

Pigs can fly



Strands

Drama and Visual Arts

Possible links

English

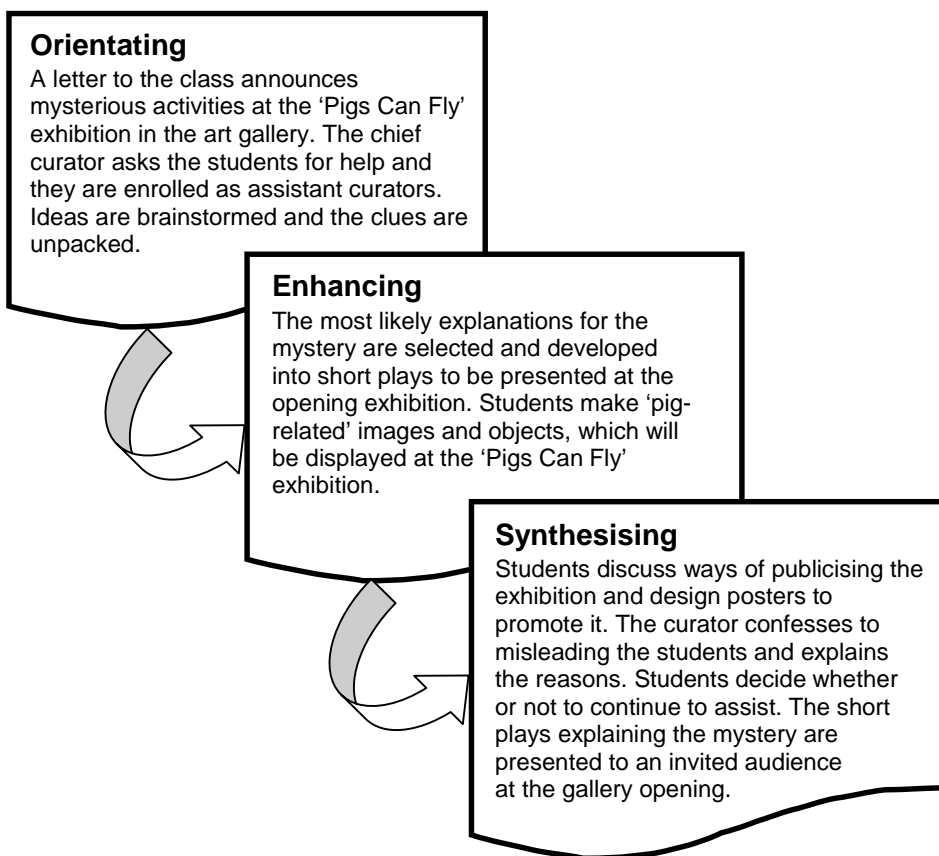
Mathematics

Purpose

Students are involved in a drama that takes the form of a mystery. The module requires them to make decisions and explore ways of solving visual, spatial, verbal and sensory problems. They present their solutions in both dramatic and visual forms.

Overview

This module provides a context for integration of Drama and Visual Arts. In this case, Drama provides the focus for the Visual Arts learning, and Visual Arts provides the setting for the Drama learning. Activities are based on a learner-centred approach and are organised into the planning phases of:



Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. It provides one way of addressing the core learning outcomes and may be adapted to suit the particular context of the school.

Links can be made to learning in English and Mathematics, although specific outcomes are not indicated.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, making meaning through applying a developing understanding of the elements and conventions of drama and visual arts, structuring ideas and communicating meaning, and increasing vocabulary. Numeracy practices include applying mathematical skills to practical activities by planning, interpreting the space, counting, estimating, measuring, designing, mapping and calculating. Lifeskills included are personal development skills, social skills, and self-management skills. A futures orientation encourages the students to think ahead, think creatively and to take responsibility for their decisions and actions.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

A range of activities is provided in each of the three phases. When planning, carefully select and sequence activities from those provided. Ensure that the sequence of the narrative is maintained and that all students are given opportunities to learn and demonstrate the outcomes. All activities should be developed to the point where students are able to contribute individually and collaboratively to decision making and problem solving.

Please note that pigs are not the content focus of this module. To avoid offence to class members of the Jewish or Islamic faiths any other animal can be substituted, e.g. Monkeys Can Fly, Cats Can Fly.

This module is designed to be flexible in delivery. You may choose to work through the activities over a short period of time, such as two or three days. Alternatively, the activities may extend throughout an entire term with a regular weekly time allocation for Drama and Visual Arts. Adjust timing to suit the class and school context.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also need to be adapted prior to their reuse. For further information refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Drama and Visual Arts strands of the *Years 1 to 10 The Arts Syllabus*.

Drama level statement: Level 3

Students, individually and in groups, shape dramatic action by negotiating in and out of role. They select and use a range of elements including time, movement and relationships, and conventions appropriate to the chosen form or style. The stimulus for drama is drawn from real-life and fictional contexts. Their dramas celebrate and express ideas, feelings or events.

Students participate in drama for presentation in informal and more formal settings to audiences including other classes and year levels. Performance skills include conveying character through vocal expression, movement and gesture. They concentrate on sustaining roles, memorising lines where appropriate.

Within teacher-guided responses students use drama terminology to describe learnings and understandings developed through drama experiences.

- DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.
- DR 3.2 Students rehearse and present dramatic action for a specific purpose.
- DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.

Visual Arts level statement: Level 3

Students conceive, design and modify images and objects to express their experiences, feelings, ideas and observations. Students know and apply visual art and design elements of line, shape, texture and colour through additional concepts of space, balance, contrast and pattern to make, display and appraise images and objects.

Students work individually and collaboratively to construct and communicate intended meanings through the making and displaying of their own work in informal and formal contexts.

Students identify, describe, interpret and compare images and objects from a variety of cultural and historical contexts.

- VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.
- VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.
- VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

Other key learning areas

English and Mathematics

The core learning outcomes in these key learning areas were in development at the time of publication. Some activities could contribute to learning in the English and Mathematics key learning areas.

Core content

This module provides a learning context for the following core content from Level 3 of the syllabus in addition to the core content from previous levels.

Drama

elements	<ul style="list-style-type: none"> • movement • relationships • time
conventions	<ul style="list-style-type: none"> • create roles from given information • meetings in role • sequence dramatic action
forms and styles	<ul style="list-style-type: none"> • extended roleplay • storytelling • written — role description
performance skills	<ul style="list-style-type: none"> • concentration in presentation of role • memorisation of lines • movement — posture, gesture and body position to denote character • voice — character and expression in voice, projection within the classroom
audience	<ul style="list-style-type: none"> • informal and formal — another class or year level
purpose	<ul style="list-style-type: none"> • celebration • expression

Visual Arts

elements	<ul style="list-style-type: none"> • colour • line • shape • texture
concepts (principles of Visual Art and Design)	<ul style="list-style-type: none"> • balance • contrast • pattern • space
processes	<ul style="list-style-type: none"> • compare • control • design • develop • install • modify
display and exhibition	<ul style="list-style-type: none"> • functions of informal and formal display
functions	<ul style="list-style-type: none"> • embellishment

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about students' demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Further information about recording judgments is provided in Teacher resources 5 and 6.

Outcomes	Gathering evidence	Making judgments
<p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p>	<p>Students may:</p> <ul style="list-style-type: none"> negotiate in role as assistant curators negotiate out of role in small groups to develop ideas and scenarios. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> anecdotal records checklists photographs. 	<p>Do students:</p> <ul style="list-style-type: none"> accept roles derived from the given information? signal stepping in and out of role? use a range of differentiating qualities of voice, language and movement to express the role? support others in and out of role?
<p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p>	<p>Students may:</p> <ul style="list-style-type: none"> rehearse scenes created in groups for DR 3.1 present the rehearsed scene to others. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> criteria sheets checklists video records. 	<p>During rehearsal, do students:</p> <ul style="list-style-type: none"> consider audience and purpose while choosing sections to rehearse and polish? cooperate while rehearsing by accepting advice, feedback and ideas from others? <p>During performance, do students:</p> <ul style="list-style-type: none"> sustain role by staying in role and concentrating on the action? face the audience if appropriate? apply movement to suit the role and stage space? speak audibly and with clarity in small performance spaces, such as a classroom? memorise lines as required for performance?
<p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> participate in small-group and class discussion. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> anecdotal records student folio. 	<p>Do students:</p> <ul style="list-style-type: none"> identify personal strengths and challenges? identify personal progress in terms of what has been learnt in, through and about drama while in role, out of role, rehearsing and presenting to an audience? participate in discussions, providing examples from drama experiences?

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Outcomes	Gathering evidence	Making judgments
<p>VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • design and make a range of pig images and objects for the gallery. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • visual folio • criteria sheet • photographs. 	<p>When making images/objects, do students:</p> <ul style="list-style-type: none"> • control applicators such as brushes and hands to manipulate materials and processes? • compose elements of shape and colour to show balance and contrast? • develop ideas to modify existing artworks into satisfying visual solutions?
<p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • display the work they created for VA 3.1. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • video/audio recordings • anecdotal records. 	<p>When displaying images/objects, do students:</p> <ul style="list-style-type: none"> • consider the display space before they begin and demonstrate their understanding of the space in which they will be displaying? • consider the audience when formally displaying their work?
<p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • discuss pig images and objects from a variety of cultural and historical contexts, comparing elements and concepts. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • reflection sheet. 	<p>When appraising images/objects, do students:</p> <ul style="list-style-type: none"> • identify, describe and compare the forms, materials, processes and ideas of their own and others' images and objects? • compare the visual art and design elements and concepts and how they have been used?

Background information

The module has its origins in literature (narratives, mysteries, choose your own adventure). In this case, the events in the 'Pigs Can Fly' exhibition become a starting point for investigation. Students collaborate to create the drama narrative and the display space. They draw on prior knowledge of literary and media forms to prepare solutions to the mystery. Their solutions are presented as short, rehearsed scenes at the 'gallery opening' to an audience of invited guests.

Considerations for teaching drama and a brief list of drama conventions can be found in Teacher resource 1.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

artist	gallery	perpetrator
audience	hot-seat	role-on-the-wall
caption	identity tag	scenarios
curator	installation	three-dimensional
design	motif	two-dimensional
exhibition	museum	
freeze frames	performance space	

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Drama can be found at www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Queensland Department of Education 1991, *Drama Makes Meaning*, Brisbane.

Queensland Department of Education 1993, *Living by Design: Years 4 and 5*, Brisbane.

Rodda, E. 1986, *Pigs Might Fly*, Angus and Robertson, North Ryde.

Ryba, M. 1983, *The Pig in Art*, Orbis Publishing Ltd, London.

Wiesner, D. 1991, *Tuesday*, Clarion Books, USA (distributed in Australia by Jacaranda).

Electronic

Websites

(All websites listed were accessed in March 2002)

Musée, *Interactive Directory to Museums' Collections*: www.musee-online.org/

Queensland Art Gallery: www.qag.qld.gov.au/

Queensland Art Teachers' Association (QATA): www.qata.qld.edu.au/

Queensland Association for Drama in Education (QADIE): www.qadie.org.au/

Queensland Museum: www.qmuseum.qld.gov.au/

Queensland School Curriculum Council: www.qscc.qld.edu.au/

Regional Galleries Association of Queensland (RGAQ): www.rgaq.org.au/

Activities

Phase 1 — Orientating

In this phase, Drama activities involve brainstorming, researching and enrolling. These activities contribute to students, understanding of the dramatic fiction and their deepening belief in the roles and the context. Visual Arts activities involve exploring, discovering and researching as students experiment with materials and processes.

Read Teacher resource 1 before commencing these activities.

Outcomes	Activities	Gathering evidence
<p>Drama</p> <p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p>	<p>Students participate in the following activities:</p> <ul style="list-style-type: none"> • In response to a request for help (Teacher resource 2), complete the K and W sections of a KWL chart to decide what they will need to know to help the curator. See Teaching considerations. • Research the role of a curator to enable them to enrol in 'Mantle of the expert' (see Teacher resource 1) as 'assistant curators' during the drama. • Create a concept map about pigs. Brainstorm ideas to create a list of descriptive words. Imagine if pigs can fly, pigs can dance, pigs can snorkel, pigs can pole vault, pigs can go on holidays and pigs can ... Consider what images and objects could be included in the 'Pigs Can Fly' exhibition. • Explore and research informal and formal display spaces. Discuss the roles of people who work and visit them. • Collect images of pigs from books, magazines, poems, stories, artwork, the Internet and on stickers and badges. • Make name badges or identity cards to be worn when the students are in role as assistant curators. • Prepare an enrolling ritual or signal to indicate the stepping in and out of role. • Interact in a 'hot-seat' activity. The teacher goes into role as 'Terry D'Artz', author of the request for help. Students in role as assistant curators interview Terry, asking questions about the events leading up to the letter. Add information to the L part of the KWL chart. Further information can be added as the drama progresses. • Investigate the provided bags of clues (see Teaching considerations). In groups, students develop a range of scenarios that could explain the mystery. • Devise and present one selected scenario in groups as a set of three freeze frames with captions. The freeze frames show the beginning, middle and end of each scenario. • Discuss the narrative so far. Encourage students to use the terminology in the Background information section. 	<p>DR 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • accept roles derived from given information? • signal stepping in and out of role? • use a range of differentiating qualities of voice, language and movement to express the role? • support others in and out of role?

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Outcomes	Activities	Gathering evidence
<p>Visual Arts VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.</p>	<ul style="list-style-type: none"> • Discuss the possible display space for the gallery. • Brainstorm ideas about pigs by experimenting with materials and processes (see 'Teacher resource 3'). • Explore visual art and design elements of shape and colour through concepts of space, balance, contrast and pattern. Use brainstormed ideas about pigs to explore and experiment with materials and processes. Explore shape and colour through concepts by: <ul style="list-style-type: none"> – placing collected and drawn pigs in different positions on the page, such as in the corner, in the centre and overlapping – balancing shapes, using only two colours to see how much they need of each colour – experimenting with dark colours against light colours (light attracts your eye and dark recedes) to make objects that have contrasting colours and tone – designing pig symbols and making patterns by repeating, colouring, rotating and making them larger and smaller. 	<p>VA 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis of visual folio/journal</i> <p>Do students:</p> <ul style="list-style-type: none"> • control applicators such as brushes and hands to manipulate materials and processes? • compose elements of shape and colour to show balance and contrast? • develop ideas to modify existing artworks into satisfying visual solutions?

Focus questions

- What is a gallery? What might you find there?
- Where else may you find artworks?
- What jobs do curators do at a gallery/museum?
- How do you know someone is an expert?
- Do you know of someone in your community who works in the arts?
- What images and objects will be in our 'Pigs Can Fly' exhibition?
- Where will our classroom gallery be located?
- How did I (teacher) signal that I was in role as the curator?
- What did you do to signal to me that you were in role? What else could we do?

Teaching considerations

KWL chart: this is a chart divided into three areas where students record what they **K**now, what they **W**ant to know and what they have **L**earned.

Bags of clues: Before the lesson prepare a variety of clue bags such as those seen in crime series on television. For example, one plastic bag may contain a drawing of a footprint, a paperclip tied to a piece of string and an old bus ticket; another may contain, a piece of torn cloth, a bent nail and a business card from an art supplies shop. The clues should suggest some characteristics of the person who may have left them.

It is important that the students recognise the pretence of the developing drama. Model changes of voice, language, gesture and posture when operating as teacher-in-role, and clearly signal stepping in and out of role. Allow time for reflection and discussion when both teacher and students are out of role. This develops the ability to distinguish between moments of dramatic action and to use the terminology of drama to describe these.

Encourage students to collect images and objects of pigs from a range of historical and cultural sources. Provide opportunities for them to think about imaginative and humorous responses or situations. Create a collage box of students' findings. Construct workstations with materials for students to explore, experiment with and move between. For example, one table may be set up with wet and dry drawing materials and the next table with sculpting materials.

Possible additional activities

Drama

- Create a sequence of three freeze frames that tell a story about the events at the gallery. One of the 'clue' objects must be used in the freeze frames.
- Write a 'ransom note' in role as the perpetrator of the deed.
- Small groups, in role as detectives, present an official report on a probable scenario for the crime.

Visual Arts

- Use David Wiesner's picture book *Tuesday* as a stimulus for the construction of images and objects. Consider ideas such as:
 - Why did the pigs fly on Tuesday instead of the frogs?
 - Where did the pigs fly to?
 - Who did the pigs see on their journey and what happened to them?

Phase 2 — Enhancing

In this phase Drama activities develop the narrative. Students solve problems as they arise and make decisions about future directions of the drama. Visual Arts activities involve displaying and discussing experiments, making 101 pig images and objects for the 'Pigs Can Fly' exhibition and selecting one image or object to modify.

Outcomes	Activities	Gathering evidence
<p>Drama</p> <p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p> <p>Visual Arts</p> <p>VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.</p> <p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p>	<p>Students participate in the following activities:</p> <ul style="list-style-type: none"> • Discuss (or re-present and discuss) possible scenarios. List under probable, possible and unlikely. Agree on the most probable scenarios. • Record a range of possible narratives in selected forms. • Develop a 'role-on-the-wall' (see Teacher resource 1) for the perpetrator as a whole-class or small-group activity. The teacher suggests preparing scenes for a television crime program such as <i>Crimewatch</i> or <i>Australia's Most Wanted</i>. • Decide how the classroom can be converted into an art gallery. This will provide the setting for the drama scenes and the exhibition of pigs. • In small groups, choose one of the most probable scenarios. Each group prepares a freeze frame that shows a key moment from the scenario. As each group presents the freeze frame, the other groups suggest a caption. The caption becomes the title for the scene. • Develop each group's freeze frame into a short scene (up to two minutes), with the intention of sharing the action with an audience. Scenes are prepared for the television program. • Rehearse and polish the scenes, considering audience, voice (including warm-ups), and how best to convey role. • Arrange all the pig artwork from Phase 1 on horizontal or vertical surfaces. Discuss which pieces are successful, what you like and dislike about each piece and why certain images are more successful than others. Compare images by discussing and identifying the elements (shape and colour), concepts (space, balance, contrast, pattern) and ideas used. • Use the ideas from the original artwork to design and make 101 (or fewer depending on the number of students) pig images and objects for the 'Pigs Can Fly' exhibition. Work individually and in small groups to explore and apply elements and concepts to create 101 different pigs. • Select one or more of the 101 pigs and make modifications (see Student resource 2). Discuss and write about the process of making the 'new' pig. • Select a performance space. Measure the space. The outline may be edged by twigs, fallen leaves and branches; rulers, pencil cases and pencils; rope or fabric. • While students are rehearsing the scenes, Terry D'Artz interrupts their work and confesses that she or he is the perpetrator. (See Teacher resource 4 for a sample monologue.) • Reflect on action so far and, out of role, decide whether or not to continue to help. 	<p>DR 3.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis.</i> <p>Refer to Teacher Resource 5.</p> <p>VA 3.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation.</i> <p>Refer to Teacher Resource 6.</p> <p>VA 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation.</i> <p>Refer to Teacher Resource 6.</p> <p>DR 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation.</i> <p>Refer to Teacher Resource 5.</p>

Focus questions

- How many pigs will each group have to make so the entire class has made 101 in total?
- How can we modify our images and objects?
- Where will the performers be? Where will the audience be?
- How can we make sure everyone in the audience can see and hear?
- How can we enact the story to the audience most clearly?
- What will help us concentrate while we are presenting our plays?
- What will it look like if we did ...?
- Why would anyone behave like Terry did?
- What advice can we offer Terry?
- Will we continue to help Terry?
- What will we do with our plays and our pigs?

Teaching considerations

The artwork pig can be as big or as small as you or the students want. Consider storage and working space if you are planning large works. Start from two-dimensional and three-dimensional experiments that grow into larger works, or alternatively start with a blank square, circle or rectangle. Encourage small-group and whole-class discussions and allow students to reflect on their own and others' work.

The students may decide not to continue to help Terry. If so, encourage them to share the results of their work in Drama and Visual Arts with another class or an invited audience. They can still set up the room as a gallery and present the prepared scenes. If they decide to continue to assist, use the activities outlined in Phase 3.

Phase 3 — Synthesising

In this phase, Drama activities involve working towards possible solutions to refine and polish material for presentation. These activities contribute to reflection, responding to the drama and evaluation of own and others' work. Visual Arts activities involve designing posters to promote the exhibition and preparing a display of the modified pigs.

Outcomes	Activities	Gathering evidence
<p>Drama</p> <p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p>	<ul style="list-style-type: none"> Terry D'Artz continues to ask for help for the opening of the gallery and assures the students that, with their help, the opening will draw the required crowd and the gallery will be saved. Either in or out of role the students discuss the consequences of agreeing to help the curator get some publicity for the exhibition. Think–pair–share ways of getting publicity. List them. In small-group or whole-class discussion, consider better ways of raising awareness about the gallery and exhibition. Rehearse and polish the scenes from earlier. Present these as 'The Mystery of the Flying Pigs' on the night of the exhibition opening. Design posters to promote the 'Pigs Can Fly' exhibition using one or more of the following ideas: <ul style="list-style-type: none"> 'To market, to market' The pigs grew wings because ... When the pig grew wings they saw ... An invention that flies pigs. Prepare an invitation inviting guests to attend the gallery opening. 	<p>DR 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> student–teacher consultation. <p>Refer to Teacher Resource 5.</p>
<p>Visual Arts</p> <p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p>	<ul style="list-style-type: none"> Write in role at any point as the drama develops. This may take the form of a diary entry or report as assistant curators or as Terry D'Artz. Complete reflection or self-assessment sheets (see Student resources 3 and 4). Write or illustrate personal reflections on successes and problems encountered in a visual journal/folio or notebook. 	<p>DR 3.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> teacher observation. checklist rehearsal. <p>Refer to Teacher Resource 5.</p> <p>DR 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> focused analysis. <p>Refer to Teacher Resource 5.</p> <p>VA 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> focused analysis. <p>Refer to Teacher Resource 6.</p>

Focus questions

- What is an audience? Who is our audience?
- What is a poster design?
- What points should you consider when displaying or presenting to an audience?
- What can you see?
- How would you describe what you and others have made?
- How can we effectively sequence the sections of the performance?
- What was the most successful part of the gallery opening?

Teaching considerations

Consider the space for your exhibition and plan the event with the students. An invitation to another class to see the performance may provide an opportunity for students in other classes to demonstrate identified responding outcomes. Alternatively, a formal opening involving invited parent and community members may be planned. Evaluate what learning has taken place and plan future opportunities for students to demonstrate Drama and Visual Arts outcomes in a range of learning contexts.

Possible additional activities**Drama**

- Go to a performance.
- Write notes that the master of ceremonies could use to introduce the sequence of scenes at the exhibition opening.
- Practise voice exercises while rehearsing.
- Consider possible jobs in the performing arts industry.
- Discuss the use of space, symbol, objects and focus in own and others' work.

Visual Arts

- Visit a local gallery, museum or artists' space, or go to a virtual gallery on the Internet and explore spaces used to display artwork.
- Consider other possible jobs in the visual arts industry.
- Gradually reveal a painting or object (over the period of time designated for this activity). Consider what each section reveals about the whole image.
- Design a program for the opening of the exhibition, including a catalogue for the exhibition and a running order for the opening night entertainment.
- Design a postcard and write it as if from a flying pig.

Considerations for teaching drama

Teacher resource 1

Establishing a drama contract

Before commencing, the students should agree to work in role in a Drama or Visual Arts course of study. It is useful to have an informal 'contract', especially if the class is unfamiliar with working in a drama or playbuilding way. This is an important part of any drama experience and signals to the students that they are about to enter the dramatic fiction. It is not a written contract but, for groups that are less experienced in drama, an agreed set of rules should be established. This may include such things as:

- We agree to go along with the story.
- We agree to believe that we and [teacher] will pretend to be someone else.
- We agree to listen to each other's ideas.
- We agree that all ideas are valuable.

Establish a set of rules that suits the specific classroom context, and ensure that all students agree with them before commencing the drama. More experienced classes can work within a contract, which takes the form of a nod or similar signal in response to the question, 'Are we all prepared to go along with this storydrama?'

Signalling role

Provide students with a signal for the teacher-in-role. For example, 'When I wear this hat/scarf/pair of glasses, I am ...'.

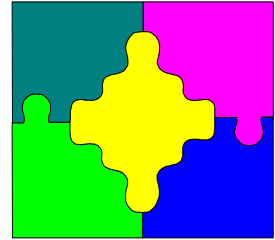
Drama conventions

- *Caption making*: The class or group devises a title that encapsulates what is being presented in the freeze frames.
- *Defining space*: The drama is located within a specific fictional place. The classroom space may be modified to suggest the fictional location.
- *Freeze frames*: A series of frozen actions or pictures from a situation or story that can be presented by a small group of students to the rest of the class. The watching students close their eyes while the presenting group prepares each frame. On a signal from the teacher, the watchers open their eyes and observe each frame, which is held for about five seconds. A sequence of about three frames is needed to convey the action or story.
- *Hot-seat*: The teacher or student in role sits in an agreed location and is interviewed or questioned by the participants in the drama. The person in the hot-seat can question and challenge the participants.
- *Mantle of the expert*: The accepted role is one that requires expert knowledge. Students may need to conduct some research or be given some information about the role in order to take on the 'mantle of the expert'.
- *Ritual*: A stylised enactment. This is presented in a highly controlled and often repetitious manner, to formalise or provide specific significance to a situation.
- *Role-on-the-wall*: Information about a character or characters from the drama is written within and outside the blank outline of a figure. The information inside is related to the character's feelings and ideas, while the information on the outside of the figure relates to appearance, actions or what others say about them.
- *Small-group playmaking*: Devising and improvising a scene, which is then enacted.
- *Writing in role*: Individuals or groups write in the first person as the role they are playing. They may write letters, diary entries and personal reminders or reflections.

Jigsaw Gallery letter**Teacher resource 2**

[Teacher to insert fictional address
which should be in the local area]

[Insert date]



Dear [insert class teacher's name],

You have told me so many times about how clever the students in your class are at solving problems. Well, I have a real puzzle and I am hoping they will be able to help me solve it.

As you know, we are preparing for the opening of our 'Pigs Can Fly' exhibition next week. This is a really important show as the future of our gallery depends on this exhibition being a success.

Some very strange and mysterious things have been happening as we have been setting up for the exhibition. Each morning when we arrive at work, one of the artworks has changed position. Sometimes it is a painting turned to the wall. At other times sculptures have been turned around or moved to a different location. Nothing has ever been damaged and whoever is doing this has been careful not to scratch or spoil any of the artworks.

Would your students be able to assist me in uncovering the solution to this mystery? I wondered if they might come in 'undercover' as assistant curators of the exhibition and put together any clues they can find to uncover the perpetrator of these deeds.

I would also like to invite your students to contribute their own 'pig' artworks to the exhibition. I look forward to seeing their imaginative and exciting range of artwork.

Yours faithfully,

Terry D'Artz
Curator
Jigsaw Gallery

Visual arts materials and processes

Teacher resource 3

Use the following list as suggestions to explore ideas, feelings, experiences and observations.

Materials

A range of surfaces to draw, paint and print on, such as:

coloured paper	newsprint
corrugated cardboard	pages from phone books
fabric scraps	round solid shapes of various sizes
glossy magazine images	small boxes or containers

A range of natural and made construction materials to work with or on such as:

discarded plastics, bottles, containers, plastic sheeting
ice, water, sand
leaves, twigs, branches and bark
mechanical objects, parts of bicycles, broken toys, junk

A range of wet and dry media to combine and apply such as:

chalk pastels	natural dyes or stains (beetroot, ochres, marbling inks)	thick or thin drawing materials to draw over dry paint
charcoal	paint — acrylic, watercolour	thick or thin sticks to scratch through wet paint
clay	pencils	wax crayons
coloured inks	plaster	wire, string and twines
coloured pencils	PVA glue	
felt pens	sand	

Processes

assembling	mixing	sculpting
constructing	moulding	segmenting
folding	overlapping	sponging
inventing	printing	tearing
inverting	repeating	twisting
joining	rotating	wrapping
layering	scratching back (sgraffito)	

Monologue for teacher in role

Teacher resource 4

Wear something to signal that you are stepping in to role, such as a hat, scarf or pair of glasses. The following monologue is delivered in role. This is a **sample** monologue. You do not need to learn it off-by-heart or keep to it word-for-word. The key information is in bold.

*You have all worked so hard and come up with fantastic ideas about what has been happening in the gallery. **Come here, sit down and listen carefully, I have something very important to say to you.** I've made some notes so I don't forget anything.*

I've been working on this exhibition for a long time. I had the idea last year and have spent ages contacting artists, trying to get sponsorship, and promoting the idea. It is the most important exhibition this gallery has ever had. If this exhibition fails, the gallery will have to close, and we will all lose our jobs. I don't want to do anything else but this. I'm counting on this exhibition being a success. But I don't seem to be able to get much interest. I've got no sponsorship. No-one seems interested. No-one was coming. So ...

That is why I moved the pieces in the exhibition around. I'm afraid there is no mystery. I did it to try to get some publicity. I'm so sorry. I feel dreadful. I just needed some help to publicise this exhibition and now I've even lost your goodwill. What can I do?

Typical demonstrations — Levels 2 and 3 Drama

Teacher resource 5

The following table provides examples of demonstrations of the core learning outcomes identified in this module. Level 2 and 3 typical demonstrations are listed to show the development from one level to the next.

Student name: _____ Date: _____

Drama

	Level 2	Level 3
DR#.1	<p>Students:</p> <ul style="list-style-type: none"> • accept expert roles • use gestures and facial expression while in role • use appropriate language registers while in role • move between a range of levels (high, medium and low) to convey status, purpose and attitude • change aspects of the classroom or drama space to represent the location of the drama. 	<p>Students:</p> <ul style="list-style-type: none"> • accept roles derived from the given information • signal stepping in and out of role • use a range of differentiating qualities of voice, language and movement to express the role • support others in and out of role.
DR#.2	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> • polish sections for performance with teacher supervision. <p>When presenting in small groups students may:</p> <ul style="list-style-type: none"> • speak slowly and clearly enough to be understood • speak and move in turn as the dramatic action requires • speak loudly enough to be heard • move their body so that the dramatic action can be seen, without blocking the view of others. 	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> • consider audience and purpose while selecting sections to rehearse and polish • cooperate by accepting advice, feedback and ideas from others. <p>During the performance students may:</p> <ul style="list-style-type: none"> • stay in role and concentrate on the action • face the audience if appropriate • apply movement to suit the role and stage space • speak audibly and with clarity in small performance spaces, such as a classroom • memorise lines as required for performance.
DR#.3	<p>Students may:</p> <ul style="list-style-type: none"> • distinguish between key moments in the drama • use learned drama vocabulary when giving a personal response • discuss the drama with others • express ideas and feelings about their own and others' dramatic play. 	<p>Students may:</p> <ul style="list-style-type: none"> • identify personal strengths and challenges • identify personal progress in terms of what has been learnt in, through and about drama while in role, out of role, rehearsing and presenting to an audience • participate in discussions and provide examples of drama experiences.

Typical demonstrations — Levels 2 and 3 Visual Arts

Teacher resource 6

The following table provides examples of demonstrations of the core learning outcomes identified in this module. Level 2 and 3 typical demonstrations are listed to show the development from one level to the next.

Student name: _____ Date: _____

Visual Arts

	Level 2	Level 3
VA #.1	When making images/objects, students may: <ul style="list-style-type: none"> • select and combine materials to communicate ideas • manipulate elements of shape and colour to show position and variation • use appropriate materials and processes to communicate ideas. 	When making images/objects, students may: <ul style="list-style-type: none"> • control applicators such as brushes and hands to manipulate materials and processes • compose elements of shape and colour to show balance and contrast • develop ideas to modify existing artworks into satisfying visual solutions.
VA #.2	When displaying images/objects, students may: <ul style="list-style-type: none"> • arrange them in spaces and describe the relationships between them • install a display having thought about the eye level of the audience • assemble experiments and finished work in informal and formal spaces. 	When displaying images/objects, students may: <ul style="list-style-type: none"> • consider the display space before they begin to demonstrate their understanding of the space in which they will be displaying • consider the audience.
VA #.3	When appraising images and objects, students may: <ul style="list-style-type: none"> • describe the physical and emotional qualities of their own and others' images and objects • identify the visual art and design elements and concepts seen, and describe how they have been used. 	When appraising images and objects, students may: <ul style="list-style-type: none"> • identify, describe and compare the forms, materials, processes and ideas of their own and others' images and objects • compare the visual art and design elements and concepts and how they have been used.

Visual Arts elements and concepts

Student resource 1

Elements

Shape

- including enclosed, open, curved and angular shapes
- showing volume, overlapping (solid and opaque shapes)
- collage and cut-out shapes to create windows and frames

Colour

- applying warm (red, orange, yellow) and cool (blue, green, purple) colours
- experimenting with colours that complement each other or represent something (are symbolic)
- mixing paint to make shades (add a little bit of black or blue to a colour) or tints (add a little bit of white to a colour) and colours that represent feelings

Concepts

Space

- experimenting with the idea of being visually crowded, including many of the same or varied pigs, or a solitary pig in a sea of ...
- showing illusions of depth and distance by placing pigs in various positions on a page or in a space to demonstrate relationships and focus

Balance

- exploring visual balance using shapes of varied weight and emphasis
- experimenting with colours sitting alongside each other to give different effects
- exploring symmetry of shape and colour and asymmetry of shapes.

Contrast

- to show emphasis or focal point(s)
- looking at opposites — shapes, textures and colours
- experimenting with dark against light (light attracts your eye and dark recedes)

Pattern

- using repeated shapes to show variation
- unifying designs or decorating and embellishing a pig border or freeze



Enhancing activity

Student resource 2

Create pig images or objects by using one, some or all of the following ideas.

Something becoming a pig, a pig becoming something such as:

- a car transforming into a pig
- a pig transforming into a spider.

Create a visual sequence of the transformation to explore the concepts of space and contrast.

Create designs for a clay sculpture of a half-pig, half-frog (person or car).

Create an unusual viewpoint of the pig such as looking at it from:

- worm's eye view
- bird's eye view
- obstructed view
- close-up view
- far-away view.

Make a pig sculpture based on one or more of the pigs. Construct it from found objects such as plastic bottles, containers, nuts and bolts. Develop ways of joining materials.

Balance a pig made of clay on one trotter or construct a model of the pig taking off and landing.

Your own ideas.



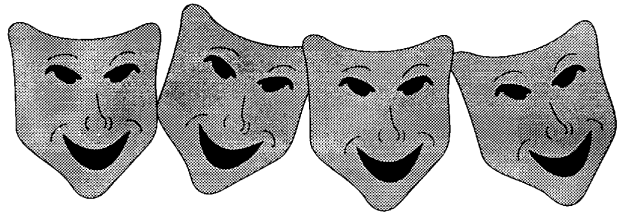
Drama reflection sheet

Student resource 3

_____ 's
 thoughts on drama

My main achievements

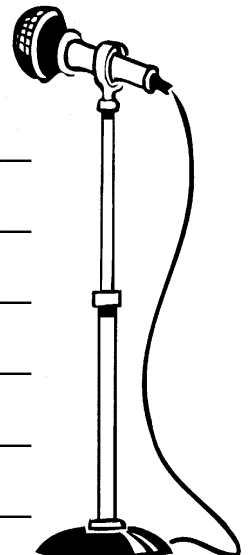
Activities I liked best



People I enjoyed working with

Drama elements we used

Other things I want to say



Visual Arts Reflection Sheet

Student resource 4

(Enlarge to A3 size)

What materials is it made with?

Describe how the elements of line, shape, texture and colour are used.

Identify and compare the elements and concepts.

What do you like and dislike about the artwork?

What is it? Who made it?

What processes have been used?

When and why was it made?

List 10 things you can see:

1.	6.
2.	7.
3.	8.
4.	9.
5.	10.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

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