

Trend Task

Clay Model

Approach: Independent**Time:** 40 minutes**Level:** Year 4 and year 8**Focus:** Students can use and control the medium of clay to create three-dimensional forms that interact expressively with each other.**Resources:** Per student: 400g & 250g blocks of clay; pointed dowel stick; polythene mat; wooden spatula; base card.**Questions/instructions:****Arrange four independent (non-interactive) work spaces, each with its own set of materials.**

In this activity you are going to work with clay. On your desk you have two lumps of clay, and a wooden spatula, and a pointed stick to help you model the clay.

Using your fingers, quickly make two smooth balls — one from each lump of clay — then put the two balls on your desk and wait for me to tell you what to do next.

When students are ready:

Listen now while I tell you about what you are going to do. Don't touch anything on the table yet. Hiding inside one of these balls of clay is a person. Hiding inside the other ball of clay is a creature. They want to be "pulled out" of the clay, unravelled so that they can be free to move about, meet each other, and have fun together. By pulling and pushing you are to make your person from one ball and your creature from the other. Every now and again, stop and turn your models around so that you make them interesting from all directions. Remember, this person and the creature "belong" together — they do things together! They will be able to stand up, or sit up, or crouch. They shouldn't lie flat like a biscuit.

You will have about 30 minutes to make your models. I will let you know when half of the time has gone.

Remember — these are your models, and you decide what they will look like. Each of you will be making your own special person and creature.

You may start now. You have half an hour.

When half the time is up:

You have used up half of your time. Remember to stop and turn the models around so that they are interesting from all directions.

When time is up:

It is time to stop making your models now. Please finish off.

When students have stopped modelling:

Before we finish this activity, I want you to arrange your person and your creature in an interesting

way, so that they look as if they belong together.

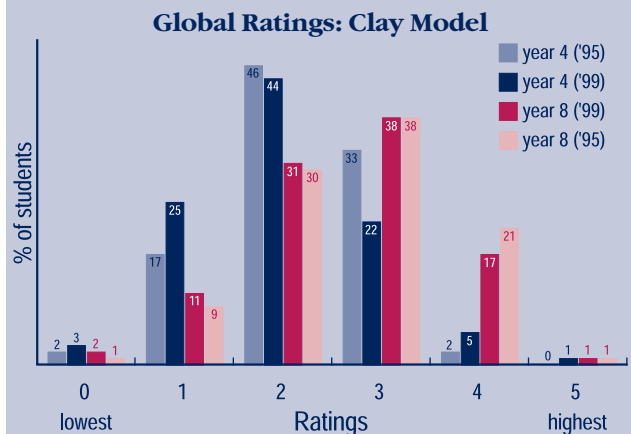
I will make a video of them together after you leave.

I will be filming them from all angles — the front, the sides, and the back.

Tomorrow you can collect your models to take home if you wish.

At the end of the day's assessment session, make a video recording of each student's model as they arranged them.

NOTE: The exemplar pictures are all taken from these video tapes

**Key attributes:**

(0 low - 3 high)

expressiveness:

model appropriate to task; tells a story; sense of movement; interaction and arrangement of parts; imagination

3-dimensionality:

roundness — figures rounded rather than flat; major parts "modelled" (eg. beyond spheres or cylinders); qualities present when viewed from all directions

detail:

appropriate features added to figures; appropriate decoration and texture

structure:

strength; joins

Global rating:

(0 low - 5 high)

mean score

1999 ('95) 1999 ('95)

year 4 year 8

1.4(1.6) 1.8(1.9)

1.3(1.3) 1.7(1.7)

1.2(1.2) 1.6(1.5)

1.3(1.4) 1.7(1.8)

2.0(2.1) 2.6(2.7)

Commentary:

In this trend task, the work produced by students in 1999 was compared with a carefully selected sample of the work produced by students in 1995. Both sets of work were marked by the same team of teacher markers. At both year 4 and year 8, differences from 1995 to 1999 were very small on mean scores in the analytic marking of key attributes and in mean global ratings. 79% (1995) and 66% (1999) of year 4 students' clay models, and 68% (1995) and 69% (1999) of year 8 students' clay models were marked in the middle range of 2 and 3 on global ratings.

MID RANGE EXEMPLARS



Structurally this is a very stable form with smoothly modelled surfaces. The forms used are blocky volumes which interlock in a dynamic way. This work shows a strong ability to handle form. The interesting body posture is not matched by attention to fine detail. In the time available there has been no attempt to introduce a second creature.



A seated man is partially obscured by a static animal. Both elements have been made as flat slabs without recognising the potential for interest when viewed from more than one direction. The grouping is rather static and the story is unclear. Further exploration to show interactions between the two figures would strengthen this work. This work represents a common transition from flat pictorial thinking to solutions which demonstrate greater sculptural understanding.

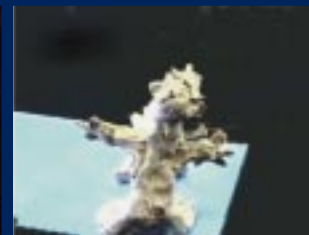




The enthusiastic greeting between man and dog is captured here in a very fluid, expressive manner. It tells the story of a joyous meeting in a direct and spontaneous way. The squeezing



and pinching textures evoke delight in the tactile quality of the clay. Attempts to refine the detail would be lost in this work. With more experience the maker may be able to develop a wider range of controlled marks. Dynamic stability is achieved by leaning the two figures together in such a way that the figures adjust to each other.



A man bends to pat his feeding dog. The stoop of the man's body creates an arch which is echoed in another dimension by the bending dog and the wagging tail. Viewed from all directions the forms create rhythm and interest. The shapes created between the forms, and the spaces between the arms and legs, are



as interesting as the forms themselves. Skills of joining and attention to detail could be achieved with practice in this media.



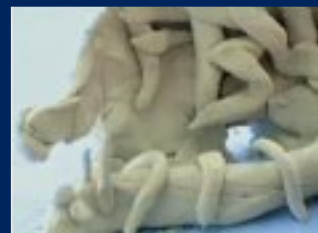
MID RANGE EXEMPLARS continued



This woman and bird sit stably in an enveloping pyramid. The slab-like arms create a wall of protection with interesting textures on their inner surface. The limbs lack structural strength at the joints. Features have been stabbed into the clay rather than moulded. The expressive qualities have been achieved by a strong sense of grouping which takes precedence over detail.



A clay slab is drawn into for the face, as well as drawn with, in the form of coils. The coiled caterpillar/snake has stripes drawn in coils, some of which spill onto the table surface to form "legs". Potentially this could lift the form slightly from bench level to help create more drama in the interaction. Plaited hair and a draped rolled scarf complete a repertoire of coiled motifs. This common transition approach to modelling/construction follows a child's experience with decorative drawing and results in a typical frontal view. Encouraging the child to view their work from more than one direction while making would help develop a deeper awareness of three-dimensional possibilities.



LOW RANGE EXEMPLARS



HIGH RANGE EXEMPLARS



HIGH RANGE EXEMPLARS continued

