

**RE-GEN: introducing the next generation of Australian artists**

**GUIDELINES FOR SCRIPT ASSESSMENT**

Please read the attached script and provide a written assessment of 1,000 to 1,500 words. In your assessment please include the following information.

<b>Title</b>	The title of the script being assessed
<b>Playwright</b>	The playwright's name, if known
<b>Characters</b>	Please make clear the difference, if any, between characters and the number of actors required to play them
<b>Length</b>	Page numbers and acts or scenes
<b>Date</b>	The date you wrote the assessment
<b>Reader's name</b>	Your name

**Synopsis** We need a clear articulation of the main story points. We require a lucid synopsis of the play. What you are providing is a pithy précis that details the play without overburdening us with a blow-by-blow account. It must give us a clear feel for the play. Ideally the synopsis takes us through the world of the play, giving us a flavour of the tone, the pace and the characters' dilemmas. Please avoid commenting on the play in the synopsis – avoid pejorative statements or unnecessary adverbs, or adverbial clauses. The purpose of the synopsis is to show us how well you have read the play, but also allows a reader unfamiliar with the play, to get a plain picture of the script.

No more than 500 words.

**Comment** In the second part of the assessment, the Comment, we need to know what is good about the play, and also what you consider is less successful about the text. Please do let us know what the positive aspects of the play are. We then need to know how, in your opinion, the overall work functions, that is, does it achieve what it sets out to achieve. We hope that you will take into consideration the genre of the piece but also please give us your gut response as well as information about the theatricality of the playtext under consideration, that is, how does it engage with the medium? Other thoughts are crucial to create a richer context for the playtext and some areas worth considering are: the originality of the piece, the story, the voice of the writer, the quality of the dialogue, the plotting, the characterisation, the form of the work, a text's more literary aspects, thoughts given to stage imagery, the work's engagement with the social and political context and what it is about the work that may be worth developing. And finally, what is the gap, if any, between form and content? Don't feel that you need, at this stage, to include an exhaustive list of possible solutions to any questions or problems you've identified.

No more than 1,000 words.