adjust to being disabled people and get on with their lives;

- To understand that the way disability is viewed in society will have a big impact on this process of rehabilitation;
- To appreciate that the true cost of war is loss of life and permanent impairment;
- To appreciate that war should be the last resort of any state that supports human rights.

Film Learning Objectives

- To analyse bias in war films;
- To deconstruct stereotypical characters.

Curriculum Objectives

- PSHE – how disability and impairment are dealt with in society.

Further Curriculum Links

- History – war and its effects on veterans.

NOTE: Teacher should view the whole films and select appropriate extracts for their own schemes of work, and to accommodate the disability and learning objectives above.

Activity 1

Teaching and Learning activity	Essential notes
Ask students to discuss the difference between impairment and disability.	'Impairment is the loss or limitation of physical, mental or sensory function on a long-term, or permanent basis.'
Write a definition on the board for students to note.	'Disablement is the loss or limitation of opportunities to take part in the normal life of the community on an equal level with others due to physical and social barriers.' (Disabled People's International 1981)

Learning Outcomes

- Students appreciate the terminology used.

Activity 2

Teaching and Learning activity	Essential notes
Watch a suitable extract from any of the films to represent how the third, fourth and fifth Disability Equality Learning Objectives above are shown.	
In groups, students watch the extract again and each group lists answers to one of these three learning objectives, understanding how the film represents the objectives.	

Learning Outcomes

- By using filmic evidence, students deconstruct how the veterans' disabilities and impairments affect their existence in society.
- Analysing how the characters are depicted and, possibly, stereotyped.



The Men, Coming Home and Born on the Fourth of July

Activity 3

Teaching and Learning activity	Essential notes
<p>Get students to make a three-column table showing:</p> <ul style="list-style-type: none"> a) a list of the types of permanent injuries that may result from war; b) for each type of injury, write the everyday things the disabled veteran may not be able to do; c) now list the adjustments that may be necessary to the activities, or the way the disabled veteran does them. <p>Watch another extract of the film and ask students to decide who the war would benefit, according to the depiction of bias and agendas in the chosen film?</p> <p>List why war is necessary and why war shouldn't occur, with reference to the teacher's chosen extract. Then hold a debate to come to a conclusion relating to the last two learning objectives above.</p>	<p>Types of impairment include:</p> <ul style="list-style-type: none"> • Amputation of an arm, leg, hand, foot, or a combination of these. • Spinal injury – check the Disability glossary on the bfi website: www.bfi.org.uk/disablingimagery? • Shell shock – psychological • Gulf War Syndrome • Radiation • Blindness • Deafness • Head injury • Facial disfigurement requiring reconstructive surgery. • Burns – to all or any part of the body, requiring plastic surgery.

Learning Outcomes

- Appreciate that the way disability is viewed in society will have a big impact on the process of rehabilitation.
- Appreciate that the true cost of war is loss of life and permanent impairment.
- Appreciate that war should be the last resort of any state that supports human rights.
- Analyse bias in a war film.



Forrest Gump Lesson 1

Disability Equality Learning Objectives

- To know about the types of impairment that lead to experiencing learning difficulties;
- To understand the ways in which society has responded negatively to people with learning difficulties;
- To understand the adjustments and support that can be provided so people with learning difficulties can be fully included in society;
- To understand the difference between a realistic portrayal of someone with a learning difficulty, such as in *I am Sam*, and a caricatured portrayal, such as in *Forrest Gump*;
- To appreciate that there is a long tradition in the cinema of laughing at people with learning difficulties;

- To understand the ways that someone with learning difficulties could be portrayed without being stereotyped.

Film Learning Objectives

- Use of flashback to enhance narrative.

Curriculum Objectives

- PSHE – deconstruct Hollywood filmic depiction of a character with learning disabilities and its relation to reality.

Further Curriculum Links

- GCSE English – *Of Mice and Men* – characterisation of Lennie in the novel and the film adaptation, compared to Forrest;
- Media Studies – Hollywood portrayal of a character with learning difficulties, and the 'star' concept associated with this film.

Activity 1

Teaching and Learning activity	Essential notes
<p>Teach the class about the nature of having a learning difficulty and how society has discriminated against this group of disabled people in the past and today.</p> <p>Write the following points on the board for students to think about when watching the extracts:</p> <p>How do the filmmakers use:</p> <ol style="list-style-type: none"> a) flashbacks to tell the story? b) Forrest's narrative to involve the audience? <p>Watch the most suitable extracts to show how the flashbacks convey a narrative which simultaneously represents Forrest's life.</p> <p>Ask students to describe how they think this would affect the audience?</p>	<p>See History of attitudes to disabled people (Early 20th century) on the bfi website: www.bfi.org.uk/disablingimagery</p>

Learning Outcomes

- Use of flashback to enhance narrative.
- Understand the types of impairment that lead to experiencing learning difficulties.
- Understand the ways that society has responded negatively to people with learning difficulties.
- Understand the adjustments and support that can be provided so people with learning difficulties can be fully included in society.



Forrest Gump

Activity 2

Teaching and Learning activity	Essential notes
<p>After watching extracts, the whole class brainstorms words to describe the character of Forrest. Students may profile Forrest's character individually after this.</p> <p>Watch an extract of the film that demonstrates that Forrest has a learning difficulty.</p> <p>The class discusses whether this is a realistic portrayal of a person with learning difficulties. Give reasons.</p>	<p>Students could use the Comparing characters sheet in the <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?</p>

Learning Outcomes

- Understand the difference between a realistic portrayal of someone with a learning difficulty, such as in *I am Sam*, and a caricatured portrayal, such as in *Forrest Gump*.
- Appreciate that there is a long tradition in the cinema of laughing at people with learning difficulties.

Activity 3

Teaching and Learning activity	Essential notes
<p>The class views the extract that depicts how Lieutenant Dan becomes physically disabled. While watching the extract, the class notes how Forrest helps him come to terms with his impairment.</p>	

Activity 4

Teaching and Learning activity	Essential notes
<p>The teacher defines the term 'satire', with relevant examples found in the film or in the current press to demonstrate the meaning.</p> <p>Explain to the class, with extracts from the film, that the filmmakers are taking a satirical look at recent American history, using actual documentary film of events.</p> <p>Once this is understood, the class must explain how Forrest is included in these events.</p> <p>Ask the class how likely it was that the events in the film could happen to one person? Then discuss why you think the filmmakers used a character with learning difficulties as the main character within these events?</p>	<p>Note to teachers: you could complete a grid with a column for the events in American history and another for how Forrest is included in the events. Ask how Forrest acted, and why?</p> <p>This could be done by the whole class on the board, while watching the extracts; or students do it on individual sheets.</p>



Forrest Gump

Activity 5

Teaching and Learning activity	Essential notes
<p>Divide the class into four groups. Each group deconstructs:</p> <p>a) how the filmmakers are portraying Forrest; b) how the events are related to this portrayal; in these scenes:</p> <ul style="list-style-type: none"> • The running scene, up to the end of being in the college team (15"–24"); • In Vietnam (37"–44"); • In Washington for the medal ceremony, up to the end of the Peace Rally (59'–1'04"); • The last scene in the film, after Jenny has died and Forrest is looking after young Forrest (2' 02"–2' 06"). <p>Ask the class to discuss in small groups: How could Forrest, who clearly has learning difficulties, be included in a film without making fun of him or showing him doing unrealistic things?</p> <p>Ask the students to devise a more appropriate plot synopsis.</p>	<p>As above, you could use a grid on the board for column a) and column b), while students observe the extracts.</p> <p>The final activity in this section could allow the teacher to compare Forrest's depiction to Lennie in <i>Of Mice and Men</i>.</p> <p>Students could deconstruct Lennie's personality and compare him to Forrest and discuss the author/film director's intention in portraying this in the novel or film. This would be a successful task particularly if students are studying this novel for GCSE English.</p> <p>You could use the Write a scene/storyline sheet in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?</p>

Learning Outcomes

- Understand the ways that someone with learning difficulties could be portrayed without being stereotyped.



Four Weddings And A Funeral

Disability Equality Learning Objectives

- To understand how a disabled character can be included in a non-stereotyped way and add to the plot line of a film;
- To appreciate how distorted most films are because they either stereotype disabled characters or just do not include any reference to disability, which affects 15% of humanity;
- To appreciate the filmic value of using different forms of communication, such as British Sign Language or sub-titles.

Film Learning Objectives

- Use of non-stereotyped characters;
- Other forms of communication in films.

Curriculum Objectives

- Media Studies – construction of a film review programme, interpreted and produced by students, to convey the above Disability Equality Learning Objectives;
- PSHE/Citizenship – a non-stereotyped approach to various films.

Further Curriculum Links

- English – speaking and listening activities;
- Drama – producing and appearing in a simulation of a film review programme.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch an extract from the film. Half the class lists the personality traits of Charles and the other half lists David's. Then discuss, or write a short synopsis of, how the filmmakers show the differences in the two brothers' characters.</p> <p>While watching the most suitable extracts, write as many quotations as possible to demonstrate how David's inclusion added to the humour of the film.</p>	

Learning Outcomes

- Characterisation in a non-stereotypical style.
- The appeal of humour to the audience.

Activity 2

Teaching and Learning activity	Essential notes
<p>Students write a short essay or give a short speech, individually or in small groups, on whether all films should automatically be sub-titled and Sign interpreted to provide access for deaf people. Give arguments for and against.</p>	

Learning Outcomes

- Appreciate the filmic value of using different forms of communication, such as British Sign Language or sub-titles.
- Speaking and listening presentation for English or PSHE.



Four Weddings And A Funeral

Activity 3

Teaching and Learning activity	Essential notes
<p>Ask individuals to name other films where disabled characters are included in their own right, not for dramatic effect or as a stereotype. Describe the characters' roles in these films.</p> <p>Compile a Top Ten list of these films. Students write a synopsis of each to be displayed on the wall. Present the list in a 'Jonathon Ross – Film 200?' style by asking students in small groups to nominate a presenter, scriptwriter and camera person. Say it's for a 7–10-minute time slot.</p> <p>Include in the programme:</p> <ul style="list-style-type: none"> • a review of a scene from a film you know well that includes non-stereotyped disabled characters as an integral and essential part of the plot; • the presentation on subtitling from Activity 2. <p>If possible, film these short programmes.</p>	<p>Show students an example of a TV film review programme before allowing them to complete this task. Also note the target audience of the show and the scheduling involved.</p>

Learning Outcomes

- Understand how a disabled character can be included in a non-stereotyped way and add to the plot line of a film.
- Appreciate how distorted most films are because they either stereotype disabled characters or just do not include any reference to disability, which affects 15% of humanity.
- Use of non-stereotyped characters.
- Deconstructing a TV programme format to convey an inclusive approach to film review programming.

APPENDIX 2

APPENDIX 2 DETAILED LESSON PLANS FOR BFI DVD SHORT FILMS AND FILM CLIPS

Keystage 2

- 1 Better Or Worse**
- 2 Cousin**
- 3 Arko Ujyalo**
- 4 Together**

Keystage 3

- 5 Alison's Baby**
- 6 Blind Sensation**

Keystage 3/4

- 7 See The Person, Not The Disability**

Keystage 4

- 8 Black Dog**
- 9 Tell It Like It Is**
- 10 The Chapeau Roan**
- 11 The Sixth Happiness**



Better or Worse? Lesson 1

Disability Equality Learning Objectives

- To understand that disability discrimination is an oppression like racism and sexism etc;
- To explore how a visual impairment can be understood in terms of barriers confronting blind or visually impaired people;
- To learn that a person does not want to be excluded because of their impairment.

Film Learning Objectives

- To understand that film effects can be used to simulate visual impairment.

Curriculum Objectives

- Write in list form;
- Write a first person account.

Further Curriculum Links

- To learn that it is wrong to tease someone because they have a disability;
- To recognise how behaviour affects other people;
- To use imagination to understand other people's experiences.

Activity 1

Teaching and Learning activity	Essential notes
Teach a lesson on disability as an oppression.	Use ideas from Introducing disability in class on: www.bfi.org.uk/disabling imagery? .

Learning Outcomes

- Class hold a discussion, drawing on their experience of discrimination.

Activity 2

Teaching and Learning activity	Essential notes
Watch <i>Better or Worse?</i> (9 mins). List moments in the film when the camera showed the action through Rachel's eyes, from her viewpoint.	Discuss the use of camera to convey point of view. The film reflects the experiences of its director, Jocelyn Cammack, in dealing with her own visits to the optician and her own visual impairment.
What 'tricks' does Rachel use to overcome the barriers of her impairment?	Rachel has devised strategies, such as counting, to understand how long a dive takes, or cheating in the optician's.

Learning Outcomes

- Class hold a discussion, drawing on their experience of discrimination.
- Pupils think about experiences from someone else's point of view.

Activity 3

Teaching and Learning activity	Essential notes
Choose one moment and write a description of what Rachel can see eg when she is asked to read letters in the optician's, or standing on the side of the pool looking up at the diving board.	
Write an account of her 'deception', how she disguises her impairment and overcomes the barriers she faces.	

Learning Outcomes

- Children understand that people with an impairment or disability want to be treated the same as everyone else and do the same things.



Better or Worse? Lesson 2

Disability Equality Learning Objectives

- To gain an understanding of barriers which confront visually impaired people and how these can create feelings of isolation.

Film Learning Objectives

- To explore the effect of settings on a character.

Curriculum Learning Objectives - PSHE

- To learn that it is wrong to tease someone because they have a disability;
- To discuss bullying and its consequences.

Activity 1

Teaching and Learning activity	Essential notes
As the class watch <i>Better or Worse?</i> , pupils concentrate on the settings in the film. Which are the two most important?	The colours and 'feel' of the two main settings are very different, reflecting how Rachel feels about them: the warmth and comfort of the optician's and the cool, blue loneliness and expanse of the pool.
What other settings can they identify?	

Activity 2

Teaching and Learning activity	Essential notes
List events which happen in each setting, eg pool – Rachel is being called and cannot see who is calling her... teacher says, 'are you deaf?!'	See Word power in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery
Children choose an environment within/outside school and make lists of possible obstacles to a visually impaired person, eg – lunch menu written on a board, articles left lying around on the floor, steps into the playground, reading signs/ instructions.	Research information from organisations such as RNIB and NCTD (National Centre for Tactile Diagrams), University of Hertfordshire, Hatfield, Herts, AL10 9AB UK website: www.nctd.org.uk
Devise ways to improve some of these.	

Learning Outcomes

- Children have considered obstacles facing disabled people in the wider environment.
- Children have considered other people's needs.
- Children have considered practical and emotional implications.



Better or Worse? Lesson 3

Disability Equality Learning Objectives

- To learn that disabled people are subjected to discrimination and this can take many forms;
- To learn that it is wrong to bully someone because they are different;
- To understand that bullies are often unhappy or 'different' themselves and choose victims who are obviously different in some way.

Film Learning Objectives

- Identify a character from their behaviour;
- Explore the use of close-up shots.

Curriculum Learning Objectives - PSHE

- Discuss bullying and its consequences.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch <i>Better or Worse?</i></p> <p>Ask children to pick out moments when Rachel 'hides' the fact that she has impaired vision.</p> <p>Discuss why she feels she has to hide the fact?</p>	

Learning Outcomes

- Children have identified negative feelings associated with impairment and thought about how these can be caused.

Activity 2

Teaching and Learning activity	Essential notes
<p>Watch the scene in the film when Luke and others are laughing at the blind man across the road. Ask pupils to describe Rachel's part in the scene.</p> <p>In pairs, pupils use 'thought tracking' to show how Rachel is really feeling when she joins in with the bullies.</p> <p>Arrange children as if in a 'still' from the film. When a 'character' is tapped on the shoulder, they say their thoughts. Try doing this for the bullies as well, to imagine what they are thinking/feeling.</p> <p>Write a list of Rachel's/the bullies' feelings. Pupils show the class their thought tracking moments.</p>	<p>It is important for children to realise that most blind people are perfectly capable of negotiating obstacles in the street and that the director has chosen to illustrate her point using this scenario.</p> <p>One child plays Rachel and 'acts out' her role in the scene. The other speaks Rachel's real thoughts.</p> <p>Children may find this scene funny, but it is important to use it as a focus for discussing why people are really laughing and what they are really feeling.</p>

Learning Outcomes

- Children understand that it is wrong to laugh at someone because they are different in any way.
- Children understand that laughing at someone's disability or impairment is wrong.

Activity 3

Teaching and Learning activity	Essential notes
<p>Watch the scene with the blind man again. List words to describe Luke's behaviour and character.</p> <p>When do you see a close-up shot of Luke, and what does this tell you about his character?</p>	<p>Close-up shots are used in <i>Better or Worse?</i> to focus on people's faces and show emotions, eg when Luke is feeling scared on the diving board; and to show isolation, eg when Rachel is in the swimming pool or looking through the railings.</p>

Learning Outcomes

- Children understand that visually impaired people are capable of everyday tasks and actions but are sometimes disabled by the environment and people's attitudes.
- Children understand that bullying is unacceptable.
- Children have identified possible causes of bullying behaviour.



Cousin Lesson 1

Disability Equality Learning Objectives

- To understand that sometimes negative attitudes towards disabled people can affect how they feel, as do negative attitudes about your culture, gender or sexuality;
- To realize that disablist name-calling is hurtful;
- To know that a disabled person can be described in different ways which will shape how we think of them.

Film Learning Objectives

- To understand that a moving image text conveys information;
- To explore how characters are used to present real-life issues.

Curriculum Objectives – Literacy

- To use a text to gather information;
- Note taking;
- Writing in list form.

Further Curriculum Links – Citizenship/PSHE

- To learn that it is wrong to bully someone because they have an impairment or are different in any way;
- To identify and respect differences and similarities between people;
- To develop vocabulary and understand words such as tolerance, respect, independence.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch <i>Cousin</i>, and note down how other characters behave towards Cousin.</p> <p>Create a two-column list showing positive and negative, eg –ve: talking about someone behind their back; + ve: asking someone about what they are doing.</p>	<p>See Word power in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disabling_imagery</p>

Learning Outcomes

- Pupils identify negative attitudes towards a disabled person.
- Pupils think about consequences of negative behaviour towards a disabled person.
- Pupils develop note-taking and list-making skills.

Activity 2

Teaching and Learning activity	Essential notes
<p>Focus on the negative column of the list. Add a third column of places or situations where children think this might happen: in their own lives and in the communities of which they are members, eg at school, clubs, family, with friends outside school.</p>	

Learning Outcomes

- Pupils think about wider social consequences of negative behaviour.

Activity 2

Teaching and Learning activity	Essential notes
<p>Class create a list of rules of behaviour for everyone.</p>	

Learning Outcomes

- Pupils think about results of verbal insults and ways to change negative behaviour.



Cousin Lesson 2

Disability Equality Learning Objectives

- To learn that disabled people are subjected to discrimination and this can take many forms;
- To understand that there are positive and negative ways to respond to bullies;
- To know how to act when they see bullying or are bullied themselves.

Film Learning Objectives

- To learn that narration can be used to explain and enhance images;

- To think about how film uses humour to explore an issue;
- To learn that animation can be used to highlight a character's feelings and emotions.

Curriculum Objectives – PSHE

- To explore sameness, difference and diversity;
- To learn that it is wrong to tease someone because they have a disability;
- To discuss bullying and its consequences.

Activity 1

Teaching and Learning activity	Essential notes
Watch the film <i>Cousin</i> without listening to the soundtrack.	Talk about what 'character' means: different elements which make up a person's character/ personality and words they might use to describe someone.
Ask the children what they can say about the character of the Cousin from the images alone.	
Make a list of words/phrases to describe him.	Ask the children when they watch the film to concentrate on the little boy and think about how they would describe him and his character.
Watch the film with the soundtrack.	
Add other words to the list from the narration, which are used to describe Cousin.	Ask children to listen for words used to describe Cousin.

Learning Outcomes

- Pupils identify character elements.
- Pupils identify positive and negative language.
- Pupils learn that information about a character can be carried in narration.

Activity 2

Teaching and Learning activity	Essential notes
Choose one or two scenes from the film, replay them and talk about how the 'bully' could have behaved differently.	This should be discussed with attention to how a character could have behaved... what the children themselves would and would not say to show they understand about someone's disability.
Children take on the roles of some of the characters from the film and recreate these scenes. This could be extended by introducing a new character into the action – how would they intervene?	This raises children's awareness that they can have an effect on a situation rather than just ignore what is happening, exploring this within the safe environment of the classroom.
Refer back to the list of words and replace with preferred language.	See Word power in the <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disabling_imagery?

Learning Outcomes

- Pupils can identify bullying behaviour.
- Pupils use drama to express emotions and opinions.
- Pupils rehearse the use of positive, preferred language.



Cousin Lesson 3

Disability Equality Learning Objectives

- To learn that name calling in relation to a person's disability is wrong;
- To identify negative and preferred language.

Film Learning Objectives

- To explore the use of humour in a film to address an issue.

Curriculum Objectives – Literacy

- To use drama and role play to explore a character's situation.

Curriculum Objectives – PSHE

- To learn how behaviour affects other people;
- To understand that there are different forms of bullying.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch the film <i>Cousin</i> again.</p> <p>Children identify moments in the film that made them laugh.</p> <p>Can they say why?</p>	<p>This could be compared with the scene in <i>Better or Worse?</i> when children laugh at the blind man. How are those portrayals and reactions different?</p>

Learning Outcomes

- Pupils recognise the positive use of humour to explore a situation in a film.

Activity 2

Teaching and Learning activity	Essential notes
<p>Discuss why children think people might laugh at someone who has a disability?</p> <p>What other reasons might people laugh at someone else? eg the way they dress, speak etc.</p>	<p>Children should think about how people respond if they meet a disabled person but do not understand the person's disability. Are they embarrassed? Do they feel scared because they don't know how to behave? Children should be given a chance to be open and talk about situations like these.</p>

Learning Outcomes

- Pupils see their own thoughts and actions in a wider context.

Activity 3

Teaching and Learning activity	Essential notes
<p>Children work in pairs to create short drama scenes showing:</p> <p>a) using negative language (bullying);</p> <p>b) changing language used to preferred language.</p>	<p>See Word power in <u>Student handouts</u> on the bfi website:</p> <p>www.bfi.org.uk/disablingimagery</p>

Learning Outcomes

- Pupils identify bullying language and understand how changing that behaviour can affect people's feelings.



Arko Ujyalo Lesson 1

Disability Equality Learning Objectives

- To understand adaptations needed to accommodate a blind child.

Film Learning Objectives

- To explore how a documentary shows life in a particular community;
- To understand that a film conveys information.

Curriculum Objectives – Literacy

- To use a text to gather information;
- To write instructions.

Further Curriculum Links – PSHE

- To understand differences.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch <i>Arko Ujyalo</i>.</p> <p>The class lists the ways Nandalal adapts the way he does things because he is blind.</p> <p>The class lists the ways other people in the community adapt to help Nandalal.</p>	

Learning Outcomes

- Pupils understand that communities need to change, as well as individuals, to accommodate a person's needs.

Activity 2

Teaching and Learning activity	Essential notes
<p>Watch the interview with Nandalal's father again.</p> <p>Ask the children to imagine how they might need to do things differently in their own families if someone's needs changed.</p>	<p>Obviously, if there are members of the class who have particular needs, their experiences would be important to share, if they are happy to.</p> <p>If there are blind pupils in school it is important to highlight their needs and how they are met.</p>

Learning Outcomes

- Children identify practical needs of blind people at home and in the community.

Activity 3

Teaching and Learning activity	Essential notes
<p>Children choose one daily task or activity and write a set of instructions for how to do it, including precise directions and guidance.</p> <p>Try out the instructions with a partner.</p> <p>Discuss how easy or difficult tasks were to carry out.</p>	<p>Simulating blindness is mentioned in the film. It is not necessarily an appropriate way to understand lack of sight, but thinking about clear instructions and guiding someone through an activity will encourage children to focus on daily actions that they take for granted.</p>

Learning Outcomes

- Children appreciate different ways of carrying out tasks depending on a person's needs and abilities.



Arko Ujyalo Lesson 2

Disability Equality Learning Objectives

- To understand how changes are needed in a school to facilitate inclusive education.

Film Learning Objectives

- To identify a sequence of events;
- To explore the use of voice-over as narrative.

Curriculum Objectives – Literacy

- Writing / speaking in the first person.

Curriculum Objectives – PSHE

- To understand cultural differences.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch the parts of <i>Arko Ujyalo</i> that include Nandalal at school.</p> <p>List familiar activities and those which are different from in a UK school.</p> <p>How does Nandalal cope with his day at school?</p>	

Learning Outcomes

- Children understand certain differences between schools in the UK and another country.
- Children think about experiences of a blind child in school.

Activity 2

Teaching and Learning activity	Essential notes
<p>Children imagine they are Nandalal and audio record a diary entry of one activity or a day at school, describing what they have done.</p>	

Learning Outcomes

- Children use audio recording as an alternative to writing.



Arko Ujyalo Lesson 3

Disability Equality Learning Objectives

- To know the main cause of an impairment and how it could be prevented.

Film Learning Objectives

- To use film to gather evidence about another country and culture.

Curriculum Objectives – Literacy

- To write letters.

Curriculum Objectives – Geography

- To explore the distribution of world resources;
- To research information about another country.

Activity 1

Teaching and Learning activity	Essential notes
Watch the opening sequence of <i>Arko Ujyalo</i> and discuss what life is like for Nandalal's family. How do they make their living and carry out daily tasks, such as cooking and washing?	

Learning Outcomes

- Children appreciate that people in other countries carry out daily activities in a different way.

Activity 2

Teaching and Learning activity	Essential notes
Watch the film to find out how Nandalal became blind. Discuss how the children think this could have been prevented.	

Learning Outcomes

- Children understand how some diseases are spread and can cause impairments.

Activity 3

Teaching and Learning activity	Essential notes
Research organisations that are working towards healthy living in other countries and trying to prevent diseases.	Useful websites include: www.unicef.org www.who.int (World Health Organisation) www.sightsavers.org Sight Savers is one of the UK's leading charities combating blindness in developing countries. www.oxfam.org.uk/coolplanet/kidsweb



Together Lesson 1

Disability Equality Learning Objectives

- To understand barriers facing deaf people, eg prejudice and lack of Sign language skills;
- To learn the basic finger spelling alphabet;
- To know something of the history of deaf people and why the recognition of Sign language is so important.

Film Learning Objectives

- To understand that a documentary can show personal life experiences;
- To explore the use of sound and silence to portray characters' experiences.

Curriculum Objectives – Literacy

- To use a text to gather information;
- To write in dialogue form.

Curriculum Objectives – PSHE

- To learn that it is wrong to tease someone because they have a disability;
- To explore sameness, difference and equality;
- To understand that we belong to a range of groups and communities.

Further Curriculum Links – History

- To compare life today with life in the 1950s;
- To illustrate life in post-war London.

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch the extract from <i>Together</i>. Identify moments when people showed prejudice towards the two deaf men.</p> <p>Set up a still image of the two women watching the men. Ask other children to suggest what they were thinking/saying. Write a dialogue for them.</p>	<p>Still image allows children to explore in more depth a character's feelings or what they might be thinking or saying.</p>

Learning Outcomes

- Children understand that people can be prejudiced against people who have a disability/are different.
- Children acknowledge lack of understanding as a possible cause of prejudice.

Activity 2

Teaching and Learning activity	Essential notes
<p>Watch the clip of <i>Together</i> where the two deaf men are communicating between themselves. Identify other elements used to communicate, as well as speech. Can pupils get an idea across using their own made-up signs and gestures?</p> <p>Research the history of British Sign Language and its recognition as an official community language.</p>	<p>CACDP (Council for the Advancement of Communication with Deaf People) advocates total communication, which includes Sign language, facial expression and body language.</p> <p>Useful websites include: www.cacdp.org.uk www.british-sign.co.uk, www.rnid.org.uk</p>

Learning Outcomes

- Children identify different ways of communicating.
- Children learn that Sign language is a recognised community language.
- Children develop a positive attitude towards deaf and hearing impaired people.

Activity 3

Teaching and Learning activity	Essential notes
<p>Learn to finger spell the alphabet. Use signs and finger spelling to ask and answer questions.</p>	<p>Download the finger spelling alphabet from: www.britishdeafassociation.org.uk www.rnid.org.uk</p>

Learning Outcomes

- Children learn to use Sign language.



Together Lesson 2

Disability Equality Learning Objectives

- To understand how essential communication is to comprehension;
- To understand why some deaf people view themselves as a linguistic minority, not disabled.

Film Learning Objectives

- To explore how the use and absence of sound can simulate deafness;

- To think about the importance of the use of sound in a film;
- To learn how close up and long shots are used for different reasons.

Curriculum Objectives – PSHE

- To understand how people communicate;
- To be aware of other people's needs.

Activity 1

Teaching and Learning activity	Essential notes
While watching the extract of <i>Together</i> , think about how camera shots and sound are used. When is there silence? When are voices or music used or absent? Why?	Close-up shots are used to focus on faces and when the deaf men are talking – on their hands. There are close-ups on children's faces showing the deaf men's viewpoint. There are also long shots to show children following the men. See the Camera shots and moves sheet in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery

Learning Outcomes

- Children recognise the importance of sound and silence in a film.
- Children relate lack of sound to the experience of a deaf person.
- Children understand that not all deaf or hearing impaired people hear no sound at all.

Activity 2

Teaching and Learning activity	Essential notes
In the playground, around school or in the street, ask children to watch people having conversations. What do they notice about the way people communicate?	
How much more or less can you understand if you are far away/near?	

Learning Outcomes

- Children identify relationships between speech, actions and communications in the context of the wider community.

Activity 3

Teaching and Learning activity	Essential notes
Watch different types of TV programme without sound. How much can you understand without it?	For those who are not fluent, Sign language is fast and complicated. Perhaps children can compare this with any experiences they have of speaking other languages – how easy is it to understand?
Include watching a programme with subtitles and an extract from BBC2 news with Signing.	
If there are children who speak more than one language, try presenting their own news bulletin in two languages.	

Learning Outcomes

- Children appreciate the use of other languages and forms of communication.



Together Lesson 3

Disability Equality Learning Objectives

- To understand that environment and social attitudes change over time;
- To understand that prejudice is often caused by ignorance and can be changed.

Film Learning Objectives

- To understand that film can be used as historical evidence.

Curriculum Objectives – Literacy

- To use a text to collect evidence;
- To write for a particular audience, supporting an argument/point;
- To take notes.

Activity 1

Teaching and Learning activity	Essential notes
Watch the extract from <i>Together</i> and note down historical and environmental differences you see.	Think about the children playing in the streets. This was very common in the 1950s. The pub also provides a focus for the community to get together. Is this the same today or have things changed?

Activity 2

Teaching and Learning activity	Essential notes
Note down as many of the environments as possible in the film, eg: flat, pub, street	Research information about facilities today which help towards less isolation for deaf and hearing impaired people, including induction loops in public places, printed not verbal instructions. www.failte.com – Dublin's Deaf Association website There are many local websites and this one in Dublin is a great example of the range of activities designed by and for people from the deaf community.
Decide what you think the barriers are in each place.	
Write a list of other environments today where deaf people may face barriers.	
Write suggestions of adjustments you think could be made to make places and activities more accessible.	

Learning Outcomes

- Children are aware of facilities available to improve access for deaf and hearing impaired people in the community.
- Children identify clubs and specialist organisations that cater for deaf and hearing impaired people.

Activity 3

Teaching and Learning activity	Essential notes
Contact local venues about their facilities and send suggestions. Hopefully you will get responses!	



Alison's Baby Lesson 1

Disability Equality Learning Objectives

- To understand that disabled people experience oppression/discrimination similar to those of racism and sexism;
- To understand that disabled people can live ordinary lives by doing things differently;
- To appreciate how many everyday tasks we take for granted and how difficult these may be if you have to do them differently;
- To understand that there are many barriers that restrict the lives of disabled people – attitudes, environment and design, and organisation; that adjustments can be made to reduce these barriers;

- To understand that if disabled people feel good about themselves, they can find the means of getting round the barriers that restrict them.

Film Learning Objectives

- Become aware of the documentary genre;
- Appreciate representation.

Curriculum Objectives

- English – Speaking and listening; note-making skills.

Further Curriculum Links

- Citizenship

Activity 1

Teaching and Learning activity	Essential notes
Teach about discrimination/oppression.	See Introducing disability in class on the bfi website: www.bfi.org.uk/disabling imagery?

Learning Outcomes

- Students discuss discrimination based on their own experiences.

Activity 2

Teaching and Learning activity	Essential notes
Create a concept map of types of TV programmes, eg soap, news, sitcom, chat show, documentary. Define the term documentary, giving general examples – <i>Big Brother</i> , reality TV, political issue.	

Learning Outcomes

- Students identify TV programme genres, with specific examples.
- Appreciate the definition of the documentary genre and note that documentaries can give a personal view from the main character, as in *Alison's Baby*.

Activity 3

Teaching and Learning activity	Essential notes
Class watches the film and notices whether Alison is able to put her point of view across. Discuss.	
List ways in which the students have used their arms and legs during the day, eg getting dressed, eating breakfast, walking to school.	
Watch the film once more and list how Alison adjusts her lifestyle.	There may be disabled students in class who can complete the second part of Activity 3 in the same way as able-bodied students.

Learning Outcomes

- Comment on how the documentary portrays Alison's point of view.
- Students become aware of how the environment is created for the able-bodied and that Alison has adapted her lifestyle to suit the environment.
- Develop note-making skills while watching a moving image.



Alison's Baby Lesson 2

Disability Equality Learning Objectives

- To understand that disabled people experience oppression/discrimination similar to those of racism and sexism;
- To understand that disabled people can live ordinary lives by doing things differently;
- To appreciate how many everyday tasks we take for granted and how difficult these may be if you have to do them differently;
- To understand that there are many barriers that restrict the lives of disabled people – attitudes, environment and design, and organisation; that adjustments can be made to reduce these barriers;

- To understand that if disabled people feel good about themselves, they can find the means of getting round the barriers that restrict them.

Film Learning Objectives

- Become aware of the documentary genre;
- Appreciate representation.

Curriculum Objectives

- Use IT to access information;
- English – Speaking and listening;

Further Curriculum Links

- English – deconstruct newspaper articles; make notes; create a questionnaire.

Activity 1

Teaching and Learning activity	Essential notes
Log-on to Alison's website to read about her. www.alisonlapper.com/pages/alisonla.htm	Also try these web sites for information: www.ovalhouse.com/archive/alisonarchive.htm www.bbc.co.uk/ouch/closeup/lapper.shtml www.geocities.com/kpierce11r/Alison/Alison.html www.youreable.com/TwoShare/getPage/01News/01Current/Features/Art+and+soul
Make short written notes on the information.	

Learning Outcomes

- Logging-on and using the internet.
- Write in note form.

Activity 2

Teaching and Learning activity	Essential notes
Analyse newspaper articles and/or provided information on Alison/other Thalidomide survivors.	You may find this site useful: http://www.radar.org.uk/RANE/Templates/Article1.asp?IHeaderID=432
Devise questions to ask Alison on her life so far and her future role as a mother in an interview.	

Learning Outcomes

- Deconstruct newspaper articles.
- Create a questionnaire.

Activity 3

Teaching and Learning activity	Essential notes
Work in pairs, one partner is the interviewer, the other takes the role of a Thalidomide survivor (this could be Alison) for a radio programme.	You may find this site useful: http://www.radar.org.uk/RANE/Templates/Article1.asp?IHeaderID=432
The pairs perform their interviews for the rest of the class. They could be recorded.	

Learning Outcomes

- Complete Speaking and listening criteria.
- Provide evidence that a Thalidomide survivor's lifestyle has been understood.



Alison's Baby Lessons 3/4

Disability Equality Learning Objectives

- To understand that disabled people experience oppression/discrimination similar to those of racism and sexism;
- To understand that disabled people can live ordinary lives by doing things differently;
- To appreciate how many everyday tasks we take for granted and how difficult these may be if you have to do them differently;
- To understand that there are many barriers that restrict the lives of disabled people – attitudes, environment and design, and organisation; that adjustments can be made to reduce these barriers;

- To understand that if disabled people feel good about themselves, they can find the means of getting round the barriers that restrict them.

Film Learning Objectives

- Become aware of the documentary genre;
- Appreciate representation.

Curriculum Objectives

- Use IT to access information;
- English – Speaking and listening;
- Media Studies – marketing a film package.

Further Curriculum Links

- Citizenship

Activity 1

Teaching and Learning activity	Essential notes
Students work in groups as a marketing team.	
Deconstruct other types of film marketing.	
Devise advert/leaflets/video cover/scheduling for TV/newspaper audience.	
Write a pitch to deliver to the TV broadcaster.	

Learning Outcomes

- Develop teamwork.
- Focus on creating a certain image and style to attract the audience.

Activity 2

Teaching and Learning activity	Essential notes
Class divides into two and suggests 'for' and 'against' reasons on whether Alison should keep her baby, based on evidence from newspaper articles and the film or any other source. Hold a debate. NOTE: This activity could reinforce negative attitudes unless you have previously taught a lesson on the history of disabled people and where their oppression comes from.	See Introducing disability in class on the bfi website: www.bfi.org.uk/disablingimagery

Learning Outcomes

- Develop speaking and listening activity into a formal debate led by the teacher or appointed students.



Blind Sensation Lesson 1

Disability Equality Learning Objectives

- To know that filmmaking as a visual medium can be used to simulate visual impairment;
- To know that this may not be a very accurate portrayal of the experience of visual impairment.

Film Learning Objectives

- Appreciate use of angles and close-up;
- Appreciate use of sound.

Curriculum Objectives – Literacy

- Reading – identifying ideas;
- Writing – explain, describe, narrate.

Further Curriculum Links – Citizenship/PSHE

- Citizenship
- Biology – human anatomy: how the eye works.

Activity 1

Teaching and Learning activity	Essential notes
Whole class lists benefits of watching a film a) at the cinema b) at home.	
List the negative side of viewing film at the cinema and then at home.	

Learning Outcomes

- Recognising the differences when viewing a film in the cinema or at home.

Activity 2

Teaching and Learning activity	Essential notes
Before viewing the film, ask the class to focus on how the images may reflect the emotions of the person in the film.	
Show the film. The class feeds back how the images portray the emotions.	

Learning Outcomes

- To focus on the visual elements of the film while viewing.
- To understand the style of the film.

Activity 3

Teaching and Learning activity	Essential notes
Define the camera angles and types of shots for the class.	It could be helpful to give students the Camera shots and moves sheet in the <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?
Students watch the film again. Half the class notes the types of shot used, the other half notes camera angles.	
The class discusses the notion that the quirky camera work seeks to establish a sense of visual impairment. Does it work?	

Learning Outcomes

- Learning film terminology to define camera angles and types of shot.
- Applying this knowledge to the film.



Blind Sensation Lesson 2

Disability Equality Learning Objectives

- To understand that a personal narrative can be much more powerful than the visual medium alone in describing disabled people's experience;
- To know that visually impaired people can feel empowered by taking control of their environment.

Film Learning Objectives

- Appreciate use of sound in this film.

Curriculum Objectives

- Writing objectives – explain narrative – reflective writing;
- Reading objectives – identify main ideas.

Activity 1

Teaching and Learning activity	Essential notes
Recap the narrative of the film and write a brief outline of what happens.	
Watch the film again and note key points of the narrative.	

Learning Outcomes

- Fulfilling writing objectives to recount a narrative – explain, describe and narrate.
- Developing the skill of note-making while viewing a short film.

Activity 2

Teaching and Learning activity	Essential notes
Play the film again, without the image, and listen to the narrative.	If it's difficult to separate the sound and image, turn the TV monitor away from the class to play the film.
Ask the class to write a diary entry in role as the main narrator in the film, who writes about what has happened.	Make sure the writing is written in the first person; refers to the disability; gives a personal response to the experience.

Learning Outcomes

- Fulfilling reading objectives of identifying the main ideas.
- Appreciating the personal narrative.
- Informing about the experience of the narrator in the film.

Activity 3

Teaching and Learning activity	Essential notes
Review the film by suggesting whether it does allow the audience to appreciate the disability or not.	Pupils could use the Film review sheet in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?

Learning Outcomes

- Reflective writing.



Blind Sensation Lesson 3

Disability Equality Learning Objectives

- Understand that things like raised-bump road crossings, Braille, audio tape, different-sized coins or bank notes, are adjustments for blind and visually impaired people.

Activity 1

Teaching and Learning activity	Essential notes
<p>Concept map how the environment is adapted to suit disabilities.</p> <p>Show extracts from the film to demonstrate how the environment is adapted.</p>	

Learning Outcomes

- Fulfil the Disability Equality Learning Objectives.

Activity 2

Teaching and Learning activity	Essential notes
<p>Analyse film posters and note the conventions:</p> <ul style="list-style-type: none"> • Layout /style • Image • Colour • Text • Graphics • Characters <p>Create a poster for the film <i>Blind Sensation</i>, and also to show how the environment is adapted for visually impaired people.</p>	

Learning Outcomes

- Understanding of film poster conventions and styles, using the conventions learned when deconstructing film posters.



See the Person, Not the Disability Lessons 1/2

Disability Equality Learning Objectives

- To understand the under-representation of disabled people in advertising, and why this is;
- To understand how filmmakers can challenge pre-conceptions about disabled people.

Film Learning Objectives

- Representation of disabled people within the context of advertising;
- Relationship between the audience and the representation of people.

Curriculum Objectives

- English – content analysis;
- Media Studies – styles of advertising.

Further Curriculum Links

- Citizenship

Activity 1

Teaching and Learning activity	Essential notes
<p>Deconstruct print advertisements that advertise a product or charity, rather than a disability. Students must comment on:</p> <ul style="list-style-type: none"> • Colour; • Characters involved; • Text used; • Type of language; • Use of Image; • What message does this send to the audience? <p>Content analysis of <i>See The Person, Not the Disability</i> and the Coca-Cola advertisement. Comment on:</p> <ul style="list-style-type: none"> • Camera techniques; • Use of sound; • Lighting. 	<p>It could be useful to give students the Camera shots and moves sheet in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?</p>

Learning Outcomes

- Deconstruct still images, then develop on to the moving image.
- Recognise components of moving image.
- Identify how advertisement-makers can challenge representations of disability.
- Understand how filmmakers can challenge pre-conceptions about disabled people.

Activity 2

Teaching and Learning activity	Essential notes
<p>Class discussion on why certain stereotypes are often used in advertising.</p> <p>Deconstruct magazine advertisements and note the amount of disabled representation in various magazines.</p> <p>Discuss why disabled people may be under-represented. List reasons on the board.</p>	

Learning Outcomes

- Continuing content analysis and applying it to representations of disability.
- Interpreting why advertising uses stereotypes.



See the Person, Not the Disability Lesson 3

Activity 3

Teaching and Learning activity	Essential notes
<p>Students choose a print advertisement and photocopy it. They also take a picture of a disabled person and rearrange the advert in a collage style to focus on showing a disabled person selling the product.</p> <p>Present the collages to the group and say why this type of advertising should be used to change social preconceptions of disability.</p>	

Learning Outcomes

- Create an alternative form of advertising by cutting and pasting a standard advert for eg beauty products to include images of a disabled person.
- Class devise statements about representations.
- Noting how advertising is constructed, through the relationship between the audience and the style



Black Dog and Rhythm of Survival Lesson 1

Disability Equality Learning Objectives

- To know that the film medium can be used as a metaphor for mental illness;
- To develop a critical view of such filmic attempts to simulate states of mind;
- To know that depression can be all-encompassing and not easy to live with;
- To understand that people who are mental health survivors can be creative and lead positive lives;
- To understand that there is greater stigma attached to mental health survivors than to other disabled people.

Film Learning Objectives

- Identifying synchronisation of sound and image;
- Identifying iconography and symbolism.

Curriculum Objectives

- Citizenship
- PSHE

Further Curriculum Links

- Music composition
- English
- Media/Film Studies

Activity 1

Teaching and Learning activity	Essential notes
Deconstruct the title. List connotations of mood and style of film.	
Listen to the sound alone and ask students to draw/sketch images that are conjured in their minds.	
Watch the film and appreciate the symbols/iconography within the film that represent an unstable feeling.	

Learning Outcomes

- Analysis of title.
- Deconstruct use of sound as a communication of mood.
- Appreciate iconography and representations.

Activity 2

Teaching and Learning activity	Essential notes
What meanings can be made from watching the film?	
Decide on the audience and suggest how it might read the film?	
Watch the film with sound, then without, and decide whether it is the sound or the images that define the mood, or both together.	

Learning Outcomes

- Know that film can be interpreted by the audience as a metaphor for various different meanings.
- Discuss how the use of sound and image are interpreted by different members of the audience.



Black Dog and Rhythm of Survival Lesson 3/4

Activity 3

Teaching and Learning activity	Essential notes
List all the words from the film and create an acrostic poem, choosing words to portray the mood and 'feel' of the film.	

Learning Outcomes

- Apply poetic devices to the issue of depression from the students' perspective.

Activity 4

Teaching and Learning activity	Essential notes
Watch <i>Rhythm of Survival</i> and list the positive aspects promoted in it.	You may find it useful to visit Core Arts's website to find out more about it:
Discuss the effects it has on the audience and how the representations of different people within the film differ.	www.corearts.co.uk
Note the differences between this film and <i>Black Dog</i> .	
Ask the class to conclude which film promotes mental illness in the most interesting way, and to justify their choice?	
Discuss the social stigma attached to mental health survivors and why it occurs.	Students could use the Film review sheet in <u>Student handouts</u> on the bfi website:
Write a letter to the local newspaper reviewing both films and saying how they raise awareness of a stigmatised disability.	www.bfi.org.uk/disablingimagery?

Learning Outcomes

- Understanding that people who are mental health survivors can be creative and lead positive lives.
- Comparing both styles of film and the issues within them.
- Understanding that there is a greater stigma attached to mental health survivors than to other disabled people.



Tell it like it is Lesson 1

Disability Equality Learning Objectives

- To understand that, despite being 15% of the world's people, disabled people and their issues rarely feature in the news;
- To know that patronising and dehumanising language is offensive to disabled people, and why;
- To know what is acceptable language;
- To understand that the press often uses negative language about disabled people, and that they can be described in neutral or positive ways.

Conventions of TV programmes

- Use of news values;
- Types of narrative used in news programming.

Curriculum Objectives

- Media Studies GCSE – news;
- English GCSE – Media assignment or Speaking and listening assignment.

Further Curriculum Links

- Citizenship

Activity 1

Teaching and Learning activity	Essential notes
Instruct the class to read through some provided TV schedules and highlight programmes related to disability.	
Students analyse TV schedules for disability programmes/issues.	
List programmes on the board.	

Learning Outcomes

- Noticing that, despite being 15% of the world's people, disabled people and their issues rarely feature in the news.

Activity 2

Teaching and Learning activity	Essential notes
Show the opening of any Channel 4 News. The class lists each item on the news.	
Show the opening of <i>Tell it like it is</i> . Students list news conventions that are used in the clip.	
Ask the class to list differences and similarities between the two news clips.	

Learning Outcomes

- Recognising the conventions and types of narrative used in news programming.



Tell it like it is Lesson 2

Activity 1

Teaching and Learning activity	Essential notes
<p>Watch the next section of <i>Tell it like it is</i>.</p> <p>Students list how language is commented on during the programme.</p> <p>Students make notes on the issue of language.</p>	

Learning Outcomes

- Knowing what is acceptable language.
- Understanding that the press often use negative language about disabled people, and that they can be described in neutral or positive ways.

Activity 2

Teaching and Learning activity	Essential notes
<p>Students complete the Word power activity sheet.</p> <p>Then hold a debate about the use of language.</p>	<p>Word power activity sheet is in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?</p>

Learning Outcomes

- Use appropriate language worksheets.

Activity 3

Teaching and Learning activity	Essential notes
<p>Ask students to look at newspaper headlines and articles about disability</p> <p>Discuss representation of disability in these articles.</p>	<p>Use the Disabling newspaper headlines handout in <u>Student handouts</u> on the bfi website: www.bfi.org.uk/disablingimagery?</p> <p>Also collect articles yourself over time, or get pupils to look on newspaper websites for recent articles.</p> <p>Some newspaper web sites to try are: www.guardian.co.uk www.the-times.co.uk www.thesun.co.uk www.dailymail.co.uk www.telegraph.co.uk</p> <p>Local papers are also a good source. Find them through your internet browser.</p>

Learning Outcomes

- Know that patronising and dehumanising language is offensive to disabled people, and why.



The Chapeau Roan Lesson 1

Disability Equality Learning Objectives

- To know that disabled people are just as interested in sex and relationships as everybody else;
- To understand that personal assistants can abuse their power;
- To know that assumptions that non-disabled people make about disabled people are often based on stereotypes and lead to oppressive behaviour;
- To understand that independence for disabled people does not mean doing everything themselves, but having control over what is done to them.

Film Learning Objectives

- Use of animation;
- Representation of characters.

Curriculum Objectives

- Citizenship

Further Curriculum Links

- Media Studies – use of animation.

Activity 1

Teaching and Learning activity	Essential notes
Deconstruct the title <i>The Chapeau Roan</i> .	Chapeau – French word for 'hat'.
Discuss what connotations the film title has in relation to what the film may be about.	Roan – literal meaning: 'a brown or black coat sprinkled with white hairs', as in horses.
Watch the film and note the moral of the story.	'Chapeau Roan' – pun on 'chaperone', an alternative word, of French origin, for someone who accompanies and cares for a person, like the 'personal assistant'.

Learning Outcomes

- Identifying connotations of title.
- Practising note-making.
- Understanding that independence for disabled people is not doing everything themselves, but having control over what is done to them.

Activity 2

Teaching and Learning activity	Essential notes
Group discussion on how sex is generally represented in the media in relation to disabled people's sexuality. List points on the board.	
How did the animation add humour, rather than if a straightforward documentary style had been used?	
Watch the film in sections and discuss the characteristics of each character. Discuss how the personal assistant has abused his power.	Students could use the Comparing characters sheet in Student handouts on the bfi website: www.bfi.org.uk/disablingimagery?
Discuss the hat and the message it sends to the audience.	

Learning Outcomes

- Know that assumptions that non-disabled people make about disabled people are often based on stereotypes and lead to oppressive behaviour.
- Understand that personal assistants can abuse their power.



Sixth Happiness Lesson 1

Disability Equality Learning Objectives

- To gain an understanding of how medical professionals often reduce disabled people to a negative view of their impairment;
- To understand how the families of disabled children may turn to superstition and healers rather than becoming allies to their disabled children's struggle for their own identity.

Film Learning Objectives

- Use of camera;

- Narrative structure;
- Learn how a narrator can give continuity to a film which spans a long time period.

Curriculum Objectives

- Citizenship;
- PSHE – sex education.

Further Curriculum Links

- English – Speaking and listening;
- Film studies.

Activity 1

Teaching and Learning activity	Essential notes
Deconstruct the film's title in relation to disability and sex. Concept map the connotations on the board.	

Learning Outcomes

- Pupils identify negative attitudes towards a disabled person.
- Pupils think about the consequences of negative behaviour towards a disabled person.
- Pupils develop note-taking and list-making skills.

Activity 2

Teaching and Learning activity	Essential notes
First, discuss students' views on the representation of disabled people and sexual activity.	
Discuss in pairs or as a class why the media may rely on stereotypes and continue to portray them?	
Watch the film and note the positioning of the main character. Are high or low angles used at various points of the film?	

Learning Outcomes

- Knowing that disabled people have as diverse sexuality as non-disabled people.
- Identifying high and low camera angles in relation to character position.

Activity 3

Teaching and Learning activity	Essential notes
Comment on Brit's personality and attitudes in the film. How do the camera angles add to this?	
Discuss which point of the narrative you think this clip demonstrates. Write the next part of the narrative. Decide what the ending and beginning of the film should be.	

Learning Outcomes

- Understanding why disabled people are often very shy to join in relationships.
- Identifying that an extract is used and surmising the possible structure of the whole film.

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