

5 E's Lesson Plan Template

Lesson: *Hinhanska (White Owl)* Part 3

“See *Hinhanska*— See Me”

Part 3 Objective: To use an image, symbols, and art elements-principles for self-expression through visual art

Note:

Lesson: *Hinhanska (White Owl)*, Part 1 sets the foundation for this lesson and for Lesson: *Hinhanska (White Owl)* Part 2, although any of the three lessons can stand-alone.

Essential Question(s):

- How can symbols in a portrait help one think about identity?
- How can a close-look of visual art open the mind to new creative possibilities?
- How do artists use traditional cultural symbols to convey meaning?
- How does culture—yours or someone else’s—add meaning to a visual art piece?

Materials/Resources

Essential Vocabulary

Teacher:

- Attachment A—“About the owl...”
- Art Supplies for drawing
- Elements and Principles of Art - YouTube
<https://www.youtube.com/watch?v=qIOfbozTIY8>
- Practice Looking at Art
<https://www.mfah.org/learn/practice-looking-art>
- Strategies: Look, Describe, Think, and Connect
- Snowy Owl
<http://www.dawnhawk.org/prints-i.html>

Student:

- Snowy Owl Pictures, Paintings, Sculpture (Internet Search to see interesting owl images)
- Internet Search for symbols (ideas)
- Rubric Provided by teacher (Attachment C)

- Elements and Principles of Art
- *Hinhanska*
- Composition


Learning Experience

Standards and Practice:

OSEU: Identity and Resiliency

Anchor Standard 2: K-12.Cr.2: Organize and develop artistic ideas and work.
6-8.VA.Cr.1 and 6-8.VA.Cr.2.3

Anchor Standard 3: K-12.Cr.3: Refine and complete artistic work.
6-8.VA.Cr.3.1

Cultural Integration:	Students discover more about their own culture, personal behavior and identity while learning about <i>Snowy Owl (Hinhanska)</i> traits related to aspects of Lakota culture.
I Can Statement(s):	<ul style="list-style-type: none"> • I can identify more of my behavioral traits. • I can see how snowy owl, <i>hinhanska</i>, fits in Lakota culture. • I can understand how traditions and culture shape identity.
Engage: Activating Strategy/Hook:	 <p style="text-align: center;">Snowy Owl By Arthur Short Bull, Oglala</p>
Explore: Learning Experiences	<p>Students conduct visual exploration by spending one minute silently observing <i>Snowy Owl, Hinhanska</i>, in the painting above.</p> <p>Discuss how an artist explores a topic through art.</p> <p>Students respond to the questions below, in groups, and record responses. Then, each group will bring the responses to the whole class for discussion:</p> <ul style="list-style-type: none"> • What do you see in this work of art? • List everything you see, paying careful attention to where these details are located within the image (balance). • What do you think the work of art is about? What elements of the artwork make you think so? • How does this artwork reveal what may be important to the artist or the cultural group represented? Cite evidence from the artwork. Attachment A, can be used to respond to this question. • How can background information about the artist, the owl symbol, and art techniques help interpret, find meaning, in the <i>Snowy Owl</i> image found at: http://www.dawnhawk.org/prints-i.html Family history on the site may be helpful. <p>List other information for interpreting <i>Snowy Owl</i>, such as owl behavior. (See Attachment A.) How does the artist view the concept of identity? What is the Lakota relationship to owls? Share key pieces of information from your list of helpful information for class discussion. Then, identify at least one new idea or interpretation of <i>Snowy Owl (Hinhanska)</i> that class discussion revealed.</p>

<p>Explain: Learning Experience</p> <p>Teacher : Share <i>See Hinhanska—See Me</i> Rubric on Attachment C with students</p>	<p>Activity. Students will create a <i>See Hinhanska—See Me</i>, portrait. To begin, they will take another close-look at Short Bull’s <i>Snowy Owl</i> painting to find elements and principles of art in the image. They may incorporate some of these in their drawing, replication of the Short Bull painting, or reproduction a favorite image found in the snowy owl search on the Internet. If student artwork is not an original piece, a statement such as: “Inspired by (artist’s name)” must be made to cite the source and give artist credit.</p> <p>Responses from questions in the <i>Explore: Learning Experiences</i> section, above, and ideas that pertain to <i>Snowy Owl (Hinhanska)</i> from a Lakota culture perspective will help students think about how their drawing should look.</p> <p>The student will also think about how their own identity and culture will be incorporated into the drawing, the title of which will be: “<i>See Hinhanska—See Me.</i>” The following questions may be helpful for reflections: What do I love to do? How would my perfect day look? What brought me joy as a child? What scares me? Additional review:</p> <ul style="list-style-type: none"> • What is the message I want to send? How will I use elements and principles of art for spreading my message to others? • What symbol(s) do I want in my work or will I discover other symbols that best represent who I am? (<i>Hinhanska</i>, White Owl Part 2, if it was completed). For example: Do I see myself as strong, wise, youthful, happy, sad, and fulfilled (or anything else)? <p>When finished with the initial drawing, students will have a peer critique of their art piece and will comment on a classmate’s artwork, using Attachment B: <i>Peer Assessment—Critique of Self-Identity Symbols in Art.</i></p>
<p>Elaborate: Extending/Defining</p>	<p>Keep the peer critique of your work in mind as you think back to the <i>Snowy Owl</i> image. Has your interpretation of Short Bull’s piece changed? In what way?</p> <ul style="list-style-type: none"> • What discussion points from talking with your partner changed your interpretation? • What circumstances or events in the artist’s life are reflected within Short Bull’s painting? • What symbol(s) did Short Bull include within his piece? What do they reveal about the identity of the subject (the owl)? Do you think this portrait reveals anything about the artist? Why or why not? • What evidence do you have to support your conclusions? • Why do you think this painting is called <i>Snowy Owl</i>? <p>What would you like to change or add to your drawing as a result of new information and peer critique, including elements and principles of art? Make changes to revise and complete your art: “<i>See Hinhanska—See Me</i>”.</p>

Evaluate: Summarizing Strategy	Student's Questioning Strategy. <ul style="list-style-type: none"> ■ What compliment and one thoughtful suggestion can I give myself? ■ What was the most important feedback I got from my teacher or peer as I worked my way through this activity? ■ What was something new that I noticed about myself or my classmates during this activity? How was this activity helpful or important to me? ■ Reflecting—what questions, issues, or ideas arose during the activity? 	
Differentiation Strategies		
Extension	Intervention	Language Development
Lesson: <i>Hinhanska Part 1</i> Lesson: <i>Hinhanska Part 2</i>	Allow think-time and/or give students a dose of a self-expression and exploration from a teacher-lead guided mediation or “fantasy journey.” Dance or yoga moves, <i>tai chi</i> , sky watching or other nature experiences are other activities. They tend to quiet the rational mind and open up the intuitive mind and its connection to magical creative forces that get artistic juices flowing.	
Assessment(s)		
Formative		Summative
Attachment B Peer Assessment— <i>Critique of Self-Identity Symbols in Art</i>	See Attachment C— <i>See Hinhanska, See Me Rubric</i>	
Teacher Reflection: (Next steps?) 		

Attachment A

About Owls...

- Names are owl-specific. For example, the Lakota word for an owl in general is *hinhan*. A snowy owl is *hinhanska*. A short-eared owl is *hinhan gi*. A long-eared owl is *hinhan kap'ipila*. A burrowing owl is *hinhan makhotila*. A barn owl is *hinhan san*. A great horned owl is *hinhan tanka*. A screech owl is *unhnagichala*.
- The owl has been identified as a messenger in some form, often serving as intermediary between humans and *Tunkasila*, the Creator
- Some Lakota believe owl messengers forewarn death, others say messages are not always bad.
- Owls can predict the weather; they gather together before a storm.
- It has been said the Lakota had an Owl Society where warriors fought at night and painted dark rings around their eyes to have the sight of an owl.
- The owl, as messenger, brings prophetic news to the Lakota, either of the future or of events happening at a great distance. There are those [owls] empowered with great foresight and the ability to see potential future outcomes.
- Owls are either considered to be embodied spirits of the dead, or associated with such spirits. The owl connections with death, the afterlife, and rebirth are powerful forces recognized by Lakota people and are exemplified by the Old Owl Woman or *hiha'n winu'cala* who stands guard at the road to afterlife, at the end of the Milky Way.
- The owl serves as a spiritual guide. For example, the Great White Owl was a spirit helper for Frank Fools Crow, Lakota spiritual leader. And, people who have had a vision or dream can wear related regalia in the hope they may gain desired characteristics associated with the being.
- The owl is among bird spirits who may be a part of a ceremonies, such as the *lowanpi* and Lakota *yuwipi* (healing). They are summoned, communicate with the spiritual leader, and leave.
- The owl, like other birds or animals, can be “mimicked” by Lakota people who have a vision or a dream about them.

From Lakota speakers: Winged Messenger Nations: birds in American Indian Oral Traditions
<http://nativeede.wixsite.com/wingedmessenger/role-of-birds> and other sources.

“Let children walk with Nature, let them see the beautiful blendings and communions of death and life, their joyous inseparable unity, as taught in woods and meadows, plains and mountains and streams of our blessed star, and they will learn that death is stingless indeed, and as beautiful as life.”—John Muir (Naturalist)

Appendix B

Peer Assessment—*Critique of Self-Identity Symbols in Art*

Your name:

Name of peer whose art you are critiquing:

Instructions: The purpose of an art critique is to provide constructive criticism that can help your peer improve as an artist by engaging in a thoughtful assessment of their work. This art critique should be a positive dialogue between the artist and the viewer.

In your peer assessment/art critique, you should:

1. **Interpret** – What do you see or notice first? Why? What are your reactions?
2. **Compliment** – Let the artist know what you like and point out strengths.
3. **Question** – Learn from the artist. Ask about techniques, including elements and principles of art; the subject or artist's intention.
4. **Suggest** – Express something that may help the artist improve in the future.

When it is your turn to be critiqued, take notes and use the feedback as you are creating your artwork.

Attachment C *See Hinhanska—See Me Rubric*

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Replication Accuracy ——	Student <i>copied Hinhanska</i> accurately drew shapes, proportions, contours and details. Drawing is expressive and detailed.	Attempted to draw what was seen. <i>Hinhanska</i> drawing is expressive and somewhat detailed.	Drew what was seen for the most part. <i>Hinhanska</i> drawing is somewhat detailed.	You can tell what the student was observing in the drawing, although <i>Hinhanska</i> drawing lacks almost all details.	Student did not do an observational drawing. <i>Hinhanska</i> drawing has no details.
Personal /Symbols ——	Student successfully incorporated more than two symbols into image. Symbols are <i>hidden</i> messages representing self, family and/or the student’s culture. They are meaningful, yet open to interpretation.	Student attempted to incorporate two symbols about self. Symbols did not necessarily represent family, tradition, or culture to meet the challenge of the activity/assignment.	Student has two symbols but they but they are both about one idea (e. g., basketball), self-awareness is incomplete.	Student has one symbol but it stands alone, is not blended into the <i>hinhanska</i> image. No problem-solving to connect self with the owl or it did not work.	No symbols are included to represent self-awareness in the drawing.
Elements of Art ——	Student understands and uses the elements (line, shape, form, space, texture, value, & color) to create successful, interesting artwork. Has a strong sense of line.	Student uses the elements to create a successful artwork. Understands basics but has not experimented. Student uses real and implied line.	Student attempts to use elements but shows a minimal understanding of the basics. Student uses real line.	Student shows a minimal understanding of basic elements of art. Student uses real line.	It is clear that the student does not understand how to use the elements. No attempt at organizing the elements.
Composition ——	Student understands and maintains principles of art (rhythm, movement, balance, proportion, variety, emphasis, harmony and unity) in the composition. .	Student used the principles of art to create an interesting composition. Utilized the positive and negative space well on paper.	Student attempted to use principles to create composition. Tried to use the positive and negative space well; drawing takes up ½-¾ of the paper.	Student did not use the principles well to create an interesting composition. Did not use space well; drawing takes up ½ of the paper space.	Student did not use the art principles to create interesting composition. It is small- takes up less than ¼ of the paper.
Creativity ——	Student applied lesson concepts in a way that student's personality and voice comes through the <i>Hinhanska</i> image.	The student's personality comes through in parts of the drawing as authentic and blends into the <i>Hinhanska</i> image.	There is some evidence of creativity, reflection of self in the owl image. Student personality, voice need to be stronger.	Student has not demonstrated sufficient ability to solve problem with creative solution.	No creativity attempted, nothing thing new or different added.
Craftsman-ship / Presentation ——	Artwork is created and maintained without tears, smudges, or stray marks. Neatly signed in appropriate spot, with source cited and credit given to artist.	Artwork is created and maintained fairly neatly without tears, minimal smudges or stray marks. Artwork neat and credit given to artist.	Artwork is created and maintained with an attempt at neatness. Artwork may be torn, smudged or have stray marks. Artwork is signed.	Artwork is poorly created. Artwork is torn, smudged, or has stray marks that distract from the image. Artwork needed to be neatly signed.	Artwork is not finished, was folded, crumpled up, ripped, etc. No signature on artwork.