

LSPA
(Licentiate Diploma In Speech and
Performance, Australia)

LDPA
(Licentiate Diploma In Drama and
Performance, Australia)

Procedures for Section III – Dissertation

Last reviewed January 2022

General Notes

- The candidate will be required to have their proposed dissertation topic approved by AMEB prior to commencement of the dissertation. Until the dissertation topic is approved, enrolments for Licentiate Section III will not be processed.
- LSPA and LDPA candidates are able to enrol for Section III at a time of their choosing 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.
- The dissertation and any supportive evidence may be submitted in either digital or hard-copy format.

Dissertation procedure

1. Topic Approval and Abstract

Candidates must submit the proposed dissertation topic together with a draft abstract of between 100 and 200 words to the AMEB State Office for approval. Submit the proposed dissertation topic together with a draft abstract of between 100-200 words summarising the purpose, methods and findings of the dissertation. Avoid redundant expressions like 'this dissertation includes' and state, in as compressed form as possible, the topic, method, materials and findings (see sample).

The State Office will forward the proposed topic to the Federal Office for consideration. Please allow one month for notification of approval status.

All topics will be subject to approval by two Federal Examiners. If a topic is not approved when initially submitted, candidates will need to resubmit their topic incorporating feedback supplied by the examiners.

2. Writing your dissertation

For most projects, the process of turning a first draft into a final manuscript ready for submission will take time. A second draft often involves substantial rewriting, polishing and rearrangement of material; a third draft hopefully involves only minor corrections. These drafts do not have to be submitted.

Word limits: You should note that there are stipulations about the maximum permissible word length for this. You should review your draft to determine if material needs to be omitted or summarised. The limit (exclusive of declaration, abstract, preface, foreword, table of contents, bibliographies, footnotes and appendices) is 5,000 words.

Style and documentation: For the suggested style and method of documentation, consult Joseph Gibaldi and Walter S. Achtert, *MLA Handbook for Writers of Research Papers*, 3rd edition (New York: MLA, 1988). An Australian style manual which may be consulted is *Style Manual for Authors, Editors and Printers* (Canberra: Australian Government Publishing Service). It is important you resolve bibliographic conventions appropriate to your particular topic.

Presentation and format:

All drafts should be assembled in the format and using the presentation required of the final submission as below.

- (i) **Page sequence and numbering:** The pages should be arranged in the following sequence:
 - (a) Title Page
 - (b) Declaration Page
 - (c) Abstract of 100-200 words

- (d) Preface, Foreword or Acknowledgments - if necessary
- (e) Table of Contents
- (f) List of Tables, Charts, Diagrams and Glossary
- (g) Body of text
- (h) Appendix
- (i) Bibliography
- (j) Supplementary material forming part of the dissertation

Each paper should be numbered or accounted for in the numbering, including all pages of tables, charts and illustrations. A number should appear on every page except the title page at the top right, but at the bottom centre of the first pages of chapters. Number preliminary pages in lower case Roman, the text in Arabic.

- (ii) **Margin spacing:** 3cm margin should be left on all sides of the page. Page numbers should be within the margin.
- (iii) **Footnotes:** These should be single-spaced at the bottom of the appropriate page and in the same font as the text (but a smaller size if desired).
- (iv) **Quotations:** If these take 6 or more lines, indent, single space with double spacing between entries. For quotations of over 150 words the copyright owner's permission must be obtained.
- (v) **Charts and illustrations:** If submitting a hardcopy, arrange to reproduce these in black and white and with the same margin width as the text. A caption listing illustration number, the subject and source of the illustration must be centred *below* each chart or illustration.
- (vi) **Paper and type (hard copy submissions only):** International Standard Paper Size A4 should be used. If symbols must be hand-inserted, use permanent black ink. Line spacing should be double or one-and-a-half spaced.

3. Preparing your dissertation for submission

Before you proceed to finalising and submitting your dissertation for examination, read the following section to make sure your submission will meet the requirements.

- (i) **Final proof reading:** It is your responsibility to check the whole of the final typescript, to ensure to the best of your ability that all typographical errors have been corrected, that spelling, grammar, and punctuation are correct, and that the standard of expression is worthy of a candidate for a higher diploma.
- (ii) **Title page:** Add a title page. Include the dissertation title in full, your complete name, the introductory statement, and the date of deposit (as per the attached sample). Centre the whole text on the page.
- (iii) **Declaration page:** This page must be signed and dated by you (as per the attached copy). For digital submissions an electronic or scanned signature

is acceptable. The extent of collaboration with another person or persons and the extent of any other assistance received in the pursuit of the research and preparation of the dissertation must be acknowledged here.

- (iv) **Abstract:** The abstract approved by AMEB.
- (v) **Inserting charts and illustrations:** For hard-copy submissions, mount insertions in a manner that will hold these permanently in place. Folded insertions must preserve the left margin for binding.
- (vi) **Copying:** For hard-copy submissions, three copies of the folio are to be prepared: one retained by the candidate, and the other two submitted to AMEB for assessment. After the assessment one of these will be retained by AMEB. These may be the originals or photocopies. Submit copies single sided.
- (vii) **Binding:** For hard-copy submissions, each copy must be securely bound and presented in a format for ease of reading.
- (viii) **Digital Submissions:** PDF submissions should follow the same rules for presentation (eg line spacing, fonts etc) as hardcopy documents

Digital submissions: PDFs should be emailed to the State Office. Declarations will be checked.

Hard-copy submissions: Dissertations should be delivered to your State Office by the date advised by State Office staff. Declarations will be checked.

Sample title page

TITLE

Name of candidate

Dissertation submitted in partial fulfilment

of the requirement of the LDPA
AMEB Drama and Performance syllabus

OR

of the requirement of the LSPA
AMEB Speech and Performance syllabus

Suggested formula for Dissertation

PROPOSAL: Set out the PURPOSE (eg. to review critically contemporary research on the [r] phoneme) or SPECULATION (eg. that a structured reading program will improve comprehension of the written word.)

NB Candidates should bear in mind the syllabus requirements that the Dissertation is to be 'practically based' and 'make a positive contribution' to the body of learning on the subject.

METHODOLOGY: Set out the scope and the extent of the research, experiment or argument to be undertaken in support of the proposal and the means by which it is to be undertaken.

BODY OF WORK: Set out a description of the research etc. you have undertaken in support of the proposal by the means you have described in the methodology.

RESULTS: Set out the actual findings you have realised in relation to each area of investigation.

CONCLUSIONS: Set out the interpretations of results, deductions, recommendations etc.

Sample declaration page

TO WHOM IT MAY CONCERN

This is to certify that the dissertation presented by me for the LDPA AMEB Drama and Performance syllabus comprises only my original work except where due acknowledgment is made in the text to all other material used.

OR

This is to certify that the dissertation presented by me for the LSPA AMEB Speech and Performance syllabus comprises only my original work except where due acknowledgment is made in the text to all other material used.

Signature:

Name in full:

Date:

Abstract/Synopsis

**Perceptions of Voice and Speech; An Exploratory Program For
V.C.E. Students**

The 'perfect voice' is a subject shrouded in controversial debate. We all possess our own opinions, our likes and dislikes. Our judgements about the way in which people speak are often the consequence of our response to physical characteristics (like pitch or tonal quality) which go to make up the uniqueness of a particular voice. It is important for students to reflect upon these responses, in order to develop their own idea of the most appropriate form of voice and speech for them personally.

A group of twelve V.C.E. (Victorian Certificate of Education) Oral English students were given the chance to develop a keen ear for the idiosyncrasies of voice and speech by listening to various taped examples. They spent time studying these examples and initially examining their own prejudices to various voice and speech characteristics. Further examples gave them the opportunity to discover for themselves specific qualities desirable in their own voices in relation to oral communication. The examples, analysis, and subsequent discussion gave these students the chance to become open minded, yet discerning.

This study will explore the journey that led to the students' discovery of their own personal 'perfect voice'. It will therefore focus upon the curriculum used; the students' responses to the examples and the subsequent judgements made; the discoveries they eventually made about themselves; and of course, the importance of the existence of such a course within the school curriculum.

Sample by Catherine Wheate
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