



The Australian
College of Music

NEWSLETTER 2024

WELCOME

"Covid lockdowns, cyclones, and floods seem like such a distant memory for some as we venture into this Olympic year."

Stephen Robinson, ACM President.

...Continue reading on
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EXAM PERIODS 2024

FIRST PERIOD: May-June 2024

Speech Subjects Only
(CLOSING DATE: 28th APRIL)

SECOND PERIOD: Oct-Nov 2024

(CLOSING DATE: 4th August
****PLEASE NOTE DATE**)

Theory exams: 30th August 2024
(CLOSING DATE: 2nd June)

**AWARDS WILL BE
SENT DIRECTLY
TO TEACHERS.
PLEASE CHECK
YOUR MAILBOX.**



2024 ACM FEE SCHEDULE

Please see attached,
or our website

Feel free to forward this newsletter on to any teachers seeking the kind of examination experience offered by the ACM.

Please contact the Administrator with any enquiries you may have.





President's Message 2024

Mr Stephen Robinson

Covid lockdowns, cyclones, and floods seem like such a distant memory for some as we venture into this Olympic year. And it's a year of elections too with a Queensland poll in late October and the local government elections in mid-March. (The less said about the US Presidential election the better!)

Firstly, I express the College's appreciation to our former Administrator, Bronwyn Glasson (Toowoomba). Due to illness, Bronwyn thought it best to stand aside from her ACM duties in May of last year. Terry McIvor (Ros' husband) stepped into the role. It has not been the easiest of transitions with more than enough red tape but Terry, despite his own battle with health in the latter part of 2023, has done an outstanding job keeping the 'wheels turning'.

I also want to thank our two diligent Co-Ordinators Chris Reddick (Music) and Ros McIvor (Speech) for their organisational skills in ensuring that ACM's 2023 exams proceeded with a minimum of disruption. Our Music and Speech Co-Ordinators have provided guidance about syllabus interpretation, resources, and approaches to examination day processes. *They are the initial point of contact for teachers.*

As I have written previously, one of the strengths of the ACM is that our relatively small size as an examining body allows us to be flexible and responsive to any sudden change. Unfortunately, our relative organisational scale has forced the long anticipated decision to **close the College at the end of the 2025 examining year**. I quote from last year's Newsletter: 'As a College, we cannot achieve the economies of scale enjoyed by international bodies like Trinity College London or national entities like the AMEB. (We are small fry in a very large pond!)' There are only so many financial economies that we can instigate in order to 'keep the show going'. So, the College will continue to examine in 2024 and 2025

unless we discover we do not have the funds to do so. We respect teachers' decisions to elect another examining body either this year or next.

We hope some costs – like travel and accommodation – will continue to reduce in 2024. However, without holding down our operating expenses – or a lift in our income (most unlikely as it derives entirely from practical examination entries) – our viability is fragile. We have to accept an increasing number of parents are being squeezed financially by virtue of the 'cost of living' crisis. I know that in the area of Speech, group lessons – rather than one-on-one sessions – are preferred by many parents for cost, time, and social reasons. I suspect the situation in Music is different? Indeed, undertaking examinations does not seem to be as important as it was once.

Remember the College acknowledges work of outstanding achievement with its gold and silver medals (see the listing in this Newsletter). While we no longer hold an Awards Evening, these candidates enjoy the College's 'congratulations', nonetheless. Similarly, memorial awards named in honour of past College members (Patrick Ryan & Patrea O'Shea) are given for both Music and Speech studies. In some years, the Sheila Birchley Bursary is also awarded if the quality of a candidate's work is deemed meritorious.

As teachers, please remember that results of ACM examinations are neither recognised by the QCAA as contributing to the Queensland Certificate of Education nor can be recorded thereon or thereby. *Some* results in *some* arts subjects can be considered for entry to *some* tertiary institutions in an evolution of the tertiary entry thresholds that QTAC announced in 2019. This matter is canvassed in another section of this Newsletter.

The Management Committee is alert to the demands of using facilities owned by entities other than the teacher, like school spaces and community halls. We do endeavour to be aware of timetables scheduled for examinations. Co-Ordinators will consider any procedures that can be adopted to 'save time' in an examination session. If you have suggestions about the conduct of your 2024 examinations, please approach the appropriate Co-Ordinator.

Again, I extend my appreciation to the members of the Management Committee – Chris Reddick & Julie Vincent, and Ros McIvor & Marjory Compton – for their industry and goodwill. I know that their

contributions to the College's governance are informed by the same sense of collaboration that our predecessors always sought to foster.

To our Administrator, Terry McIvor, we offer our gratitude for your skills, patience and persistence. Terry has discharged his secretarial and management roles with confidence and a consideration of candidates' and teachers' needs. I'm sure he'll find the role easier now he 'knows the ropes' after nearly a year at the helm.

I wish teachers, candidates, and friends of the College, the very best for 2024. May it be a time of professional and personal reward for all!

Stephen Robinson [ACM President]

Considering Performing Arts Qualifications for Tertiary Entrance

To the best of ACM's knowledge, this information is unchanged from 2023.

If one goes to the tab 'Using Performing Arts Qualifications for Tertiary Entrance' on the QTAC website at www.qtac.edu.au/applications/, the following statement is made: *Non-AQF performing arts qualifications, such as AMEB awards, are not included in the ATAR calculation. However, some institutions may consider these qualifications on their own (including for non-school leavers) as a basis of admission to tertiary study.* Then, a series of links is provided to Queensland tertiary institutions.

For example, QUT specifies *Non-AQF Performing Arts qualifications can give you a selection rank for entry to our courses* and provides a schedule of ATAR selection ranks. For example, an ACM Associate Diploma has been accorded a rank of 85.00 and Seventh or Eighth Grade is accorded 84.00. Another example: Central Queensland University specifies *If you have completed certain Performing Arts qualifications at a minimum of seventh grade, CQUni will assign a selection rank that can be used when completing an application for study with CQUniversity.*

Please note ...

1. QTAC does not assign ATAR Selection Ranks for performing arts subject studies. Individual tertiary institutions may do so. Not all universities will consider performing arts qualifications.

2. The ATAR a Year 12 school student earns is separate from any 'Selection rank' awarded by a university. (Study of ACM subjects in Years 10-12 does NOT boost a student's school ATAR!)
3. Application for consideration of upper level performing arts studies, and documentation thereof, remains the responsibility of the candidate applying for tertiary entry. (If that means a formal statement of qualifications is needed by a certain date to accompany an application, the relevant ACM Co-Ordinator needs to be made aware of that requirement by the teacher.)

MUSIC CO-ORDINATOR'S REPORT

MRS CHRISTINE REDDICK

Welcome everyone to ACM for 2024. I am sure we are all thinking how quickly we have got to February 2024 when the year has only just begun! However, I am sure that like me, you are back teaching and enjoying the beginning of the journey with your students for another year.

The 'good news' is that ACM will be examining **until 2025**, not 2024 as I understood. So, for those teachers who were wondering what to do next year, it gives you one more year to decide.

I enjoyed visiting with you all again in 2023. It was a busy time for me but, with your help and cooperation, all the exams went smoothly with minimal disruptions. There was one anxious moment in Edmonton when the power crashed; so, of course, the computer would not work. Luckily, it went back on before we collapsed from no fans or aircon and I had to resort to using pen and paper.

I do appreciate the level of work and commitment put in by both you and your students to achieve the standard of playing evident in most of the programmes that I heard. It is also lovely to know that most students at the higher levels have 'come up' through the ACM grades and are developing the skills and emotional sensitivity to be good musicians.

Once again, our list of Gold and Silver Medal winners follows in this Newsletter. Our congratulations to all students, and their teachers, who have received these awards.

The medals for your students will be arriving in the mail.

A Certificate of Distinction will also arrive for students who achieved a mark of 90 and over but did not get a medal. Congratulations to the Patrick Ryan awardee, Daniel Anderson. ACM is pleased to reward students who have continually shown their enthusiasm for learning and playing music from young students doing Preliminary to the present.

I would like to thank Terry McIvor who very kindly stepped into the role of ACM Administrator last year when Bronwyn Glasson had health issues. It helps to know that the person at the 'driving end' is ready to sort out any issues and glitches to make my job so much less stressful.

Teachers can access the ACM syllabus by logging onto the website at <https://australiancollege.org/> and navigating to the relevant area of interest. Downloading the syllabus, and then saving it in your documents on the computer, means you can print off any section that is of concern without having to open the website constantly. Fee schedules and entry forms are also available on the website. If you have

any questions, suggestions or issues about anything concerned with the music section of ACM, feel free to contact me or through the Administrator by text or email.

There will be one exam period in November. Theory exams are held in August.

Thank you once again for your loyalty to ACM. Knowing that you can use our exams until 2025 will give you more time to sort out 'life after ACM'.

My very best wishes to you all for 2024.

SPEECH CO-ORDINATOR'S REPORT

MRS ROSLYN MCIVOR

Happy New Year! By the time you read this report, the school year will be well and truly underway.

Thank you to teachers for supporting ACM. Our number of entries continues to drop a little. Perhaps this is partly due to the number of qualified teachers now teaching class room drama? Drama is taught as a classroom subject in most schools, and many parents do not see the need for 'extra' drama lessons outside of school. This trend is also seen in the number of eisteddfod entries dropping across Australia. Lower entries may also be due to the number of teachers have also retired in the last few years.

Regrettably, there were only two teachers of the ACM syllabus at the February 2024 Annual CSPT Inc. Conference, Stephen Robinson and myself. Once again, the Conference offered wonderful professional development and the day concluded with the launch of a book of poetry "That Inward Eye" by the late Maggie Lovejoy. Maggie was a teacher and well known adjudicator of Speech and Drama. 'Quarterly Voice' ('QV') magazine articles are valuable for professional development.

I would like to remind teachers that candidates are required to introduce themselves to the examiner on entry to the examination room. **Candidates need to be made aware that this is part of their exam** (in all Speech syllabuses). Introducing oneself well is a 'life skill'. The candidate should introduce him, her or them-self to the examiner in a natural way (not in a robotic way or by sounding as if the introduction has been memorised). All aspects of presentation technique should be rehearsed. These skills include eye contact with the examiner/s or an imagined audience, voice projection, clear diction, and facial expression/gestures.

Candidates should be aware of what is required for their whole examination program. If props are required in an examination, these should be kept to a minimum. Candidates should be able to set/strike the stage themselves. If electronic technology is used, candidates should have a 'Plan B' should the technology 'fail'.

Do not hesitate to contact me about any syllabus related matters. Stephen Robinson has contributed some feedback for teachers of Speech based on his examination experience in 2023. These notes make valuable reading and I thank him for taking the time to offer these insights.

I trust that everyone will have a happy teaching year

FEEDBACK for SPEECH & COMMUNICATION SKILLS TEACHERS

(from Stephen Robinson, Speech Examiner)

It was a pleasure to see a very high standard of practical examination work across the 2023 session. This commendable standard reflected both the enterprise of teachers and candidates' commitment. Below is some general feedback to assist with 2024 preparation.

SPEECH and DRAMA Syllabus

List A – Movement, Mime or Drama

Examiners seek to identify graduation of energy consistent with a narrative arc, focus & absorption, use of appropriate levels & areas, consistency in shaping, movement and/or delivery, and a sense of 'character'.

Teachers are strongly advised not to 'overstock' mimes; that is, do not 'crowd' or 'cram' mimes with too much detail, so time limits are 'pushed' or intention's obscured. For example, if a candidate is making pancakes, it's reasonable to begin in the kitchen and not start in the bedroom (i.e. waking up)! If a mime is about going to the beach, begin at the beach; do not mime getting in a car, 'driving' (!!!) and alighting from the vehicle. Students should be very aware of the key elements of a narrative in terms of orientation, changes in tension, climax, and resolution as this structure has been taught in schools as a part of NAPLAN training.

Always ensure there is 'follow-through' with gestures whether it be mime or drama. Relative stillness may be demanded by a particular scene but a few selective gestures can add nuance and texture (i.e. 'suit the action to the word, the word to the action'). So many mimes involved eating but there was too little chewing or swallowing. Examiners will accept many different mime schools/techniques but, ultimately, the scene has to be credible and clear. Candidates should be aware of their eyelines; quite a few candidates lost focus by trying to monitor the examiner's response to their work rather than preserving a 'fourth wall'.

In improvisation, it is best to employ 'backward planning': i.e. determine what the climax/resolution of the piece will be; then, plan the opening, etc. Candidates who were talking to another person (rather than themselves) seemed to fare better in their examinations as language choices were more 'motivated'.

List B – Verse

In most cases, text choices were suitable and well memorised or read. Guidelines in the syllabus re length should be observed. It may be necessary to select more than one text if a shorter form (like a sonnet) is being used. If in doubt, contact the Speech Co-Ordinator for clarification (but let's not be semantic or pedantic)!

It is important to share a poet's 'thoughts' or a text's emotional heft with relative sensitivity. Much narrative verse and humorous poetry demands a robust style; generally, lyric verse requires sensitive release of image and soundscape.

Check pronunciations of key words, including that of the poet (e.g. 'Yeats' does not rhyme with 'beats'). Aim to keep the text's form and shape by considering line endings, stanza breaks, and imagery/rhythm.

Time does not always allow discussion of all poems selected for an anthology; however, a student should be able to identify their 'favourite' poem if the examiner asks the student to select one for reading.

List C – Prose

Again, choices were generally laudable and authors like Roald Dahl, C.S. Lewis, J.K. Rowling, and the like present well when recited or read aloud.

Take care with character names, especially unfamiliar ones. For example, 'Farmer Bunce' (not 'Bunz' or 'Bus') caused problems whereas 'Mr and Mrs Twit' did not. Final plosives helped delivery; sibilant sounds were too often swallowed or were cloudy/distracting.

Make use of the neutral vowel/weak forms except before vowel sounds when a strong form is recommended (e.g. 'the apple' versus 'the pear' as pronunciation of the definite article differs as does 'to' in the case of 'to travel' and 'to eat'). Make sensible use of the 'linking r' to help rhythm but take care with slurring and assimilation.

When reading, please ensure the text is held at chest height, so the eyes can move freely to/from the page without the head needing to move or alignment of breath being disturbed. Eye contact is essential.

Use pauses advisedly. It is always sensible to introduce the reading with the text title and its author. So many candidates, compromised their marks in prose sections by not sustaining energy through to the end of their piece. The final impression is a lasting one. Similarly, if an author has used **boldface**, UPPERCASE or *italics* in the original text, such hints about interpretation should be respected in a candidate's oral interpretation and approach.

List D – Storytelling

Candidates can practise storytelling skills by telling extended jokes. The ability to tell a story is a valuable social skill for all sorts of reasons. Too many stories lacked energy or a relaxed delivery stride.

Props (e.g. shawls, masks, boas, etc) and pictures should be made integral (not incidental) to the story's telling. A picture can be placed on a stand; it need not be held by the candidate.

Candidates need not stand to tell their story. Sitting, even some movement, may be appropriate.

Examiners are looking for spontaneity and should not need to prompt candidates. Memory aids (i.e. cards or a script) should not be used as storytelling is neither reading nor recitation per se. It is story 'telling'!

Candidates, who were the better performers, told stories from their own experience and were able to embellish their tales at key junctures with memorable detail and facial expression. Having said this, there are all sorts of different story types that might be explored – e.g. folk tales, fairy tales, parables, yarns, etc.

It is suggested delivery be monitored and moderated; too often telling was too brisk. Again, a climax and rising tension should be apparent in delivery, so as to cue the listener to the story's final moments.

In higher grades, the 'Australian selection' was well chosen and presented, and provided an opportunity for candidates to showcase their appreciation of a variety of texts and styles.

List E – Discussion

This section of the PRACTICAL EXAMINATION is not theoretical per se. Candidates are expected (depending on their grade level) to be able to relate their knowledge of sounds, voice production, articulation, text forms and authorial knowledge to their List choices.

It was very heartening to see many candidates could demonstrate aspects of voice production and speech via practical showcasing. Some candidates did need prompting about subject matter, especially in the higher grades. While examiners have different experiences in terms of their own practice, all examiners are looking to see what candidates 'know' rather than what is 'not known' or not 'understood' absolutely.

Sometimes it is not possible to locate information about a particular author. At a minimum, one would expect a candidate to know the nationality of the author and when they were writing. For example, in Grade IV, one would expect candidates to be able to locate their chosen Shakespearean text in its time and place, and have an appreciation of the text's central concepts (themes) and its staging demands.

Of course, it is not unreasonable to expect a candidate to have read the whole of the drama and prose texts and to have a general working knowledge of a poet's output.

SPEAKING and COMMUNICATING SYLLABUS

List A – Conversation/News Article

Conversational skills are more important than ever in this 'small screen world'. Candidates showed improvement in their ability to introduce themselves and their program, and to engage in an exchange with examiners. The sign of a mature conversationalist is an ability to listen carefully and initiate exchanges. An examination conversation should be more than a 'question and answer' exercise.

Newspaper articles should be selected carefully and would be better chosen if they reflected a candidate's interests and experiences. For example, a news article about the US Reserve Bank raising

interest rates does not seem to be the sort of subject matter about which most teens can converse with ease.

List B – Presentations

Like the comment made about storytelling (above), aids should be integrated and exploited for their value and not be incidental reference points.

Reference to memory aids can be minimised with thorough preparation and thoughtful scripting. Candidates are reminded to share their subject matter by speaking 'to' their audience, not 'at' them.

Gestures (hand and facial) should be motivated whether they be referential and/or emphatic.

PowerPoints should not be crowded with words; substance is more important than style. The purpose of a PowerPoint slide is to make the speaker's points more powerful and not to distract from the speaking.

List C – Prepared Reading

As for Speech & Drama, ensure the text is held 'up and out' to allow optimal facial expression and eye contact.

Texts are best used in card, folder or book format; reading from a paper sheet is discouraged for obvious reasons. Some candidates experienced challenges reading from folders with glossy plastic sleeves; reading was compromised by glare!

Choices were commendable. It was wonderful to see examples of well-crafted journalism shared by some senior candidates.

If teachers are concerned about the appropriateness of a text, contact the Co-Ordinator for advice. With older students, the onus – to justify text choices and interpretation – is theirs in the Discussion section. Older candidates are encouraged to be more proactive and responsible in directing such discussion.

List D – Role Play/Specific Task

Role plays were engineered quite well. Candidates need to rehearse skills of clarification and reiteration. It does not 'hurt' for the candidate to ask the examiner questions to check for their understanding.

Specific tasks (like toasts, speeches of welcome/farewell) used admirable, 'real world' scenarios. At times, time limits were problematic but this situation was usually due to a too brisk delivery. Pause is the most underused of the emphatic and modulative devices!

It was commendable that candidates' personalities and individualities became evident in this section.

List E – Discussion

Again, it was commendable to see candidates ready and able to engage in practical demonstrations of theory matter. Attention should be given to relating theoretical principles to practical aspects of interpretation and presentation. For example, if 'speech negligence' is listed as a syllabus area, it is not unreasonable for an examiner to ask the candidate to identify some potential negligences in the verse and prose readings.

CERTIFICATE of COMMUNICATION

The examination Lists can be undertaken in any order. For instance, a candidate can elect to complete Lists B & D before presenting Lists A & C. Obviously, List E (Discussion) will always be the final section.

For List A, candidates are cautioned about trying to cover too much subject matter, not allowing enough time for interactive activities, using too many props, using overly 'busy' PowerPoint slides, and relying too heavily on a 'script' as a reference point. The level of formality should be determined by the virtual audience and occasion.

In the cases of Lists B & D, examiners are interested in what a student can do and not ambushing candidates with 'tricky texts or topics'. Candidates should prepare for their impromptu/sight work by weekly practice. Using proverbs as speaking topics and accessing the magazine section of a newspaper like 'The Weekend Australian' provide opportunities to hone skills of engagement and dynamic delivery.

List C should be a cohesive presentation. Suggestion of an occasion is better than a fully-staged set. If props are used, candidates should extract full value from them. Consider staging to enhance audience engagement with the text or idea. Choice of subject matter may be driven by an occasion (e.g. wedding, school valedictory, funeral, public event like ANZAC Day, etc) or the subject matter (e.g. a linked verse presentation to the Toowoomba Literary Guild in 2024 commemorating the 200th anniversary of Lord Byron's death).

FIVE TIPS for BETTER PERFORMANCE

1. Enter the examination room with confident speech and bearing. Initial impressions last!
2. Ensure openings to readings or recitations are measured, not rushed. Use pause judiciously.
3. Ensure closures of readings and recitations have energy, vocal focus, and eye contact.
4. Avoid over-reference to, or reliance upon, memory aids, especially in talks or speeches.
5. In the Discussion section, candidates should try to relate theory to the program presented.

Overall, the work presented in 2023 was of a high calibre. Again, teachers and candidates are to be praised for their creativity, commitment, and care. Every best wish for the 2024 examination cycle!

ACM EXAM ENTRY **INFORMATION**

SYLLABUSES

Ensure you are working from the current syllabuses available. The most current can be downloaded from our website.

ENTRIES

Entry forms:

Please lodge entry forms through the College Website. www.australiancollege.org and click the link through to "Fees and Entry Forms" to submit an online application. Payment of fees is strictly required at time of application.

LATE ENTRIES WILL NOT BE ACCEPTED IN 2024.

N.B. The College reserves the right to refuse any entry.

Notice of Programmes: Teachers entering students in the grades listed below, must ensure examination programmes are in the Administrator's hands at least **ONE MONTH** prior to the students' examination date.

Music: Grade VI and above

Speech & Drama: Grade VII and above

Performance Skills: Grade V and above

Payment of fees will be accepted by cheque or direct transfer into the College's bank account.

Bank Details for direct deposit:

NAB BSB: 084 293 A/C No 50847 2156

When paying by direct transfer, it is important to use the following format of identification in the reference space.

Bulk deposits by Teachers: Use your surname
Students/Parents: Use first 3 letters of teachers surname (in Caps) + student surname

i.e. teacher Smith and student Jones would be SMljones

QCAA results reporting

Please remember that from 2021 The Australian College of Music continues to be no longer a Recognised Studies Provider to QCAA. This means that any examination results will continue to show the excellence obtained by the students, but will not be reported to the QCAA and will not appear on a student's Senior Certificate.

All information regarding the running of our College can be found on our website

www.australiancollege.org

And/or contact our Administrator
admin@australiancollege.org

Ph. 0408 345 376

Australian College of Music Awards Explained

*ACM's co-founder,
Mrs Sheila Birchley*

*A woman of
outstanding
substance, family
dedication, a
determined fighting
spirit and incredible
talents*

The Sheila Birchley Memorial Award

is granted annually to students in Years 10 -12 in honour of ACM's co-founder, Mrs Sheila Birchley. She was a woman of outstanding substance, family dedication, a determined fighting spirit and incredible talents, who initiated and founded the Australian College of Music in 1966. Together with Patrick Ryan, she was responsible for seeking Letters Patent for the ACM which were issued on 16th May 1968. Sheila focused on mandating content for College syllabuses that would be recognised both nationally and internationally. She worked tirelessly and passionately, to provide challenging syllabuses, to secure specific well-qualified, compassionate examiners, to uphold very high standards and to provide feedback and support to students and teachers. Sheila (a performer, teacher, examiner and adjudicator) gave her talents freely to those who were unable to afford tuition, helped the disabled, brought culture to the communities where she lived and, through encouraging teaching, developed the talents of many. Sheila initiated the annual ACM Awards Night to showcase students' talents. The Sheila Birchley Award carries with it a \$250 gift card to assist the recipient with his or her further study. Several criteria including performance achievement as demonstrated by examination results (both practical and theoretical components), ambassadorial qualities and potential are used in determining the recipient for each particular year.

*ACM's co-founder,
Mr Patrick Ryan
OAM.*

*A highly-respected
educator and examiner*

The Patrick Ryan Memorial Awards

are presented annually to students in Years 7-9 in honour of Mr Patrick Ryan OAM, a founding member of this College, and a highly-respected educator and examiner.. Criteria used in determining recipients include involvement with the College and consistency in achievement. Teachers can nominate candidates deserving of these awards and outline their work ethic, commitment, and consistency in achievement. Each award carries a \$100 gift card to assist the recipient with further study.

*ACM cofounder Mrs
Patrea O'Shea was a
highly respected
musician, teacher,
examiner and
adjudicator of speech
and drama and music.*

The Patrea O'Shea Memorial Award

is presented to honour Patrea O'Shea. There would be many people reading this today who were either taught or examined by Patrea. She loved every aspect of performing arts and was a member of many groups and ensembles. She was a founding member of the college and an examiner for both Music and Speech subjects, then became President and Coordinator of Speech subjects for a number of years. After she retired from these positions, she remained involved in ACM up until shortly before her sudden death. She was a wonderful mentor to many, a gracious and professional lady with a generous heart. Each award carries with it a \$100 gift card to assist the recipient in Years 10 to 12 with further studies in music and speech

*This Award celebrates
the life of Annabel
Garriock, ACM
Student, who sadly
passed away in 2009
aged 16*

The Annabel Jessie Garriock Memorial Award of Excellence for Speech

This Award celebrates the life of Annabel Garriock, who sadly passed away in 2009 at the age of sixteen. Annabel undertook examinations each year with the Australian College of Music. The presentation of this award recognises the commitment and work ethic of an outstanding Speech candidate who has completed Grade V in Speech and Drama or Speaking and Communicating. This award carries a book prize relating to Australian literature (to the value of \$75).

Winners of Awards

THE SHIELA BIRCHLEY MEMORIAL AWARD (SPEAKING AND COMMUNICATING)

Riley Van Reyk, Teacher: Mrs M. Compton

PATRICK RYAN MEMORIAL AWARD FOR MUSIC

Danial Anderson, Teacher: Mrs A. Linneman

PATRICK RYAN MEMORIAL AWARD (COMMUNICATION/SPEECH & DRAMA YRS 7 -9)

Artharsh Gajaharan, Teacher: Mrs R. McIvor

PATREA O'SHEA MEMORIAL AWARD (COMMUNICATION/SPEECH & DRAMA YRS 10 -12)

Canaan Cowell, Teacher: Mrs M. Compton

ANNABEL JESSIE GARRIOCK MEMORIAL AWARD OF EXCELLENCE for Speech

Mairead Obst, Teacher: Mrs R. McIvor

List of Medal Winners

Musíc

Gold Medal	Music	Prep 1	Ahana Dixit	Teacher: Mrs A. Pomeranke
Gold Medal	Music	Prep 1	Lucas Blair	Teacher: Mrs N. De Faveri
Gold Medal	Music	Prep 1	Penny Blair	Teacher: Mrs N. De Faveri
Silver Medal	Music	Prep 1	Melody Fard	Teacher: Mrs S. Grennan
Gold Medal	Music	Prep 2	Alicia Kuhn	Teacher: Mrs N. De Faveri
Silver Medal	Music	Prep 2	Aadit Sharma	Teacher: Mrs A. Pomeranke
Gold Medal	Music	Grade 1	Noel Jayathunge	Teacher: Mrs C. Reddick
Silver Medal	Music	Grade 1	Maxwell Harris	Teacher: Mrs C. Savage

Gold Medal	Music	Grade 2	Hugh Yu	Teacher: Mrs A. Linneman
Gold Medal	Music	Grade 2	Marcus Dean	Teacher: Mrs C. Savage
Gold Medal	Music	Grade 2	Tate Hemelaar	Teacher: Mrs C. Reddick
Silver Medal	Music	Grade 2	Amelia La	Teacher: Mr P. Brimstone
Gold Medal	Music	Grade 3	Celia Pramana	Teacher: Mrs A. Linneman
Silver Medal	Music	Grade 3	Anvi Dixit	Teacher: Mrs A. Pomerence
Gold Medal	Music	Grade 4	Dana Kim	Teacher: Mr P. Brimstone
Silver Medal	Music	Grade 4	Zara Lee	Teacher: Mrs A. Linneman
Silver Medal	Music	Grade 4	Momoka Ma	Teacher: Mrs A. Linneman
Gold Medal	Music	Grade 5	Daniel Anderson	Teacher: Mrs A. Linneman
Gold Medal	Music	Grade 5	Emma Adams	Teacher: Mr P. Brimstone
Silver Medal	Music	Grade 5	Paul Hitchings	Teacher: Mrs A. Linneman
Gold Medal	Music	Grade 6	Noah Solomon	Teacher: Mr P. Brimstone
Silver Medal	Music	Grade 6	Felix Solomon	Teacher: Mr P. Brimstone
Gold Medal	Music	Grade 7	Roberta Wang	Teacher: Mrs C. Reddick

Speech & Drama

Gold Medal	Speech & Drama	Prep 1	Zelie Obst	Teacher: Mrs R. Mclvor
Gold Medal	Speech & Drama	Prep 2	Oscar Freeman	Teacher: Mrs R. Mclvor
Silver Medal	Speech & Drama	Prep 2	Micah Frewen-Lord	Teacher: Mrs M. Compton
Gold Medal	Speech & Drama	Prep 3	Minji Kang	Teacher: Mrs M. Compton
Silver Medal	Speech & Drama	Prep 3	Zinzile Mabheba	Teacher: Mrs M. Compton
Gold Medal	Speech & Drama	Prep 4	Ellyse Pollard	Teacher: Mrs M. Compton
Silver Medal	Speech & Drama	Prep 4	Life Kusabs	Teacher: Mrs L. Venema
Gold Medal	Speech & Drama	Grade 1	Pascale Freeman	Teacher: Mrs R. Mclvor
Silver Medal	Speech & Drama	Grade 1	Olivia Ireland	Teacher: Mrs M. Compton
Gold Medal	Speech & Drama	Grade 2	Timothy Cox	Teacher: Mrs M. Compton
Gold Medal	Speech & Drama	Grade 3	Lachlan Schelberg	Teacher: Mrs R. Mclvor
Silver Medal	Speech & Drama	Grade 3	Macalister Robertson	Teacher: Mrs M. Compton
Silver Medal	Speech & Drama	Grade 3	Millicent Freeman	Teacher: Mrs R. Mclvor
Gold Medal	Speech & Drama	Grade 4	Judah Ward	Teacher: Mrs M. Compton
Silver Medal	Speech & Drama	Grade 4	Sophie Lai	Teacher: Mrs R. Mclvor
Gold Medal	Speech & Drama	Grade 5	Mairead Obst	Teacher: Mrs R. Mclvor
Silver Medal	Speech & Drama	Grade 5	Peter Freeman	Teacher: Mrs R. Mclvor

Speaking & Communicating

Gold Medal	Speaking & Communicating	Prep 1	Ronny Jarvis	Teacher: Mrs R. Mclvor
Silver Medal	Speaking & Communicating	Prep 1	Harrison Goleby	Teacher: Mrs R. Mclvor
Gold Medal	Speaking & Communicating	Prep 2	Chelsea Sabadina	Teacher: Mrs M. Compton
Silver Medal	Speaking & Communicating	Prep 2	Armon Gomez-Faramand	Teacher: Mrs R. Mclvor

Gold Medal	Speaking & Communicating	Prep 3	Arjun Aikot	Teacher:	Mrs R. Mclvor
Silver Medal	Speaking & Communicating	Prep 3	Ally Groat	Teacher:	Mrs R. Mclvor
Silver Medal	Speaking & Communicating	Prep 3	Charlotte Humphery	Teacher:	Mrs R. Mclvor
Gold Medal	Speaking & Communicating	Prep 4	Edwina Jansen	Teacher:	Mrs R. Mclvor
Silver Medal	Speaking & Communicating	Prep 4	Juliet Goleby	Teacher:	Mrs R. Mclvor
Gold Medal	Speaking & Communicating	Grade 1	Charlie Elliott	Teacher:	Mrs R. Mclvor
Silver Medal	Speaking & Communicating	Grade 1	Clare Breay	Teacher:	Mrs R. Mclvor
Gold Medal	Speaking & Communicating	Grade 2	Darcie Eggleston	Teacher:	Mrs M. Compton
Gold Medal	Speaking & Communicating	Grade 3	Cameron Rangoon	Teacher:	Mrs R. Mclvor
Silver Medal	Speaking & Communicating	Grade 3	Eden Hawksworth	Teacher:	Mrs M. Compton
Gold Medal	Speaking & Communicating	Grade 4	Artharsh Gajaharan	Teacher:	Mrs R. Mclvor
Gold Medal	Speaking & Communicating	Grade 5	Canaan Colwell	Teacher:	Mrs M. Compton
Silver Medal	Speaking & Communicating	Grade 5	Raichel William	Teacher:	Mrs M. Compton
Gold Medal	Speaking & Communicating	Grade 6	Angus Wright	Teacher:	Mrs M. Compton
Gold Medal	Speaking & Communicating	Grade 6	Neeve Whittaker	Teacher:	Mrs R. Mclvor
Silver Medal	Speaking & Communicating	Grade 6	Leila Forno	Teacher:	Mrs M. Compton
Gold Medal	Speaking & Communicating	Grade 7	Jasmine Brand	Teacher:	Mrs M. Compton
Silver Medal	Speaking & Communicating	Grade 7	Cody Eagles	Teacher:	Mrs M. Compton

GOLD and SILVER AWARDS are presented for each grade level to the candidates gaining the highest and second highest aggregate marks across the State in Speech and Music examinations. Only Honours results (85 marks and above) are considered. These Awards are presented by the teachers at their own Awards Ceremony. Those grades not represented in the tables above had no qualifying results in 2023. Candidates are examined in a number of centres throughout the State of Queensland.

List of other awards

‘CERTIFICATE OF COMMUNICATION’ awarded to

- Chantelle Duggan** - Teacher: Mrs. M. Compton
- Michelle Kaseke** - Teacher: Mrs. M. Compton
- Lylie Robertson** - Teacher: Mrs. M. Compton
- Tlghearnan Sams** - Teacher: Mrs. M. Compton
- Riley Van Reyk** - Teacher: Mrs. M. Compton

‘HONOURS WITH DISTINCTION’ awarded to

Music

Prep 1	Ahana Dixit	Teacher:	Mrs A. Pomerence
Prep 1	Lucas Blair	Teacher:	Mrs N. De Faveri
Prep 1	Penny Blair	Teacher:	Mrs N. De Faveri
Prep 1	Melody Fard	Teacher:	Mrs S. Grennan
Prep 1	Elysse Houston	Teacher:	Mrs A. Pomerence
Prep 1	Alexander Jani	Teacher:	Mrs A. Pomerence
Prep 1	Erin McNamara	Teacher:	Mrs N. De Faveri
Prep 1	Naini Ravula	Teacher:	Mrs A. Pomerence
Prep 1	Angus Mackay	Teacher:	Mrs. S. Wilksch
Prep 1	Nihaal Ravula	Teacher:	Mrs A. Pomerence
Prep 1	Tilly Gaia	Teacher:	Mrs N. De Faveri
Prep 1	Bella Poudyal	Teacher:	Mrs A. Pomerence
Prep 2	Alicia Kuhn	Teacher:	Mrs N. De Faveri
Prep 2	Aadit Sharma	Teacher:	Mrs A. Pomerence
Prep 2	Lachlan Francini-O'Hagan	Teacher:	Mrs A. Linneman
Prep 2	Brandon Borsato	Teacher:	Mrs A. Linneman
Prep 2	Mia Jaise	Teacher:	Mrs S. Grennan
Prep 2	Emma Mackay	Teacher:	Mrs. S. Wilksch
Grade 1	Noel Jayathunge	Teacher:	Mrs C. Reddick
Grade 1	Maxwell Harris	Teacher:	Mrs C. Savage
Grade 1	Lucia Londono-Castro	Teacher:	Mrs A. Pomerence
Grade 1	Holly Anne Harris	Teacher:	Mrs C. Savage
Grade 2	Hugh Yu	Teacher:	Mrs A. Linneman
Grade 2	Marcus Dean	Teacher:	Mrs C. Savage
Grade 2	Tate Hemelaar	Teacher:	Mrs C. Reddick
Grade 2	Amelia La	Teacher:	Mr P. Brimstone
Grade 3	Celia Pramana	Teacher:	Mrs A. Linneman
Grade 3	Anvi Dixit	Teacher:	Mrs A. Pomerence
Grade 4	Quentin Hemelaar	Teacher:	Mrs C. Reddick
Grade 5	Daniel Anderson	Teacher:	Mrs A. Linneman
Grade 5	Emma Adams	Teacher:	Mr P. Brimstone
Grade 5	Lucy Gibson	Teacher:	Mrs C. Reddick
Grade 7	Roberta Wang	Teacher:	Mrs C. Reddick

Speech & Drama

Prep 2	Oscar Freeman	Teacher:	Mrs R. McIvor
Prep 3	Minji Kang	Teacher:	Mrs M. Compton
Grade 4	Judah Ward	Teacher:	Mrs M. Compton
Grade 4	Sophie Lai	Teacher:	Mrs R. McIvor

Grade 5	Mairead Obst	Teacher:	Mrs R. Mclvor
Grade 5	Peter Freeman	Teacher:	Mrs R. Mclvor

Speaking & Communicating

Prep 1	Ronny Jarvis	Teacher:	Mrs R. Mclvor
Prep 2	Chelsea Sabadina	Teacher:	Mrs M. Compton
Prep 3	Arjun Aikot	Teacher:	Mrs R. Mclvor
Grade 1	Charlie Elliott	Teacher:	Mrs R. Mclvor
Grade 3	Cameron Rangoon	Teacher:	Mrs R. Mclvor
Grade 4	Artharsh Gajaharan	Teacher:	Mrs R. Mclvor
Grade 5	Canaan Colwell	Teacher:	Mrs M. Compton
Grade 5	Raichel William	Teacher:	Mrs M. Compton
Grade 6	Angus Wright	Teacher:	Mrs M. Compton
Grade 6	Neeve Whittaker	Teacher:	Mrs R. Mclvor
Grade 6	Leila Forno	Teacher:	Mrs M. Compton
Grade 7	Jasmine Brand	Teacher:	Mrs M. Compton
Grade 7	Cody Eagles	Teacher:	Mrs M. Compton