



*HLF Rebuilding Bodies and Souls*

## **‘Rebuilding Faces’ activity**

**Suitable for:** 7-11 years

**Time needed for set up and activity:** 30 minutes: section off balls of clay and set up equipment. Activity lasts approx. 45 minutes: suitable for the whole class, 2 adults preferred for activity.

### **Context needed for the activity:**

- Understanding of complex surgeries performed by McIndoe at the Queen Victoria Hospital, East Grinstead during (and after) World War Two.

### **Objectives:**

- To be able to creatively respond to the themes and topics emerging from the story of McIndoe and the Guinea Pig Club
- To use clay to produce a creative outcome (a 3D portrait)
- To consider and begin to understand the processes, concentration and techniques used when carrying out burns treatment and plastic surgery
- To know and understand terms such as pedicals, maxillofacial surgery, saline baths
- To know who McIndoe is and understand his role as a surgeon in WW2, and how he encouraged the Guinea Pigs to accept themselves as they were.

### **Materials and equipment:**

Air dry clay

Clay tools

Cardboard and kitchen roll

Sponges

Wipeable table cloths

Photographs of surgical processes, Guinea Pig Club members, Molly Letaigne’s drawings and pedicals.

### **National Curriculum Links**

Art: to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials

History: gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.

### **How to**

The session should begin with a discussion and handling session using objects and/or photographs exploring McIndoe's surgical procedures, in particular focus on the pedicals and facial reconstruction. Following this introduction, discuss with students how McIndoe actively encouraged the rehabilitation of his patients both physically and mentally including the acceptance of the self 'who we are, as we are.' This is a message which resounds across time.

### **Activity process**

- Each student is given a piece of cardboard, a mirror and a handful of clay.
- Students should then create two pinchpots, which are firmly secured together and then shaped into a head.
- The head is then positioned onto a circular coil of clay
- Using clay tools, students will then add to and shape the clay into a self-portrait, this can be a literal interpretation or they can add other abstract elements that demonstrate who they perceive themselves to be.
- Display the clay portraits on a table for all the students to look at, have a discussion with students at the end of the session, about the most striking portraits.

### **Suggested questions after activity**

Which portraits stand out? Why?

What were the most significant elements of yourself that you decided to portray?

Did you see or discover anything that surprised you?

What about the process? Were there challenges? Did you have to develop or use particular techniques? (Compare to McIndoe, who had large hands but carried out extremely fine surgical work)

Who is proud of the portrait they created?

How did it feel looking at yourself in the mirror for such a long time?