

Outcome of Lesson: (Blooms or I can statement)

1. I can experience oral, print and other media texts from a variety of cultural traditions and genres, such as journals, nature programs, short stories, poetry, letters, CDROM programs, mysteries, historical fiction, drawings and prints. (ELA - 2.2 Respond to Texts).
2. I can compare and contrast diverse social and economic structures within the societies of Aboriginal, French and British peoples in pre-Confederation Canada by exploring and reflecting upon the following questions and issues. (SOCIAL STUDIES – 7.1.3.).
3. I can develop competence with the components of image: media, techniques and design elements. (FINE ARTS – Scope & Sequence).

Hook:

- Reading the children’s’ book: **AS BIG AS THE SKY, AS TALL AS THE TREES**
- Watching a movie: **Hidalgo**

Learning Opportunities:

Time	Learning Opportunity	Notes thru Lesson (NTL)	Connection to outcome
9:00 am	Read book and discuss with the class about any topics or questions of their interest: AS BIG AS THE SKY, AS TALL AS THE TREES by Leah Yardley and Adam Blacksmith		<p>ELA - 2.2 Respond to Texts - Experience Various Texts: experience oral, print and other media texts from a variety of cultural traditions and genres, such as journals, nature programs, short stories, poetry, letters, CDROM programs, mysteries, historical fiction, drawings and prints.</p> <p>Students will be watching a film that involves many cultures and ways of life including: Arabic, White European, Native American, American, and American Cowboy.</p> <p>SOCIAL STUDIES - 7.1.3. - Compare and contrast diverse social and economic structures within the societies of Aboriginal, French and British peoples in pre-Confederation Canada by exploring</p>
9:15 am	Using the film: Hidalgo DESCRIPTION OF FILM: Students will watch the movie Hidalgo where they will dissect many aspects of the film; many specifically pertaining to the cultural subtext leaven that develops over the course of the movie. The main character Frank Hopkins is of Native American Metis person that participated in the longest horse race in the world through the desserts of the middle east (3000-mile race across the Arabian Dessert, along the Persian Gulf, and across the Syrian Sands to Damascus). It took Hopkins everything he had along with his painted Native horse to make the trek across the desert. Many times, throughout the film Hopkins had to rely on his horse, culture, and faith to finish the race.		

BREIF DESCRIPTION OF LESSON: The ongoing project for this film will be the constant evolution of the sacred tree that the students will create as the film is watched. The film will be stopped throughout for class discussion and opportunity to develop Frank Hopkins own personal sacred tree. This is an easy tie in because Frank Hopkins is actually a Metis man. This film is a natural tie into the many aspects of the native culture including *language, circles, colours*, the *importance of four* and so on and so forth. This lesson will specifically involve the sacred tree.

NOTE: Not every child needs to have the same sacred tree. Some students may evaluate different things about Hopkins life.

GOAL: Having the students think deeply about the lead characters life. They will learn to see life as a whole and not a day by day thing. They can begin to understand that life can be broken into stages/chapters/parts. Some discussion can be done with the students to influence a better community citizen, classmate, and global citizen but I do not want to stray too far from the lesson at hand. Breaking Frank’s life into sections can expand the students deep thought processing into reflection of their own life. At the end of the film they can construct their own sacred tree of life to which will be small and show lots of availability for growth of branches and leaves. This lesson in fact can be referred to at particular moments throughout the remainder of the year to help scaffold further learning in other subjects.

ASSIGNMENT: Watch film and stop throughout for key points to discuss. This is also a time for students to take brief notes of the discussion to refer to later. The movie will be stopped 15 minutes short of the end of class to allow students an opportunity to work on their *sacred tree* of Frank Hopkins life. This will take several classes to complete.

and reflecting upon the following questions and issues: In what ways did European imperialism impact the social and economic structures of Aboriginal societies? (ER, GC, PADM, TCC).

The White European people of these times were taking away the Native Americans land, slaughtering the free animals, killing their horses, people, and villages. The Native Americans did not have the economic or societal structure to fight back during these times. The film touches on many of these instances.

FINE ARTS – Scope and Sequence - Components: Students will develop competence with the components of image: media, techniques and design elements (experiment with techniques and media within complete compositions of two and three dimensions).

Students will be creating a 2D tree which is symbolic to the Aboriginal Native Culture known as the Sacred Tree. The initial tree is partially created already to give the students a starting point.

- ❖ The sacred tree for Frank Hopkins life will be supplied for this assignment.
- ❖ Students will create a mind map of their own lives and major events that will help them create their own Sacred Trees.
- ❖ Students will create their own sacred tree for their own lives after the completion of F. Hopkins Sacred Tree. This tree can of their own complete design or they can use my template once again.

DISCUSSION QUES and QUESTIONS:

NOTE: Strategies such as Kegan movements can be used in these discussion breaks to help with the teaching and assessment.

7:45 – Why is Hopkins crying at the end of this scene, what is significant about this?

18:15 – What item did Chief Eagle Horn give Hopkins and why was it so important to both of those characters?

24:45 – Why is Frank so much different than everyone else in the film when it comes to horses? Is it his native roots that allow him to be better connected to his horse? Does Hopkins view his races and his journey with his horse as a partnership between brothers in comparison to the Arabs who view it as simply a horse and rider with no emotional connection?

46:06 – What other lifestyle or culture does Frank Hopkins possess?

1:27 – Hopkins is obviously worried about his horses well being and knows how far he can push Hidalgo. What do you think about Hidalgo waiting for him at the starting line the next day? Is Hidalgo in as much control of the relationship as Hopkins and do you think its

	<p>Hopkins native culture and spirituality that it allows this to be possible?</p> <p>1:37 – How much is Frank relying on Hidalgo at this point in the film. 1:44 – What is being reinforced in these scenes about the brotherhood between a horse and a man? Can this be linked to native spirituality as well?</p> <p>1:50 – What does everyone discredit about Hopkins culture, upbringing, and spirituality? Do you think you would have merci killed Hidalgo if it was you in his place?</p> <p>End of Movie – What helped Hopkins and Hidalgo win that race? What have you learned from them in this movie? Can people be bought, does genetics always win, what about belief in eachother?</p> <p>Frank Hopkins Sacred Tree Branches Do one as a group and have students think of the remainder on their own with either discussion or a Kegan Strategy.</p> <ul style="list-style-type: none"> ❖ Obviously, a child at one time ❖ Has native family, what happened to his parents? ❖ Where did he learn his language, culture, and spirituality? ❖ Racing Career ❖ Worked on Wild Bills Wild West Show ❖ Travelled to race in the deserts of the middle east. 		
<p>How do I check for understanding?</p>			<p>Materials Needed</p>
	<p>The class discussion throughout the film will be a formative assessment strategy. The progress of the Sacred Trees will also be a way of checking for understanding. If I am self-conscious of the students understanding of direction from myself and of particular importance’s of the film, an exit slip can be handed out at the end of class, so the following class can be used to correct them.</p>		<ul style="list-style-type: none"> ▪ Sacred Tree Picture ▪ Movie: <i>Hidalgo</i>
<p>What will I accept as evidence of understanding?</p>			

<ul style="list-style-type: none"> ▪ Anything the student produces. This is an interpretation lesson. They students interpret and ask questions about the film and the sacred tree. ▪ Their own personal Sacred Trees should be of higher quality work and have a better structure and design than that of their <i>Hidalgo</i> Sacred Tree. 		
How am I differentiating the learning opportunity?		
<ul style="list-style-type: none"> ▪ The students can use or not use my Sacred Tree picture to start with depending on their level of comfort. ▪ Any students that need personal help can get help from myself. ▪ There is no testing taking place. ▪ If a student has hearing or visual needs I will accommodate them to the best of the schools and mine abilities. 		

Accommodations	There should not need to be any accommodations made outside of hearing or visual needs. These will be accommodated to the best ability of the school and myself. I would never use this lesson as a way to create negative punishment to a student. Regardless of any issues within the classroom, this lesson is a great way to learn about the Aboriginal culture and any other historical context.
Cooperative Learning Strategies Used	<ul style="list-style-type: none"> ▪ There is NO co-operative strategies needed outside of general classroom management (safe environment, short but engaging discussion, etc.).
Movement Breaks	<ul style="list-style-type: none"> ▪ There are no movement breaks. ▪ Students will be required to hand in all cell phones during the class in order for them to concentrate and get drawn into the film. ▪ If wanted, Kegan Strategies can be implanted during discussion breaks of the movie to help make the discussions more interactive.
Modes of Learning (Differentiation)	Intrapersonal, Linguistic, Spatial, and Visual
Higher Order Question(s)	There are loads of higher order questions being asked as discussion ques during the playing of the film.

Reflection and Revisions: