

# Kachina-Inspired Personal Power Sculptures

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**Grade:** 5<sup>th</sup> Grade

**Medium:** wood, mixed media

**Learning Objective:** Students will:

- Become familiar with Native American Pueblo traditions
- Work with sculptural materials
- Create a sculpture that has personal meaning
- Use good craftsmanship
- Use art vocabulary

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## Elements of Art

**Form:** a 3-dimensional figure that exists in space instead of flat on paper.

**Space:** can be positive: the space an object occupies or negative: the space around the object. It also refers to an **illusion of depth** on a 2-dimensional (height and width) surface, so that the scene appears to go back into space and **real depth** as used in sculpture.

**Texture:** **actual** texture is how something feels when touched; **visual** texture (also called simulated texture) is how something appears to feel.

## Principles of Design

**Symmetrical Balance:** arranging the parts equally on both sides of the sculpture.

**Unity:** the connecting of parts of a work of art, creating a feeling of peace and a sense of completeness. All parts should work together. Not enough unity is chaotic to the viewer, while too much unity is boring.

## Additional Vocabulary

**Craftsmanship:** A way of working that includes following directions, demonstrates neatness and the proper use of tools..

**Kachina:** a spirit being in the religious beliefs of the Pueblo peoples.

**Pueblo peoples:** Native American cultures located in the southwestern United States.

**Sculpture:** the art of making 3-dimensional forms.

## **Materials & Supplies**

- 3"x3" Wooden blocks or 4"x4" cardboard squares, 1/student
- Round peg wooden clothespins 1/student
- Fabric squares, yarn or ribbon, beads, feathers, googly eyes
- Colored markers
- Liquid glue
- Images of Kachina dolls
- Pipe cleaners, wire twist-ties in various sizes
- Optional: "Arrow to the Sun," by Gerald McDermott, either book or video

## **Context (History and/or Artists)**

In Pueblo cultures, kachinas are used by most tribes in New Mexico, especially the Hopi and Zuni tribes. Kachinas are supernatural spirits that represent people or things in the real world who visit Native villages early in the year. They can represent revered ancestors, a place, a quality, an idea, or important things from nature such as corn, weather, the sun, etc. Although not worshipped, each kachina is respected for its power to help humans. The culture believes all objects have a life force and humans must interact with them to survive.

"Arrow to the Sun," by Gerald McDermott, describes a young boy discovering his inner powers that help him accomplish his goal of maturity.

## **Advanced Preparation**

Cut fabric into small squares and strips. Cut yarn or ribbon into 4"-6" lengths.

## **Tips & Tricks**

- Have a few more materials for those who make mistakes or want to make a 2<sup>nd</sup> one.
- Glue dries clear so a little extra is ok.
- When buying clothespins, be sure they come with circular stands.

## **Discussion Points**

- Post the vocabulary and quickly read it together as a class. Refer to the vocabulary throughout the lesson. Read the book or show the video and point out the traditional use of shape and color.
- Show images of Kachinas and look for the same colors, symmetry of form and talk about powers usually assigned to them. (Rain, sun, wind, fertility, good health, family values, etc.)
- Ask students to think about a particular power that would help them achieve a personal goal.

## **Reflection Point (Assessment of Learning Objectives)**

Students will:

- Become familiar with Native American Pueblo traditions
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## Instructions for Lesson

1. Students label the base with their name on the bottom and their personal power on the side or top.
2. Demonstrate making a kachina: show how the peg clothespin resembles a simple human form.
  - a. Choosing fabric, use a pipe-cleaner or twist-tie to attach it to the lower part of the clothespin, squirting a little glue onto the clothespin to help the fabric stay in place.
  - b. Use cloth strips, ribbon or yarn to fashion a belt. Other pieces can work as capes.
  - c. Use a marker to make a face on the 'head' and to add smaller linear details.
  - d. Show them how beads, feathers, google eyes, and other small decorative pieces could be used.
3. Use the remainder of class time for students to work on these.
4. The last thing to do is glue it to the wooden or cardboard base piece.
5. They must dry overnight before going home.

## Examples:



## Student examples:



## References and Attributions:

Lesson written by Cynthia Moring. *Arrow to the Sun: A Pueblo Indian Tale* by McDermott, Gerald (book read on video here: <https://www.youtube.com/watch?v=lCbeYt-Qrig>). Images from wikipedia and wikimedia commons.

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## **Notes for Educators**

### **21<sup>st</sup> Century Thinking Skills**

Goal setting, observing, making connections, sequencing, determining main idea, finding evidence, decision making, evaluating.

### **WA State Learning Standards**

(VA:Cr1.2.5) a. Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

(VA:Cr2.1.5) a. Experiment and develop skills in multiple art-making techniques and approaches through practice.

(VA:Cr2.2.5) a. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

(VA:Cr2.3.5) a. Identify, describe, and visually document places and/or objects of personal significance.

(VA:Cr3.1.5) a. Create artist statements using art vocabulary to describe personal choices in art-making.

(VA:Re7.1.5) a. Compare one's own interpretation of a work of art with the interpretation of others. This happens if students share their work.

(VA:Re7.2.5) a. Identify and analyze cultural associations suggested by visual imagery.

(VA:Re8.1.5) a. Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

(VA:Re9.1.5) a. Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

(VA:Cn10.1.5) a. Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

### **Arts Integration Opportunities**

Writing: Students can write about the Personal Power they hope to master and the reasons why.

Narrative: write about a young Hopi child's life with a kachina doll.