



ROWVILLE
INSTITUTE
OF THE ARTS

AUDITION PACK



Audition Requirements

Music

At RIA, we want students that have a passion, enthusiasm and flair for music. The auditionee will be asked to demonstrate their current musical knowledge and skills, and discuss their experiences and motivation for joining the RIA program. The panel assesses each applicant on their current skill level and their musical potential in a range of areas to form an overall view of the student's suitability in the program. No single aspect determines the outcome of the audition.

1. Performance (4 minutes)

Auditionees will perform **two** contrasting works on their chosen instrument(s). Note that the voice is also considered an instrument. Contrasting works may be from differing musical genres, styles or periods.

- It is encouraged that at least one of these works be accompanied with either live accompaniment or backing track.
- It is assumed that the auditionee will bring all required instrumental equipment. However, the following equipment will be provided for your use:
 - CD player
 - Speaker system with 3.5mm jack input
 - Piano
 - Guitar/Bass amplifier
 - Drum kit
 - Music stands
- It is not expected that an entire work be performed. Applicants may choose an excerpt to perform. Performances may be stopped at any time once an assessment has been made. Auditionees should ensure that they are providing the best example of their capabilities within the allotted time.

2. Technical Performance (2 minutes)

Auditionees will prepare and perform some examples of technical work they have learnt to support the performance of their chosen works. Such examples may include, but are not limited to:

- Scales, arpeggios, chords (where applicable)
- Typical techniques specific to the applicants instrument (eg. Breathing, vibrato, tonguing, strumming patterns, bowing, buzzing etc.)

3. Musicianship Test

Auditionees will sit a short test to assess their music theory knowledge and listening skills. Questions range from less challenging to more challenging to determine the auditionee's current level. We acknowledge younger applicants especially may have varying degrees of experience in this area. As a guide, more senior applicants (Years 10-12) should aim to have at least a base level of knowledge and skill in this area.

4. Interview (3 minutes)

Auditionees will be asked a series of questions aimed at evaluating the musical experience, interest and motivation of the applicant. These may include but are not limited to:

- What do you enjoy about music?
- Why would you like to be in RIA?
- What is your proudest musical achievement or experience?
- What do you do when you come across something difficult?
- Provide an example of when you have been creative in music.

Applicants can be provided with written feedback once the audition process has been completed.



Audition Requirements

Visual Arts

Students are to bring:

1. A minimum 2 examples of their own work (maximum 3) and be prepared to talk about:
 - How they made the artwork – materials, techniques and processes.
 - Idea/Inspiration – what inspired the artwork

*Please note it may be a photograph of the work if it is impractical to bring the original.

2. Any Art awards, certificates or achievements.

At the audition students will be required to complete a variety of Visual Arts tasks – all materials will be provided for this.



Audition Requirements

Media

Year 7 and 8

The auditionee will be required to submit a folio of works in any media form (print, photography [no photo collage], film, radio or podcast).

Auditionees may present this as they please, however any digital files must be compatible with Windows software.

This folio requirement is an opportunity to demonstrate your interests in media and the areas that you have created in already - this is where you can show us all of your wonderful work.

Along with the folio the auditionee is required to explain in writing why they are interested in the RIA Media Specialism program, and what they are excited about. This requirement is designed to highlight your enthusiasm for Media.

Auditionees will also be required to participate in a collaborative task within the audition session. This is an opportunity to demonstrate your ability to work collaboratively with people that you won't necessarily know very well.



Audition Requirements

Media

Year 9

The auditionee will be required to submit a folio of works in any media form (print, photography [no photo collage], film, radio or podcast).

Auditionees may present this as they please, however any digital files must be compatible with Windows software.

This folio requirement is an opportunity to demonstrate your interests in media and the areas that you have created in already - this is where you can show us all of your wonderful work.

Along with the folio the auditionee is required to explain in writing which two pieces from each media form are the strongest and why.

Auditionees are encouraged to be as detailed as possible. This requirement is designed to highlight your best work and the pieces you are most proud of. It is also an opportunity for you to demonstrate your understanding of the formal elements of different mediums.

Auditionees will also be required to participate in a collaborative task within the audition session. This is an opportunity to demonstrate your ability to work collaboratively with people that you won't necessarily know very well.

Audition Requirements

Media

Year 10 and over

The auditionee will be required to submit a folio of works across two media forms (print, photography [no photo collage], film, radio or podcast).

Auditionees should have photography presented in a folio or album, print media should be presented in a folio or as a finalised product, and digital files should be presented on a USB in a format compatible with Windows software.

This folio requirement is an opportunity to demonstrate your range and the amount to which you engage with different media forms and genres.

This is where you can show us all of your wonderful work. Along with the folio the auditionee is required to explain in writing which two pieces from each media form are the strongest and why.

Auditionees are encouraged to be as detailed as possible. This requirement is designed to highlight your best work and the pieces you are most proud of. It is also an opportunity for you to demonstrate your understanding of the formal elements of different mediums.

Auditionees will also be required to participate in a collaborative task within the audition session. This is an opportunity to demonstrate your ability to work collaboratively with people that you won't necessarily know very well.

Audition Requirements

Dance

Students will participate in a warm-up and corner/centre work where they will be assessed on their technique and physical skills. Students will also be assessed on their presentation and focus throughout the audition. Students will also need to wear appropriate dance attire and bring a drink bottle for hydration. It is recommended for students to wear foot thongs, ballet slippers or jazz shoes for the audition. Hair must be tied away from the students face as well for safe dance practice.

After this, students will then be taught a short routine that will test their musicality, spatial awareness, ability to learn choreography and artistry skills.

Once students have performed the short routine to the panel several times, students will then perform their 1 minute solos that showcase their best dance abilities, technique and performance skills. Students are encouraged to choreograph a solo in a style they feel most comfortable. The solo must be original choreography, not a solo they have learnt before.

Students are to bring their chosen music for their solo on either USB or an MP3 player/iPod. They can also save their music onto their phones, as long as they put their devices into airplane mode during the performance to prevent possible interruptions.



Audition Requirements

Drama

To be considered for the Rowville Institute of the Arts Drama program, you are required to perform a monologue as an audition piece.

You will need to learn the monologue off by heart and perform a character to the audition panel. The monologue audition is designed to show off your talents in character creation, expressive skills performance (voice, movement, gestures and facial expressions) as well as demonstrate the ability to learn lines for a performance. You are given a short description of the play where the monologue is derived from as well as what has happened in the scene, before the monologue starts. We ask you to consider how your character might be and the adjectives that are used to describe character to help in your portrayal. We encourage you to use different voices/accents and changes in postures/mannerisms to portray your character exceptionally. In the audition you will firstly be asked to perform the piece and then you will be given some direction and asked to slightly alter your portrayal. This is designed to see if you can take direction well.

The audition will also be accompanied by with a short interview about your previous performance experience and training. Most importantly the monologue audition is designed to show off your talents as a performer. We want to see charisma, intelligence and the ability to command the stage. Have fun in the performance and enjoy the chance to show the audition panel what you can do!

Please learn the monologue for the year level in which you are aiming to enter into.

(Monologues and descriptions taken from 'Audition Speeches for 6-16 years old' Jean Marlow).

The monologues can be found on the following pages -

YEAR 7 & 8 FEMALE - Character: LUCY..... **Page 10**

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Audition Requirements

Drama

YEAR 7 & 8 FEMALE - Character: LUCY

Play: THE LION, THE WITCH AND THE WARDROBE, C.S. LEWIS

The story is of four children, LUCY (the youngest), Susan, Edmund and Peter, who are evacuated to the country during the London Blitz. Exploring the attic in their new home, LUCY discovers an old wardrobe – it is the gateway opening out into the Land of Narnia. Narnia is under a spell of the wicked White Witch and the four children find themselves in an adventure leading up to a final struggle between the powers of good and evil.

In this scene, LUCY takes the other three children to meet her new friend, the faun Mr. Tumnus. On arriving at his cave she finds that it has been ransacked and there is a notice saying that Mr. Tumnus has been captured and is about the stand trial on the charge on 'comforting Her Majesty's enemies and fraternizing with Humans'!

LUCY:

We'll see Mr. Tumnus first He's the faun I told you about. Come on, then. This way. I'll go first! Oh! *(The door has been wrenched off its hinges)* Mr. Tumnus! *(LUCY plunges into the cave)* Oh no! Mr. Tumnus! *(Noticing the whole cave has been ransacked)* Poor Mr. Tumnus. It was a lovely cave...It's as if somebody dropped a bomb. Everything's broken – all the plates and cups. And this painting of Mr. Tumnus' father – it's been slashed to pieces by somebody's claws... I found this notice pinned up. *(Reads from the paper)* 'The former occupant of these premises, the Faun Tumnus, is under arrest and awaiting trial on a charge of High Treason against her Imperial Majesty Jadis, Queen of Narnia, Chatelaine of Cair Paravel etc. etc. etc. also of comforting her said Majesty's enemies and fraternizing with Humans. Signed MAUGRIM, Captain of the Secret Police. LONG LIVE THE QUEEN!'...She's not a real queen. She's the White Witch. All the wood people hate her. She cast a spell over the whole country so that it's always Winter here. Always Winter but never Christmas...That poor faun's in trouble because of me. He hid me from the White Witch and showed me the way home. That's what is meant by 'comforting the Queen's enemies and fraternizing with Humans. We've got the rescue him!...Look! A robin! It's the first bird I've seen here. I wonder if birds can talk in Narnia? *(Addressing the robin)* Please can you tell us where Tumnus the Faun has been taken? *(LUCY takes a step towards to bird, which flies to the next tree)* He wants us to follow him.

Audition Requirements

Drama

YEAR 7 & 8 MALE - Character: WHIZZIWIG

Play: WHIZZIWIG, MALORIE BLACKMAN

WHIZZIWIG is a small, friendly alien whose space-ship has just crash-landed on Ben's roof. Ben has complained to his Mum and Dad that a small furry thing is bouncing about his bedroom, but they tell him to lie down and go to sleep. The bouncing continues.

In this scene, WHIZZIWIG appears for the first time on top of Ben's wardrobe and insists on introducing himself.

WHIZZIWIG:

My name is Whizziwig. I am sorry if I frightened you. I did not mean to. I would have spoken to you before, but it has taken me this long to learn all the spoken languages on this planet...I'm on top of the wardrobe. Can I come down? *(WHIZZIWIG bounces down from the wardrobe and bounces towards Ben's bed)* I'm an Oricon. What the people on your world would call a 'wish-giver'...I was passing your planet four days ago on the way to visit my Aunty, when she space debris hit my ship and I had to make an emergency landing on your roof...It is still up on your roof. It will have to stay there until I can fix it. *(WHIZZIWIG sighs)* I have been bouncing around this immediate area ever since I arrived and I have yet to fix a single thing...it will take wishes to fix my ship. And I can only fix it by giving people whatever they wish for...I can't give you a new bike *(WHIZZIWIG rocks back and forth)* Nope...I can only grant wishes if you make a wish for someone else...You have to wish almost without realizing what you're doing – it has to be unselfish wishing...That's the way it works...I am an accidental wishmaker... There are different types of Oricons. Some make dreams come true, others make daydreams come true, some give you exactly what you want; some give you the opposite of what you want. I grant wishes – but only to those who make wishes for someone else...that is my job. It is tough, but someone has to do it!

Audition Requirements

Drama

YEAR 9 & 10 FEMALE - Character: VIOLET BEAUREGARDE

Play: CHARLIE AND THE CHOCOLATE FACTORY, ROALD DAHL

Mr. Willy Wonka has just re-opened his Chocolate Factory and announces in the newspapers that he has hidden five golden tickets in five Wonka Candy Bars. These could be found anywhere, in any shop, in any town and in any country in the world. Whoever finds one of these tickets will have a special tour of Mr. Wonka's new factory and takes home enough chocolate to last them the rest of their lives.

In this scene, four golden tickets have been found. One of the winners is VIOLET BEAUREGARDE.

VIOLET BEAUREGARD:

(Chewing ferociously on gum, waving arms excitedly, talking in a rapid and loud manner, from somewhere in audience) I'm a gum-chewer normally, but when I heard about these ticket things of Mr. Wonka's, I laid off the gum and switched to candy bars in the hope of striking it lucky. Now, of course, I'm right back on the gum. I just adore gum. I can't do without it. I munch it all day long except for a few minutes at mealtimes when I take it out and stick it behind my ear for safekeeping. To tell you the honest truth, I simply wouldn't feel comfortable if I didn't have that little wedge of gum to chew on every moment of the day, I really wouldn't. My mother says it's not ladylike and it looks ugly to see a girl's jaw going up and down like mine do all the time, but I don't agree. And who's she to criticise, anyway, because if you ask me, I'd say that her jaws are going up and down almost as much as mine are just from yelling at me every minute of the day. And now, it may interest you to know that this piece of gum I'm chewing right at this moment is one I've been working on for over three months solid. That's a record, that is. It's beaten the record held by my best friend, Miss Cornelia Prinzmetel. And was she ever mad! It's my most treasured possession now, this piece of gum is. At nights, I just stick it on the end of the bedpost, and it's as good as ever in the mornings...

Audition Requirements

Drama

YEAR 9 & 10 MALE - Character: JAMES

Play: JAMES AND THE GIANT PEACH, ROALD DAHL.

JAMES has escaped from his dreadful guardians, Aunt Spiker and Aunt Sponge, and sets off inside the Giant Peach on his amazing adventures. He is accompanied by his friends, Earthworm, Centipede, Old-Green-Grasshopper, Spider, Ladybird and Glowworm.

In this scene, the Peach has broken through the garden fence, rolled down the hill and on and on towards Dover, where it hurtles over the white cliffs and into the sea. Now it is floating further and further out, bobbin along the waves. JAMES and his friends have climbed out and are sitting on top of it, when the Centipede looks towards the horizon and sees a thin black ting moving towards them. It is a shark. Soon there are more sharks and they begin to attack the Peach. Ladybird appeals to James. Surely he can think of something before they are all eaten alive.

JAMES:

There is something that I believe we might try. I'm not saying it'll work... I...! ...I'm afraid it's no good... after all... I'm terribly sorry. I forgot. We don't have any string. We need hundreds of yards of string to make this work... The Silkworm? You can wake him up and make him spin? And you, Spider can spin just as well as any Silkworm! Can you make enough between you? Any would it be strong?... I'm going to lift this Peach clear out of the water! With seagulls! The place is full of them. Look up there! (*Pointing towards the sky*) I am going to take a long silk string and I'm going to loop one end of it around a seagull's neck. And then I'm going to tie the other end to the stem of the Peach. (*JAMES points to the Peach stem, which is standing up like a mast in the middle*) Then I'm going to get another seagull and do the same thing again, and then another and another... there's no shortage of seagulls. Look for yourself. We'll probably need four hundred, five hundred... maybe even a thousand... I don't know. I shall simply go on hooking them up to the stem until we have enough to lift us. It's like a balloon. You give someone enough balloons to hold, I mean really enough, and then he goes up. And a seagull has far more lifting power than a balloon. If only we had time to do it... We'll do it with bait. With a worm of course. Seagulls love worms, didn't you know that? And lucky for us, we have here the biggest, fattest, juiciest Earthworm... The seagulls have already spotted him. That's why there are so many circling around. But they daren't come down and get him while the rest of us are standing here. So this is what we'll do (looking at Earthworm) I won't let them touch you. I promise I won't. But we've got to hurry! Look down there! Action stations! There's not a moment to lose! All hands below deck except Earthworm!

Audition Requirements

Drama

YEAR 11 & 12 FEMALE - Character: GRAND HIGH WITCH

Play: THE WITCHES, ROALD DAHL.

The Witches are holding their annual meeting at the Hotel Magnificent, Bournemouth, under the cover name of The Royal Society of the Prevention of Cruelty to Children. The meeting is presided over the GRAND HIGH WITCH, who having removed her wig and mask – revealing a wizened, horrible, rotting face – proceeds to lay out her plan to 'rub out' all the children of England within a year.

GRAND HIGH WITCH:

You may rree-moof you vigs, and get some fresh air into your spotty scalps. Vitvhes of Inkland. Miserrabel vitches. Useless lazy vitches. You are a heap of idle good-for-nothing vurms!... As I am eating my lunch, I am looking out of the vindow at the beach. And vot am I seeing? I am seeing a rrrevolting sight, which is putting me off my food. Hundreds of rrrroitten rrrrepulsive children. Playing on the sand. Vye have you not got rrid of them? Vye? ...You will do better... My orders are that every single child in Inkland shall be rrrrubbed out, sqvashed, sqvirtd, sqvittered and frittered before I come here again in vun year's time... Who said that? Who dares to argue with me? *(She points at another witch)* It vos you, vos it not?...Come here. A vitch who dares to say I'm wrrrrong Vill not be vith us very long! A stupid vitvh who answers back must burn until her bones are black! *(Then another witch bursts into flames after the spell has been cast)* I hope nobody else is going to make me cross today. *(Points to the ash reminsence of the other witch)* Frrrizzled like a frrrittter. Cooked like a carrot. You vill never see her again. Now vee can get down to business... I am having a plan. A giganticus plan!... You vill fill them high with luscious sveets and chocs for every child! You vill be filling every choc and every sveet with my latest and grrreastest magic formula. Formula Eighty-Six-Delayed Action Mouse-Maker! To cause deyalad action, rrrroast in the oven vun alarm clock set to go off at nine o'clock in the morning. Inject vun droplet of the formula in each sveet or choc, open your shop, and as the children pour in on their vay home from school... *(she chants)* Crrrram them full of sticky eats, Send then home still guzzling sveets, and in the morning little fools go marching off to separate schools.

Audition Requirements

Drama

YEAR 11 & 12 MALE - Character: FREDERICK

Play: JUMP FOR YOUR LIFE, KEN WHITMORE

FREDERICK has a difficult task – to persuade all of us in the world and in the audience, to jump into the air at a given moment, or the world will crash into pieces. He has received this startling information from a mole – who points out that the surface of this overcrowded globe is only held firm by the notable effort of the moles. But this is no longer enough - we must act now before it is all too late. In this opening scene set in a crowded Drill Hall, FREDERICK is pushed on to the stage. He is very nervous – in fact he would be speechless, if the situation of the world was not even more desperate than his shyness. Slowly he gathers confidence despite continued heckling from a disbelieving audience.

FREDERICK:

(Deliver into wings)

All right! No need to shove. *(He takes four steps across the stage and stops when he sees the size of the audience. He is momentarily at a loss for words but falls back on his usual greeting)* Hello! How do? *(Pause)* By gumbo, hundreds of 'em! *(Pause)* Can you hear me all right? I'm a bit scared. I didn't expect so many of you. *(He scans the audience from side to side, up and down)* Hundreds of 'em! Hundreds of people who don't believe in the moles. Boys and girls, most of you. Some grown-ups o'course. I'm not surprised they don't believe. But boys and girls. I thought they could work things out – like – more clear. They've sent me here to change your minds for you. The Professor and Mr Harridge and Old Gumbolt. There's a load of people down at the Drill Hall who don't believe in the moles and won't jump at jumping time. That's what they said. Well, it's true. You can bet your life on that. It's true about the moles... It is! And if you don't all jump in the air two hours from now the whole world's going to be splintered to bits and we'll all be goners... You've got to believe. You've got to jump. Or we'll all be up in smoke. *(Pause)* Listen – you children, never mind what they say! At five o'clock tonight we've all got to jump in the air. All at the same time. You and me and everybody in every country and every island and every nation. Everybody. Chinese, Russians, English, Eskimoes – cannibals! All the folk in the world have got to be off the ground at the same split second. So there's not one foot touching the earth anywhere on this planet. Listen, all the grandmas and granddads are going to jump... I've got a letter here *(He reads from the letter)* 'Dear Frederick Kitchener Spudkins', - that's me – 'We will be thinking of you and jumping with you when the time comes. And my husband Nikolai, who only has one left leg...will be jumping as well. All best love, dear comrade jumper.'...And there's loads more I could tell you about but there's not the time. There's only two hours left. *(He glances at his watch)* One hour and forty-eight minutes... O.K. Tell me this, then. Even if nothing horrible is going to happen and it's all a – a fantastic fib. What have you got to lose by standing up and giving a little jump eh? Like this *(He jumps)* Look. How's it going to spoil you day just to give a little jump? *(He jumps)* Like that.



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Enquiries

Call our RIA Creative Director, Jenn Walter on 9755 4629.

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