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In 1887 a program of music examinations was initiated in Australia by the Universities of Adelaide and Melbourne. Subsequently the Australian Music Examinations Board (AMEB) emerged in 1918 as a national body with the purpose of providing graded assessments of the achievements of music students. Later, examinations were also provided for students of speech and drama.

The Board provides syllabuses across a wide range of musical instruments, as well as in singing, theory of music, musicianship, and speech and drama. It has become the most widely-used assessment system in these fields of study in Australia. The success and high regard for Australian musicians at an international level has been partly due to the encouragement of young performers in this country through their participation in AMEB activities.

While one of the chief functions of the Board is to set examination standards of a high order, more importantly it strives to offer all students access to some of the best repertoire for study purposes, whether they subsequently sit for the examinations or not. Through its publications the Board strives for the highest editorial standards of presentation together with advice on interpretation from some of the leading practitioners in the country. The Board has a commitment to including in its publications and syllabuses compositions by Australian and New Zealand composers and writers of literary material.

Overall direction of these activities is the responsibility of a Federal Board consisting of representatives of educational institutions which are signatories to the AMEB constitution, namely the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education, New South Wales, the Minister for Education and Minister for Tourism and Major Events in Queensland, and the Minister for Education and Training, Tasmania, through the University of Tasmania.

The success of the AMEB’s role in developing standards of performance and scholarship has been achieved through the support of teachers in all States. A collaborative approach is used in the development of syllabuses, and views are sought from teachers in all areas of the Board’s work. With the assistance of its examiners and specialist panels, the Board will continue to work in association with teachers to provide encouragement for students and the sense of achievement that is an outcome of participation in its syllabuses and examinations. The Board believes that its activities ultimately lead to the enhancement of the cultural life of the community.
General Information

ENQUIRIES

Your local State Office will be pleased to answer any queries you may have regarding practical and written examinations and can provide you with copies of entry forms and information bulletins. You can contact your State Office at the address listed below.

Enquiries regarding AMEB's Online Music Shop, syllabuses and publications can be made to the Federal Office at the address listed below.

Federal Office
Mr Bernard Depasquale, General Manager, Federal Office
5th Floor, 175 Flinders Lane
Melbourne Victoria 3000
Phone: 1300 725 709
Email: online@ameb.edu.au
Website: www.ameb.edu.au

New South Wales
Ms Maree Lucas, State Manager
AMEB (NSW)
Level 6, 117 Clarence Street
Sydney New South Wales 2000
Phone: 02 9367 8456
Email: office@ameb.nsw.edu.au
Website: www.ameb.nsw.edu.au

Victoria
Mr Alwyn Mott, General Manager
AMEB (Vic) Ltd
259 Auburn Road
Hawthorn Victoria 3122
Phone: (03) 9882 3233
Fax: (03) 9882 9511
Email: enquiries@ameb.unimelb.edu.au
Website: www.ameb.unimelb.edu.au

Queensland
Ms Lauren Thorne, State Manager
Australian Music Examinations Board (Qld)
PO Box 21 Ashgrove Queensland 4060
9 Nathan Avenue
Ashgrove Queensland 4060
Phone: (07) 3634 0933
Fax: (07) 3634 0900
Email: enquiries.ameb@det.qld.gov.au
Website: www.ameb.qld.edu.au

South Australia and Northern Territory
Ms Julie Cranswick, State Manager, AMEB
The University of Adelaide
AMEB, The University of Adelaide
South Australia 5005
1st Floor, Hartley Building, Kintore Avenue
Adelaide South Australia 5005
Phone: (08) 8313 8088
Fax: (08) 8313 8089
Email: ameb@adelaide.edu.au
Website: www.ameb.adelaide.edu.au

Western Australia
Ms Anne Winterton, State Manager, AMEB (WA)
The University of Western Australia
Office address: Princess Road/Bay Road, Claremont, WA 6010
Mailing address: M421, LB 5005, Perth, WA 6001
Phone: (08) 6488 3059
Fax: (08) 6488 8666
Email: amebwa@uwa.edu.au
Website: www.ameb.uwa.edu.au

Tasmania
Mrs Marita Crothers, State Manager, AMEB
Tasmanian Conservatorium of Music
Private Bag 63, Hobart Tasmania 7001
Phone: (03) 6226 7317
Fax: (03) 6226 7318
Email: ameb.music@utas.edu.au
Website: www.ameb.utas.edu.au
SYLLABUS NEWS

In 2017 AMEB is moving towards a flexible delivery model for written exams and other written components of Speech and Drama examinations.

WRITTEN DIPLOMA EXAMS FOR DRAMA AND PERFORMANCE

As of 2016 all ADPA and LDPA candidates are able to enrol six weeks in advance of their written examination. The examination date, venue and supervision arrangements are negotiable and need to be agreed between the enrollee and the State Office. Please contact your State Office for more information.

LDPA DISSERTATION

As of 2016 all LDPA candidates are able to enrol for Section III at a time of their choice and are required to submit their dissertation within six weeks of enrolling. This does not vary the requirement to have the dissertation topic approved by the AMEB prior to commencement of the dissertation.

APCA FOLIO

As of 2016 all APCA candidates are able to enrol for Part Two: Written at a time of their choice and are required to submit their folio within six weeks of enrolling. This does not vary the requirement to have the folio topic approved by the AMEB prior to commencement of the folio.

FSDA

One year’s notice is hereby given of the withdrawal of the Fellowship in Speech and Drama, Australia, as a public examination, effective 1 January 2018.

Drama and Communication Recital examination (2017 trial)

In 2017 AMEB will be trialling an exciting new kind of examination that will run alongside the traditional grade exams: the Recital examination. The Drama and Communication Recital examination will feature Performance and Discussion components only, from Introductory Grade to Grade 6. For more information on this trial, go to www.ameb.edu.au.

REGULATIONS

1. General

Candidates must present for examination using the syllabus listed as available within the current AMEB Manual of Syllabuses. The syllabus chosen for examination must be presented in its entirety. A combination of different syllabuses is not accepted for examination.

Subject to these Regulations, arrangements for the examinations in each State will be carried out in accordance with the procedure adopted by the State concerned.

PLACE OF EXAMINATIONS

2. Examination Centres

Practical examinations will be held in centres where an approved number of candidates wish to attend. (See also Regulation 5.)

3. Written Examinations – Country Centres

Written examinations may be held in any Country Centre provided that:
(a) a sufficient number of candidates has entered,
(b) satisfactory arrangements for the conduct of the examination can be assured. In the event of an insufficient number of candidates entering for a particular centre, the State Office reserves the right to call the candidates to an alternative centre.

4. Local Appointees

Arrangements for examinations in country centres will be carried out by a Local Secretary duly appointed in each State.

5. Examination Centres

Practical examinations may be conducted at places other than a general centre if the number of candidates and the examination conditions are approved by the State Office. Application for special centres must be made before the closing date for receipt of entries. The Board shall reserve the right to call candidates for Associate and Licentiate diploma examinations to the centre which in its opinion is best suited for the examination.

EXAMINATION ENTRIES

6. Entry Requirements

Subject to Regulation 17, candidates may, irrespective of age, enter for any grade of any subject, without having passed a lower grade.

7. Applications

Application for examination shall be made on the prescribed form that must be lodged with the appropriate State Office not later than the date specified in the State Teacher Bulletins, State Enrolment Handbook or State website.
8. Late Entries
Late entries may only be accepted from candidates on payment of a late fee within a specified period as determined by the State Office.

9. Fees Payable by Candidates
For information on the scale of fees please contact your State Office.

EXAMINATION TIMES
10. Special Examination Times
Candidates should advise the State Office of dates to be avoided in the scheduling of their examination. This advice should be provided in writing at the time of enrolment.

11. Examination Periods
Practical examinations in each State shall be held at times determined by the State Office. Written grade examinations will be held in August on dates set by the Board.

12. Notification of Examination
As soon as practicable after the closing date of entries, candidates will be officially notified of their candidate number, and the time and place of their examination.

13. Time allowed for examinations

WRITTEN EXAMINATIONS
Before the scheduled commencement of all written examinations 10 minutes reading time is allowed.

Speech and Performance Theory
Grade 1 45 mins
Grade 2 60 mins
Grade 3 1 hr 30 mins
Grade 4 2 hrs
Grade 5 2 hrs 30 mins
Grade 6 3 hrs
Grade 7 3 hrs

PRACTICAL EXAMINATIONS

Drama and Communication
Introductory 30 mins
Grade 1 30 mins
Grade 2 40 mins
Grade 3 40 mins
Grade 4 40 mins
Grade 5 50 mins
Grade 6 60 mins
Grade 7 60 mins

Voice and Communication
Preliminary 10 mins
Grade 1 12 mins
Grade 2 15 mins
Grade 3 17 mins
Grade 4 20 mins
Grade 5 20 mins
Grade 6 25 mins
Grade 7 30 mins
Grade 8 35 mins
Certificate 40 mins
Associate (Section I) Practical 1 hr 5 mins
Associate (Section II) Written 3 hrs
Licentiate (Section I) Practical 1 hr 20 mins
Licentiate (Section II) Written 3 hrs
Licentiate (Section III) Dissertation
Fellowship in Speech and Drama, Australia
1 hr to 1 hr 30 mins

SPECIAL SERVICES
14. Disabled Candidates
The AMEB makes every effort to accommodate candidates with disabilities by providing reasonable adjustments to the means by which examinations are undertaken (but not the examination requirements themselves). Teachers and candidates should contact the State Office for further details.

EXAMINATIONS
15. Examiners for Diploma Examinations
There shall be two examiners for Associate and Licentiate diploma examinations and three examiners for the Fellowship.

16. Subjects and Grades of Examination
(a) Grade examinations are offered in the following subjects:
Speech and Performance Theory – Grades 1 to 7.
Drama and Performance – Preliminary to Grade 8.
Drama and Communication – Introductory to Grade 6.
Voice and Communication – Preliminary to Grade 8.

(b) Diploma and Certificate Examinations are offered as follows:
Diploma of Associateship:
APCA (Associate in Professional Communication, Australia).
ADPA (Associate in Drama and Performance, Australia).

Diploma of Licentiateship:
LDPA (Licentiate in Drama and Performance, Australia).

Fellowship:
FSDA (Fellowship in Speech and Drama, Australia).

Certificate:
CVCA (Certificate in Voice and Communication, Australia).
CDPA (Certificate in Drama and Performance, Australia).
17. Additional and Prerequisite Requirements

Prerequisite requirements – ADPA; LDPA; FSDA.

For these diploma examinations as set out in the table below, candidates must pass a prerequisite examination, which is regarded as a qualifying examination, before entering for the principal examination. In all cases, the stated prerequisite is the minimum requirement.

It is the responsibility of the candidate to give notification as to:
• the date of passing this prerequisite requirement, and
• the centre at which such examination was held.

A degree or diploma in Speech and Drama from a recognised Australian or overseas tertiary institution will be deemed to have met the prerequisite for ADPA Drama and Performance, LDPA Drama and Performance, and FSDA Speech and Drama.

Evidence of such qualification(s) and supporting material are to be supplied to the relevant State Office at the time of entry for the examination.

<table>
<thead>
<tr>
<th>Examination</th>
<th>Prerequisites</th>
</tr>
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<tbody>
<tr>
<td>Associate Diploma (ADPA)</td>
<td>Pass Grade 7 Speech and Performance Theory OR Theory of Speech and Drama</td>
</tr>
<tr>
<td>AND</td>
<td>B or credit grading Certificate (CDPA) Drama and Performance</td>
</tr>
<tr>
<td>OR</td>
<td>B grading Grade 7 Speech and Drama (Practical)</td>
</tr>
<tr>
<td>Licentiate Diploma (LDPA)</td>
<td>Pass Associate Diploma (ADPA)</td>
</tr>
<tr>
<td>OR</td>
<td>Pass Associate Diploma (ASDA)</td>
</tr>
<tr>
<td>Fellowship Diploma (FSDA)</td>
<td>Pass Licentiate Diploma (LDPA)</td>
</tr>
<tr>
<td>OR</td>
<td>Pass Licentiate Diploma (LSDA)</td>
</tr>
</tbody>
</table>

18. Examinations in Sections

The subjects set out below are divided into sections as shown. Candidates must pass each section of the examination before a certificate is awarded. Candidates may attempt the various sections of such examinations at the same time or at different examination sessions. A separate fee is payable for each section. Entries may be made only for section(s) to be attempted at the next available examination session(s) of the same calendar year. A certificate may be issued upon the successful completion of all sections of the examination within periods as prescribed – namely, for a two-section examination, within four years; for a three-section examination, within six years.

ASSOCIATE, PROFESSIONAL COMMUNICATION
Section I
Section II

ASSOCIATE, DRAMA AND PERFORMANCE
Section I
Section II

LICENTIATE, DRAMA AND PERFORMANCE
Section I
Section II
Section III

REPORTS AND CERTIFICATES

19. Examination Reports
A report from the examiner is provided for the information of candidates and teachers. The examiner’s report carries the examination result. In all written examinations, the report will show the total marks obtained, and the marks obtained under each section of the examination.

20. Certificates
Certificates will be awarded to candidates who fulfil the requirements of the award. Certificates specify the subject and grade or diploma of examination and the result obtained.

EXAMINATION PROCEDURES

21. Inability to Present for Examination
Candidates who are prevented by illness or other exceptional cause from presenting themselves for examination, should notify the State Office as soon as possible. On payment of a transfer fee, it may be possible to re-schedule the examination. Details can be obtained from the State Office. Dates for written examinations cannot be re-scheduled.

22. Content not in the syllabus
If a candidate includes content which is not in the current syllabus the examiner will indicate this to the candidate and will advise that the item cannot be assessed. On the examination report the examiner will note that the omitted section could not be assessed as the item was not in the current syllabus. In arriving at the overall grading the absence of one section reduces the overall result by one grade. If two or more sections are not assessed due to items presented that are not in the current syllabus, the overall result will be noted as ‘not able to assess’ with an explanation given in the general remarks.

23. Practical Examination Procedure
Examiners may at their discretion hear the whole or any portion of the prescribed works presented for examination.

24. Written Examination Procedure
Unless otherwise specified, candidates should note that no materials other than pens, pencils and erasers are permitted in written examination rooms.

25. Complaints
Every effort is made to make each examination an enjoyable event. The examiners are professionals in their field and are highly trained to conduct quality
assessments and provide informative reports. Each State Office has established procedures for handling complaints. Should you have a concern or complaint about an examination, please contact your State Office.

RESULTS

26. Assessment System

WRITTEN EXAMINATIONS

(a) Diplomas – Associate and Licentiate:
   Pass – 75 per cent
(b) Speech and Performance Theory – Grades 1 to 7:
   Pass – 65 per cent
   Credit – 75 per cent
   Honours – 85 per cent
   High Distinction – 95 per cent

27. Assessment System

PRACTICAL EXAMINATIONS

(a) Fellowship:
   Qualified
   Not qualified
(b) Diplomas – Associate and Licentiate:
   Award with Distinction
   Award
   No Award
(c) Grades and Certificate:
   A+ High Distinction, outstanding performance in every section
   A Honours
   B, B+ Credit
   C, C+ Satisfactory
   D Not Satisfactory

The following descriptors outline the Board’s requirements for each grading.

A+: In addition to satisfying the criteria for the award of an A grading, the candidate demonstrates outstanding achievement in all areas of performance and preparation. For Drama and Communication, the group demonstrates outstanding achievement in all areas of teamwork.

A: The candidate demonstrates an overall superior level of achievement in terms of reading accuracy, rhythmic sense, stylistic insight, performing presence, audience awareness, and preparation of topics. For Drama and Communication, the group demonstrates an overall superior level of achievement in group work.

B+: In addition to satisfying the criteria for the award of a B grading, the candidate demonstrates meritorious achievement against most criteria. For Drama and Communication, the group demonstrates meritorious achievement in group work.

B: The candidate demonstrates an overall creditable level of achievement, with appropriate development of reading accuracy, rhythmic sense, stylistic insight, performing presence, audience awareness, and preparation of topics. Some unevenness of achievement between these criteria, or different parts of the examination, may be apparent. For Drama and Communication, the group demonstrates overall creditable level of achievement in group work.

C+: In addition to satisfying the criteria for the award of a C grading, the candidate demonstrates more than adequate achievement against some of the criteria. For Drama and Communication, the group demonstrates more than adequate achievement in group work.

C: The candidate demonstrates an overall adequate level of achievement in reading accuracy, rhythmic sense, stylistic insight, performing presence, audience awareness, and preparation of topics. Considerable unevenness in achievement between these criteria, or different parts of the examination, may be apparent. For Drama and Communication, the group demonstrates an overall adequate level of achievement in group work.

D: The candidate demonstrates an overall inadequate level of reading accuracy, rhythmic sense, stylistic insight, performing presence, audience awareness, and preparation of topics. Often this resulted from deficiencies in preparation or a hesitant presentation evidencing technical errors and an inappropriate sense of style. For Drama and Communication, the group demonstrates an overall inadequate level of achievement in group work.

GENERAL REGULATIONS

28. Academic Dress

Academic dress is available for Associate and Licentiate diplomates and for Fellows. Details can be obtained from AMEB State Offices.
### GENERAL REFERENCE BOOKS

It is recommended that where possible, the most recent publication be used. This list is intended as a guide to teachers and students, but is not prescriptive.

#### Previously Listed Texts Updated List

This list has been updated. Previously listed texts from past Manuals may still be used at the discretion of teachers.

#### Out of Print Items

From time to time publications listed in the syllabuses may be out of print, for reasons beyond the control of the AMEB. Teachers and candidates are advised to contact libraries where such texts may be available for reference.

#### Voice and speech

- Anderson, V. *Training the speaking voice* (OUP)
- Berry, C. *Your voice and how to use it successfully* (London: Harrap)
- Colson, G. *Voice production and speech* (London: Pitman)
- Crampton, E. *Good words, well spoken* (Heinemann)
- Houseman, B. *Finding your voice* (NHB)
- Linklater, K. *Freeing the natural voice* (New York: Drama Book Specialists)
- *McCallion, M.* *The voice book* (London: Faber & Faber)
- McCarthy, V. *Body talk* (Hodder)
- Morrison, M. *Clear speech* (London: A&R Black)
- Pepper, B. *Vocal freedom, vocal energy – audio tapes* (2) (Sydney)
- Rodenburg, P. *The need for words – voice and text* (London: Methuen)
- Rodenburg, P. *The right to speak – working with the voice* (London: Methuen)
- Rodenburg, P. *A voice of your own video* (Norwich, Vanguard Films)
- *Wilson, P.* *The singing voice – an owner’s manual* (Sydney: Currency Press)
- *These texts are particularly good for care of the voice*

#### Speech communication

- Britton, J. *Language and learning* (Pelican)
- Burnistone, C. *Speech for life* (English Speaking Board)
- Cragan, J. *Communication – small group discussions* (West Publishing)
- Dalby, J. *How to speak well in business* (Aardvark Press)
- Grant-Williams, R. *Voice power: using your voice to captivate, persuade and command attention* (American Management Association)
- Gunther, N. *The challenge of debating: how to make your point quickly and effectively* (Reed Books)
- Gunther, N. *Debating and public speaking* (A.H. & A.W. Reed)
- Hoey, A. *Listening and learning* (Dominie)
- Wilder, L. *7 steps to fearless speaking* (John Wiley)

#### Communication theory

- Argyle, M. *The psychology of interpersonal behaviour* (Penguin)
- Bormann, E.G. *Small group communication, theory and practice* (Harper and Row)
- Burgess, L. *Excellence for communicators* (Booralong Publications)
- Evans, E. *Radio: a guide to broadcasting techniques* (Barrie & Jenkins)
- Hall, E. *The silent language* (Doubleday)
- MacKay, H. *Why don’t people listen?* (Pan Books)
- McLuhan, M. *Understanding media* (Signet)
- Monroe, A. *Principles of speech communication* (Scott Foreman)
- Mortensen, C.D. *Communication, the study of human interaction* (McGraw-Hill)
- Schefflen, A.E. *Body language and the social order* (Prentice Hall)

#### Educational drama

- Adland, D.E. *Group approach to drama, vols 1–6* (Longman)
- Bolton, G. *Towards a theory of drama in education* (Longman)
- Bolton, G. *Drama as education* (Longman)
- Bolton, G. *New perspectives on classroom drama* (Simon and Schuster Education)
- Bolton, G. *Acting in classroom drama: a critical analysis* (Trentham Books)
- Brandes, D. *Gamesters handbook 1 and 2* (Stanley Thornes)
- Burgess, R. *Drama stages 1 through 4* (Longman)
- Clausen, M. *Centre stage, creating, performing and interpreting drama* (Heinemann, 2000)
- Courtney, R. *Play, drama and thought – intellectual background to drama and education* (Cassell)
- Davis, D. & Lawrence, C. eds *Gavin Bolton: selected writings on drama in education* (Longman)
- Fleming, M. *Starting drama teaching* (David Fulton Publishers)
- Haseman, B. *Dramawise* (Heinemann Educational)
- Heathcote, D. & Bolton, G. *Drama for learning: Dorothy Heathcote’s mantle of the expert approach to education* (Heinemann)
- Hodgson, J. and Richards, E. *Improvisation* (Eyre Methuen)
- Hodgson, J. *The uses of drama* (Eyre Methuen)
- Howe, J. *Stepping out, basics in communication and drama* (Moreton Bay Publishing, 1987)
- O’Neill, C. and Lambert, A. *Drama structures* (Hutchinson)
- O’Neill, C. et al. *Drama guidelines* (Heinemann)
- Parsons, P. *Companion to theatre in Australia* (Sydney: Currency Press, 1995)
- Poulter, C. *Playing the game* (Macmillan)
Smith, J. Adventures in communication (Allyn & Bacon)
Sowden, C. Developing language through drama. (Nelson, 1985)
Taylor, D. Drama – successful strategies for teachers (Collins Dove, 1990)
Toureille, L. and McNamara, M. A practical approach to drama performance (Heinemann, 1998)
Wagner, B.J. and Heathcote, D. Drama as a learning medium (National Education Association, Washington, 1976)
Way, B. Development through drama (Longman)

English usage
Boulton, M. The anatomy of language (Routledge)
Fowler, H.W. Fowler's modern English usage (OUP)
Gowers, E. The complete plain words (Penguin)
Hughes, N. Modern Australian usage (OUP)
Hughes, B. Penguin working words (Penguin)
McCaulay, J. A primer of English versification (Sydney University Press)
Partridge, E. Usage and abuse (Hamish Hamilton)
Scott, A.F. Current literary terms (Macmillan)
Weiner, E.S. Oxford guide to English usage (OUP)

Phonetics (The structure of spoken English)
Clark, J. & Yallop C. Introduction to phonetics and phonology (Blackwell, 1990)
Cochrane G.R. and McCallum, M. Introducing phonetics (Angus & Robertson)
Colai Anni, L. Joy of phonetics and accents (Drama Books)
Crystal, D. Dictionary of linguistics and phonetics (Blackwell)
Gimson, A.C. Introduction to the pronunciation of English (Edward Arnold)
Hoffner, R.M.S. General phonetics (Uni of Wisconsin Press)
Jones, D. An outline of English phonetics (CUP)
Ladefoged, P. A course in phonetics (Harcourt Brace, 1975)
McCarthy, P. English pronunciation (Heffer)
Mitchell, A.G. and Delbridge, A. The pronunciation of English in Australia (Angus & Robertson)
Piko, K. Phonetics (Uni of Michigan Press)
Roach, P. English phonetics and phonology (CUP)
Trim, J. English pronunciation illustrated (CUP)
Wells, J.C. & Colson, G. Practical phonetics (Pitman Publishing)

Accents
Merton Wise, C. Applied phonetics (McGraw Hill)
Hughes, A. and Trudgill, P. English accents and dialects (Edward Arnold)

Speech dysfunctions
Morrison, M. Clear speech (A&C Black)

Mime and movement
Barker, C. Theatre games (Methuen)
Barlow, A. The Alexander principle (Gollancz)
Horn, D. Comedy Improvisation (Meriwether)
Scher, A. 100+ ideas for drama (Heinemann Educational)
Scher, A. Another 100+ ideas for drama (Heinemann Educational)

Plays
Brisbane, K. (ed). Plays of the 60s (Currency, 2000)
Futcher, M. & Howard, H. A beautiful life (Currency, 2000)
Shearer, J. Georgia (Currency, 2000)

Poetry and poetry speaking
Cutler-Stuart, M. How to understand poetry (Domine Educational)
Eshuys, J. & Guest, V. The power of poetry (Universal/Nelson)
Little, G. Approach to literature (Science Press)
Monahan, S. Fun with poetry (Longman)
Reeves, J. Teaching poetry (Heinemann)
Reeves, J. The critical sense (Heinemann)
Spurr, B. Studying poetry (Sydney: Macmillan Educational Australia, 1997)

History of the theatre
Hartnoll, P. A concise history of the theatre (Thames & Hudson)
Hodges, W. Shakespeare in his own age (OUP)
Nicoll, A. British drama (Harrap)
Nicoll, A. English theatre, a short history (Greenwood Press)
Racinet, A. Historical encyclopedia of costume (Studio)
Wilcox, R.T. Dictionary of costume (Batsford)
Wilson, E. Through the looking glass (BBC)

Drama
Barker, H.G. Prefaces to Shakespeare, 6 vols (Batsford)
Barton, J. Playing Shakespeare (Methuen)
Benedetti, R.L. The actor at work (Prentice Hall)
Bentley, E. The theory of the modern stage (Penguin)
Boulton, M. The anatomy of drama (Routledge)
Bowskill, D. Acting and stagecraft made simple (W.H. Allen)
Colson, G. Drama skills (Barrie & Jenkins)
Courtney, R. Play, drama and thought: Intellectual background to drama and education (Cassell)
Fernald, J. The play produced (Kenyon Deane)
Hall, P. Exposed by the mask: form and language in drama (London: Oberon Books, 2000)
Halliday, E.E. A Shakespeare companion 1564/1964 (Penguin)
Hoggett, C. Stage crafts (A&C Black)
Johnson, J., Bierman, J. and Hart, J. The play and the reader (Prentice Hall)
Kernodle, G. and P. Invitation to the theatre (Harcourt Brace)
Nicoll, A. The theatre and dramatic theory (Harrap)
Ommmanney, K. The stage and the school (McGraw Hill)
Oxenford, L. Design for movement (Theatre Arts)
Richmond, S. Further steps in stagecraft (Deane & Sons)
Stanislavski, C. The actor prepares (Eyre-Methuen)
Stanislavski, C. Building a character (Eyre-Methuen)
Styan, J.L. *The elements of drama* (CUP)
Taylor, J.R. *Anger and after – guide to the new British drama* (Eyre-Methuen)
Truman, N. *Historical costuming* (Pitman)
Williams, R. *Drama from Ibsen to Brecht* (Penguin)

**Theatre**
Esslin, M. *The theatre of the absurd* (Penguin)
Grotowski, J. *Towards a poor theatre* (Christian Christensen)
Stanislavski, C. *On the art of the stage*, trans. Magarshack (Faber)

**Literature**
A companion to literature, British and Commonwealth (Penguin)
Buck, C. *Bloomsbury guide to women’s literature* (Bloomsbury)
Buck, C. *Women’s literature* (Bloomsbury)
Carpenter, H. & Prichard, M. *Oxford companion to Australian children’s literature* (OUP)
Carroll, D. *Australian contemporary drama* (Currency)
Crystal, D. *Cambridge encyclopaedia of English language* (Cambridge)
Drabble, M. (ed) *Oxford companion to English literature* (OUP)
Hart, J. *Concise Oxford companion to American literature* (OUP)
Howatson, M. (ed) *Oxford companion to English literature* (OUP)
Lees, S. & Macintyre, P. *Oxford companion to children’s literature* (OUP)
Mc Arthur, T. (ed) *Oxford companion to English language* (OUP)
Ousby, I. (ed) *Cambridge guide to literature in English* (Cambridge)
Parsons, P. (ed) *Companion to theatre in Australia* (Cambridge)
Pierce, P. *Oxford literary guide to classical literature* (OUP)
Pynsent, R. *Everyman companion to East European literature* (Dent)
Thomas, J. (ed) *Bloomsbury guides to English literature* (Bloomsbury)
Wilde, W. (ed) *Oxford companion to Australian literature* (OUP)

**Oral interpretation**
Berry, C. *The actor and the text* (London: Harrap, 1987)
Cohen, E. *Oral interpretation. The communication of literature* (SRA, Chicago)
Gamble, T. and M. *Literature alive* (National Textbook Co, USA)

**General**
Bonetti, R. *Don’t freak out – speak out* (Words & Music)
Bonetti, R. *Taking centre stage* (Words & Music)
Drama and Communication Recital Examination (2017 Trial)

DRAMA AND COMMUNICATION RECITAL EXAM

Recital Examinations 2017 trial (January 2017 to December 2017)

In 2017 AMEB will be trialling an exciting new kind of examination that will run alongside the traditional grade exams: the Recital examination. The Drama and Communication Recital examination will feature Performance and Discussion components only, from Introductory Grade to Grade 6. The Work Requirement for the Recital examination will be drawn from the traditional Drama and Communication syllabus.

Foreword

This syllabus offers a series of examinations in the area of performing arts. The exams are especially designed for ensemble work and should appeal to both classroom Drama teachers and Speech and Drama teachers working in a private studio.

Candidates may present for the examination:

• in one large class group in which sub groups could perhaps work together to flesh out the focus and performance for the chosen grade. These students would present one examination lasting 30 mins (or more according to Level).
• or as small groups of two students or more. Each group would develop a complete exam lasting 30 mins (or more according to Level).

Note: *Teachers who would value the maximum discussion time for individual group members, would be advised to present students in smaller groups (e.g. five candidates). The cost to each candidate of taking an exam would be higher for students participating in a smaller group.*

The exams are intended to develop:

• performance skills.
• language skills.
• interpretation skills.
• response to text.

As group exams they will also encourage:

• ensemble performance skills.
• collaborative working relationships.
• negotiating skills.
• group decision-making.

They are progressive in that each grade builds on the work developed in the one before; however it is entirely possible to present for a single grade (e.g. Grade 4) without previous exam experience. It is envisaged that the upper levels will prove useful for external assessment purposes in Year 11 and Year 12 Drama and Theatre Studies courses.

As these are essentially performance examinations, groups may be permitted to watch the performance of other groups. In such cases, the audience may join in the discussion at the end of the performance.
The syllabus follows the following format:
- Dramatic Focus
- Work Requirements

**SUGGESTIONS FOR PREPARATION**

**Dramatic Focus**
The Dramatic Focus is the core that gives cohesion to the program. It provides a starting point both for the preparation and for the presentation by indicating the task that will initiate the drama.

The actual content and subject matter for every program is a matter for group members to decide in consultation with their teachers. It is expected that each group will have a unique program based upon that group’s special interests. It should arise from the experience of the group as they work through the suggested processes and stimulus/resource materials.

**WORK REQUIREMENTS**

**Performance**
The aim is to develop a well-structured and cohesive presentation, around a central theme or idea. The program should be given a title encapsulating the theme. The group should present their program using a range of dramatic elements. Candidates should consider spatial, physical, aural, oral, and visual dimensions, and should work through texts and group-devised material.

**Discussion**
This section of the exam is intended to achieve some reflection on the content, dramatic processes, and ways of working as a group. Each group should use the opportunity presented to participate in the discussion.

**SUGGESTIONS FOR PREPARATION**

**Process**
Drama and Communication offers a range of experiences for group work that can lead into the development of a central idea or theme, together with a realisation of the Dramatic Focus for that grade.

The suggested processes are neither exhaustive nor prescriptive.

**Stimulus/Resources**
A range of resources is offered for each grade level but again, these are neither prescriptive nor exhaustive.

**Criteria for Evaluation and Development**
It is integral to this syllabus that students should be encouraged to engage in reflection and evaluation of their work – not merely the finished presentation but also the processes that have led to performance. Some key questions are offered, and the teacher may suggest others, to assist groups in the shaping of their work.
RECOMMENDED REFERENCES
Please note this is a select list only. Teachers are advised to refer also to the recommended titles for the Speech and Drama syllabus.

Performance skills/styles/genres
Barton, J. Playing Shakespeare (Methuen)
Colson, G. Drama skills (Barrie and Jenkins)
Harrop, J. and Epstein, S. Acting with style (Prentice Hall)
Oxenford, L. Playing period plays (J. Garnet Miller)
Queneau, R. Exercises in style (New Directions)
Yakin, M. Creating a character (Backstage Books)

Group interaction
Adland, D. Group drama (Teachers’ Book) (Longman)

Drama teaching methodology
Bolton, G. Towards a theory of drama in education (Longman)
Haseman, B. and O’Toole, J. Communicate live! (Heinemann)
Haseman, B. and O’Toole, J. Dramawise (Heinemann)
O’Neill, C. and Lambert, A. Drama structures (Hutchinson)
O’Neill, C. et. al. Drama guidelines (Heinemann)
Wagner, B.J. Dorothy Heathcote: Drama as a learning medium (NEA, Washington)

Oral interpretation
Berry, C. The actor and his text (Harrop)
Harris, R. and McFarlane, P. A book to perform poems by (AATE)
Harris, R. and McFarlane, P. A book to write poems by (AATE)
Harris, R. and McFarlane, P. Making the magic (AATE)
(AATE is the Australian Assoc. for the Teaching of English, PO Box 203, Norwood, 5067, SA)

Voice work
Pepper, W.R. Vocal energy, vocal freedom (2 audio cassettes C/O Actors Centre, 241 Devonshire Street, Surry Hills, Sydney)
Rodenberg, P. The right to speak (Methuen)

Program planning
Lynskey, A.A. Children and themes (OUP)
Pluckrose, H. Creative themes (Evans)
INTRODUCTORY GRADE 01197

Suggested age range – Year 6

(Examination time – 30 minutes, of which 5 mins is allowed for setting and striking)

Dramatic Focus: Interaction

WORK REQUIREMENTS

Performance
A polished group devised presentation, on a subject of the group’s own choice, lasting no longer than 15 minutes, that explores relationships and interactions relevant to candidates’ interests.

Discussion

SUGGESTIONS FOR PREPARATION

Process
- Improvisation, story telling, role play, movement and mime and music are all activities that will help the group to arrive at a subject of interest.
- The process will involve the development of interactive skills within the group, both in their drama, and in the group discussion and decision making that will shape the basis of their presentation.

Stimulus/Resources
- Picture books, traditional rhymes and stories, poems and music, simple costumes and props.

CRITERIA FOR EVALUATION AND DEVELOPMENT
- Does the program flow smoothly and retain a sense of spontaneity?
- Is this an ensemble performance that demonstrates effective group interaction?
GRADE 1

Suggested age range – Year 7

(Examination time – 30 minutes, of which 5 mins is allowed for setting and striking)

*Dramatic Focus: Extraordinary*

**WORK REQUIREMENTS**

**Performance**
A structured presentation, on a subject of the group’s own choice, lasting no longer than 15 minutes. The program should incorporate humour and surprise elements and reflect an awareness of well achieved beginnings and endings.

**Discussion**

**SUGGESTIONS FOR PREPARATION**

**Process**
- Improvisation, storytelling and interpretation, incorporating humour and surprise elements.
- The group should become aware of the effect of structure: beginnings and endings; climax and resolution.

**Stimulus/Resources**
- Children’s literature: prose and verse by authors such as Michael Dugan, Max Fatchen, Mem Fox, Paul Jennings, Robyn Klein, Margaret Mahy, Doug McLeod, Roald Dahl, Michael Rosen, Lewis Carroll and Edward Lear.
- Objects and photographs.
- Music.

**CRITERIA FOR EVALUATION AND DEVELOPMENT**
- Is this a tightly structured and well-timed presentation?
- Is the vitality and enjoyment of the material shared with the audience?
**GRADE 2**

Suggested age group – Year 8

(Examination time – 40 minutes, of which 5–7 mins is allowed for setting and striking)

*Dramatic Focus: Atmospherics*

**WORK REQUIREMENTS**

**Performance**

A presentation on a subject of the group’s own choice, lasting no longer than 20 minutes. The program should integrate a selection of 3 or more special effects, used to assist in the creation of the atmosphere of the presentation.

**Discussion**

**SUGGESTIONS FOR PREPARATION**

**Process**

- The group should experiment with a variety of media, such as those listed under Stimulus/Resources, and should explore their potential for the building of atmosphere, before shaping their ideas into a structured presentation.

**Stimulus/Resources**

- Ghost stories, urban myths, soundtracks from films, abstract or sound poetry, music, sound effects, simple costume, props, masks, make-up, lighting, slides, dance, mime.

**CRITERIA FOR EVALUATION AND DEVELOPMENT**

- Have the various special effects been used imaginatively and with technical precision?
- Has the desired effect been achieved?
GRADE 3  01193

Suggested age group – Year 9

(Examination time – 40 minutes, of which 5 mins is allowed for setting and striking)

_Dramatic Focus: Attitudes_

**WORK REQUIREMENTS**

**Performance**
The group will devise a program comprising a sequence of scenes, on a subject of their own choice, during which a range of characters and attitudes is explored. The program should last no longer than 20 minutes.

**Discussion**

<table>
<thead>
<tr>
<th>SUGGESTIONS FOR PREPARATION</th>
</tr>
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<tbody>
<tr>
<td><strong>Process</strong></td>
</tr>
<tr>
<td>• Observation of characters, both realistic and stereotypical.</td>
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<tr>
<td>• Vocal and physical exploration of characterisations and mannerisms.</td>
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<td>• Experimentation with a wide range of the different roles people play out.</td>
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<tr>
<th><strong>Stimulus/Resources</strong></th>
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<tbody>
<tr>
<td>• Popular culture – music video clips, soaps etc.</td>
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<tr>
<td>• Prose, media and verse texts.</td>
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<tr>
<td>• Diaries and letters.</td>
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<td>• Current affairs and topical events.</td>
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<tr>
<th><strong>CRITERIA FOR EVALUATION AND DEVELOPMENT</strong></th>
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<tbody>
<tr>
<td>• How well sustained are the characters?</td>
</tr>
<tr>
<td>• What is the impact of the sequence of the scenes when taken as a whole?</td>
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</tbody>
</table>
GRADE 4

Suggested age group – Year 10

(Examination time – 40 minutes, of which 5 mins is allowed for setting and striking)

Dramatic Focus: Time

WORK REQUIREMENTS

Performance

A selection of texts woven into an integrated program, on a subject of the group’s devising, linked with commentary and exploring the qualities and impact of time. The program should last no longer than 20 minutes.

Discussion

SUGGESTIONS FOR PREPARATION

Process

Exploration of elements of time within a dramatic presentation, such as:
• Timing, tempo and rhythm.
• Time sequences with flashbacks and tableaux.
• Dramatic time and real time.
• Unities of time, space and action.

Stimulus/Resources

• Extensive resources of dramatic texts, prose and verse, diaries and letters, explore the impact and effect of time. Science fiction and many other novels form a genre in which the narrative structure deals intrinsically with time.
• Historical events can be viewed in the context of their own time or in their relationship to events at other times.

CRITERIA FOR EVALUATION AND DEVELOPMENT

• Have the qualities and impact of time been effectively communicated?
• Does the performance reveal a sense of timing appropriate to the choice of material?
GRADE 5

Suggested age group – Year 11/Adult

(Examination time – 50 minutes, of which 5–7 mins is allowed for setting and striking)

Dramatic Focus: Change

WORK REQUIREMENTS

Performance
A program based on the juxtaposition of texts that have documented or effected change, or have influenced events. The program, lasting no longer than 25 minutes, will be introduced and linked with commentary as appropriate.

Discussion

SUGGESTIONS FOR PREPARATION

Process
An exploration of theatre as an agent of change through:
- Texts that have documented or effected change, or have influenced events.
- Observation of, or participation in, theatre that is primarily concerned with social or political change. Group-devised theatre, street theatre, community theatre, rough theatre, TIE, Playback, and theatre-in-the-round may provide relevant insights.
- The media: the techniques of persuasion or promotion, and their potential impact.

Stimulus/Resources
- Texts, including film and documentary material, that reflect society, or which document social change, or that have influenced events.
- Media commentary: print, radio and television.
- World events, historical events.

CRITERIA FOR EVALUATION AND DEVELOPMENT
- Has the concept of change been clearly revealed?
- Do the interpretations penetrate the texts?
GRADE 6

Suggested age group – Year 12/Adult

(Examination time – 60 minutes, of which 5–7 mins is allowed for setting and striking)

Dramatic Focus: Style

WORK REQUIREMENTS

Performance
A cohesive program, on a subject of the group’s own choice, which brings together a selection of texts contrasting in performance styles and genres. The program should be introduced and linked by simple commentary and last no longer than 45 minutes.

Discussion

SUGGESTIONS FOR PREPARATION

Process
- Experimentation with a variety of styles and genres.
- Exploration of material that is stylistically contrasted (e.g. comedy of manners and social realism) or in which there are subtle gradations of style or mood.
- The same material can be presented with different styles and moods, thus altering the implications and impact of the material.

Stimulus/Resources
- Dramatic, television, radio and film texts in a wide variety of styles and genres should be explored.

CRITERIA FOR EVALUATION AND DEVELOPMENT
- Does the program reveal an incisive grasp of the material?
- Have the intended styles and genres been realised?
Mike Tyler, DipT(Music), Principal Education Officer, State Schools Performance, Department of Education and Training, Queensland.
Graeme Gilling, MusM(WA), MusB(Hons)(Cant), LRSM, Head of Keyboard Studies and Head of Performance Studies, School of Music, University of Western Australia.
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Quealey, Catherine Mary

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NEW SOUTH WALES
See the AMEB(NSW) website for information about Awards – www.ameb.nsw.edu.au

VICTORIA
MARGARET LEONARD SPEECH AND DRAMA AWARD
Details are published on the AMEB Victoria website.

QUEENSLAND
THE SPEECH AND DRAMA TEACHERS’ ASSOCIATION OF QUEENSLAND AWARDS
The Speech and Drama Teachers’ Association of Queensland encourages students to continue their studies by making available special awards for outstanding performance.

SOUTH AUSTRALIA & NORTHERN TERRITORY
PRIZES FOR THEORY AND PRACTICE OF MUSIC AND SPEECH AND DRAMA $1500
Candidates achieving the highest gradings in speech subjects will be awarded special prizes as decided by the Advisory Board.

WESTERN AUSTRALIA
THE AMEB AWARDS IN WESTERN AUSTRALIA
A number of special prizes are awarded annually. Contact the State Office for details.

COUNTRY CENTRES AND LOCAL MANAGERS
Candidates should contact the State Office for details of the nearest Country Centre.

PUBLIC EXAMINATIONS
New South Wales and ACT
Further information can be obtained through the Undergraduate Admissions Offices of the respective tertiary institutions in NSW and the ACT

Western Australia
Further information can be obtained through the Admissions Offices of the respective tertiary institutions.

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AMEB qualifications which are recognized by the Office of Tasmanian Assessment, Standards & Certification can contribute to the points needed by school students in Year 12 to gain the Tasmanian Certificate of Education (TCE). For more information, contact the AMEB State Office in Tasmania on (03) 6226 7317.

South Australia and Northern Territory
AMEB qualifications are recognised by SACE and can be included in the ‘community based learning’ units required to complete SACE. Further information can be obtained from the AMEB State Office in South Australia on (08) 8313 8088.