

Responding and interpreting Drama artworks

Australian Curriculum: The Arts

Transcript of video 5 of 5

This video is available from www.qcaa.qld.edu.au/arts-drama.html.

Australian Curriculum: The Arts is available from www.qcaa.qld.edu.au/32902.html.

Teaching excerpt

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We're going to do it one more time. What else can we do with our voice? So we can change the volume to make it louder or softer ... Yes [signalling for a student to speak]?

Student

The tone.

Annette

The tone, so the overall colour of it.

Student

Change the pace of our voice.

Annette

Pace, so we might speak more quickly if we're urgent about something. Yes [signalling for a student to speak].

Student

The pitch.

Annette

Lovely. So how high or low or anywhere in between our voice might be. As the audience, it's going to be really important afterwards that we have a discussion about what we saw.

Could we identify their roles, the relationship, the situation? The time and place — were they easy to identify in the scene? Was there a climax? And was there a build-up of tension gradually to that point, before the drama ended?

How did they use the space? Was there a nice mood created from their different attitudes and emotions. And also, the voice and movement skills that they used in their performance as the characters. So using our lovely audience etiquette that we've spoken about, listening with our eyes forward, ears open, mouths closed and sitting up straight to show that we are really interested as an audience. What were some of the movement choices they made that helped us determine their character and make the performance even better? Sonali?

Sonali

With Paxy, she was very upbeat and, like, skipped. Then she was really excited.

End of teaching excerpt

Annette To capture evidence of Responding in Drama, there are a number of different techniques that can be used, such as students' oral feedback to the work of peers that they have viewed. They may choose to fill in a continuum or a checklist based on their own performance, as well as whole group discussions in relation to not just work they have created but the work of others such as theatre companies.

Teaching excerpt

Annette So how do you think you might have been able to indicate to the audience that you were at an orphanage?

Student Well, [we] probably should have spoken about an orphanage.

Annette And what was your climax?

Student Our climax was that Izzy, she had to leave because she was an orphan and she was moved to Sydney. But then it turned out that she didn't have to go, so she could stay.

End of teaching excerpt

Annette When students have the opportunity to respond to the work of others, such as a professional theatre company, we ask them to observe a number of different dramatic elements in the work they see, such as: the use of space; the actor's voice and movement skills; the development of tension throughout the work they see; as well as the way that place, time, mood and symbol are developed in the piece.