ROWVILLE SECONDARY COLLEGE | INSTITUTE OF THE ARTS

AUDITION PACK 2026

for commencement in Year 7, 2027
or Rowville Secondary College students applying for a
change of program or specialism Year 7 - 12.

Dance

Drama

Media

Music

Visual Arts

2026 Audition Requirements

All students wishing to be considered for enrolment into
Rowville Institute of the Arts are required to take part in our audition process.

This document contains all requirements for RIA Auditions during 2026.

CONTENTS:

Page 3	Dance Audition Requirements
Page 4	Drama Audition Requirements
Page 11	Media Audition Requirements
Page 13	Music Audition Requirements
Page 15	Visual Arts Audition Requirements

Dance

Warm-Up & Technique Assessment
Students will participate in a warm-up and corner/centre work, during which they will be assessed on their technique and physical skills.
For examples of exercises, please click here.
Students will also be assessed on their presentation and focus throughout the audition.

Attire & Preparation
- Wear appropriate dance attire
- Bring a drink bottle for hydration
- Recommended footwear: foot thongs, ballet slips, or jazz shoes
- Hair must be securely tied back and away from the face for safe dance practice

Choreography Assessment
Students will be taught a short routine designed to assess:
- Musicality
- Spatial awareness
- Ability to learn choreography
- Artistry

Students will perform this routine several times for the panel.

Solo Performance
Students will then perform a **1-minute solo** that showcases their strongest dance abilities, including technique and performance quality.
- The solo must be **original choreography**
- Students may choose any style they feel most comfortable performing
- Previously learned or existing choreography is not permitted

Music Requirements
- Bring solo music on a phone or audio device with Bluetooth connectivity, a 3.5mm jack, or lightning input
- Music must be **downloaded** (do not rely on Wi-Fi)
- Device must be placed on **airplane mode** during the performance to avoid interruptions

Drama

Audition Piece
To be considered for the Rowville Institute of the Arts Drama specialism, students must perform a **monologue** as their audition piece.

Monologue Preparation
- The monologue must be **memorised** (performed off by heart)
- Students must perform the monologue **in character** for the audition panel
- A brief description of the play and the context of the scene will be provided
- Students should use the descriptive adjectives given to inform their character portrayal

Performance Focus
The monologue is designed to showcase:
- Character creation
- Expressive performance skills, including:
  - Voice
  - Movement
  - Gestures and expressions
- Ability to learn and retain lines

Students are encouraged to:
- Use varied voices or accents where appropriate
- Incorporate changes in posture and mannerisms to enhance characterisation

Direction & Adaptability
After the initial performance, students will be given direction and asked to slightly adjust their portrayal. This allows the panel to assess the student's ability to take and apply direction.

Interview Component
The audition will also include a short interview covering previous performance experience and training

Overall Aim
Above all, the monologue audition is an opportunity to showcase your strengths as a performer. The panel is looking for:
- Charisma
- Intelligence
- Stage presence and command

Have fun with your performance and enjoy the opportunity to show the panel what you can do!

Please choose and learn ONE monologue for the year level which you are aiming to enter.
The monologues can be found on the following pages:

Year 7 & 8	Character: Alice	Page 5
Year 7 & 8	Character: Whizziwig	Page 6
Year 9 & 10	Character: Violet Beauregarde	Page 7
Year 9 & 10	Character: James	Page 8
Year 11 & 12	Character: Grand High Witch	Page 9
Year 11 & 12	Character: Frederick	Page 10

Drama

YEAR 7 & 8 - Character: ALICE

From the book: *ALICE'S ADVENTURES IN WONDERLAND* by LEWIS CARROLL

The story begins with Alice dozing off as her sister reads to her, anticipating the strange and nonsensical events that occur throughout the book. As her sister reads, Alice nods off into a dream-like state in which she seems to catch sight of a fully dressed white rabbit capable of speaking English. Even before she enters Wonderland, she experiences phenomena that depart from the conventional rules of the real world. The plunge into the rabbit hole represents a plunge into deep sleep. Her dreams create a fully formed world that constantly shifts and transforms with its own unique logic. Alice slowly acclimates to the dream world but does not let go of the established logic of the waking world. Alice runs away from the Victorian world of her sister because she feels unfulfilled, but she quickly discovers that Wonderland will not fulfill any of her desires. In Wonderland she meets many fantastical creatures who represent different aspects and people in her life. The White Rabbit represents her frustrated desires. His antics inspire Alice to follow him down the hole and into Wonderland, but he constantly stays one step ahead of her. Led on by curiosity, Alice follows the elusive rabbit even though she does not know what she will do once she catches him. She pursues him out of pure curiosity but believes that catching him will give her some new knowledge or satisfaction. Even when the outcome is unknown, the act of chasing implies that a desired goal exists.

MONOLOGUE

ALICE: (*Angrily)* Why, how impolite of him. I asked him a civil question, and he pretended not to hear me. That's not at all nice. *(Calling after him)* I say, Mr. White Rabbit, where are you going? Hmmm. He won't answer me. And I do so want to know what he is late for. I wonder if I might follow him. Why not? There's no rule that I mayn't go where I please. I--I will follow him. Wait for me, Mr. White Rabbit. I'm coming, too! (*Falling)* How curious. I never realized that rabbit holes were so dark . . . and so long . . . and so empty. I believe I have been falling for five minutes, and I still can't see the bottom! Hmph! After such a fall as this, I shall think nothing of tumbling downstairs. How brave they'll all think me at home. Why, I wouldn't say anything about it even if I fell off the top of the house! I wonder how many miles I've fallen by this time. I must be getting somewhere near the center of the earth. I wonder if I shall fall right through the earth! How funny that would be. Oh, I think I see the bottom. Yes, I'm sure I see the bottom. I shall hit the bottom, hit it very hard, and oh, how it will hurt!

Drama

YEAR 7 & 8 - Character: WHIZZIWIG

Play: *WHIZZIWIG* by 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.

MONOLOGUE

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!

Drama

YEAR 9 & 10 - Character: VIOLET BEAUREGARDE

Play: *CHARLIE AND THE CHOCOLATE FACTORY* by 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.

MONOLOGUE

VIOLET: *(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.

Drama

YEAR 9 & 10 - Character: JAMES

Play: *JAMES AND THE GIANT PEACH* by 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, bobbing 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 thing 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.

MONOLOGUE

JAMES: There is something that I believe we might try. I'm not saying it'll work… I…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!

Drama

YEAR 11 & 12 - Character: GRAND HIGH WITCH

Play: *THE WITCHES* by 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.

MONOLOGUE

GRAND HIGH WITCH: You may rrree-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 rrroitten rrrepulsive 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, sqvirted, 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 grrrreastest magic formula. Formula Eighty-Six-Delayed Action Mouse-Maker! To cause deyaled action, rrroast 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.

Drama

YEAR 11 & 12 - Character: FREDERICK

Play: *JUMP FOR YOUR LIFE* by 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.

MONOLOGUE

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, Eskimos – 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.

Media

Folio of Work
Auditionees must bring a **folio of five pieces of original work** in any media form, including:

- Print, such as:
  - Posters (events, campaigns, school activities)
  - Magazine covers or page layouts
  - Advertisements or promotional flyers
  - Storyboards for film or animation
- Photography *(no photo collages)*, such as:
  - Portrait photography
  - Landscape or nature photography
  - Street or documentary-style photography
  - Themed photo series (e.g. “identity,” “movement,” “place”)
  - Experimental photography using lighting, angles, or focus
- Film, such as:
  - Short films or narratives
  - Documentary-style videos
  - Music videos
  - Stop-motion animation
  - Short advertisements or trailers
  - Video blogs (vlogs) with a clear concept or message
- Radio or podcast, such as:
  - Podcast episodes or segments
  - Interviews
  - Audio storytelling or drama
  - Radio-style shows or segments
  - Sound design pieces or audio experiments
- Digital or online media, such as:
  - Social media campaigns (real or mock)
  - YouTube-style videos with intentional editing
  - Website mock-ups or digital layouts
  - Motion graphics or title sequences

Please note:

- Do **not** submit works or USBs with your application
- Bring all folio materials with you on the audition day
- Folios may be presented as **hard copy or digital files**

Purpose of the Folio
The folio is an opportunity to demonstrate your interest in media and showcase the work you have already created. This is your chance to share your creativity and the areas of media you enjoy most.

Task
Auditionees will participate in a **collaborative (or solo) task** during the audition session. This activity is designed to assess your ability to show your understanding of the concepts and allow you to showcase your creativity, as well as how you work effectively with others, including peers you may not know well.

Cont…

Media (cont.)

Additional assessment for students applying for Years 9–12

Folio Discussion
In addition to presenting the folio, auditionees will be required to:

- Identify **two strongest pieces from each media form**
- Explain **why** these pieces are their strongest work

Auditionees are encouraged to be as detailed as possible. This component is designed to:

- Highlight your best and most meaningful work
- Demonstrate your understanding of the **formal elements** of different media

Music

During the audition, students will demonstrate their current musical knowledge and skills and discuss their experiences and motivation for joining the RIA program.

The panel assesses the following for each applicant:

- Current skill level
- Musical potential
- Knowledge and understanding
- Overall suitability for the program

Performance (4 minutes)
Auditionees must perform **two contrasting works** on their chosen instrument(s)/voice. For example:

- A piece from musical theatre and a classical work
- A slower ballad and an up-tempo piece
- A jazz standard and a rock song

Performance Guidelines:

- At least one work is encouraged to include **live self-accompaniment or a backing track**
- It is not necessary to perform an entire piece — excerpts are acceptable
- Performances may be stopped once sufficient assessment has been made
- Students should select sections that best showcase their abilities within the time limit

Equipment:
Auditionees must bring their own instrumental equipment other than the following, which will be provided:

- Speaker system (3.5mm jack input and Bluetooth connectivity)
    - If using a phone for backing tracks:
        - Music must be downloaded (do not rely on Wi-Fi as it can be unstable)
        - Phone must be placed on airplane mode
- Piano or keyboard
- Guitar/bass amplifier
- Drum kit
- Music stands

Microphones are not to be used during the performance.

Technical Performance
Auditionees must prepare examples of technical work that support the performance of their chosen pieces.
Examples may include:

- Scales
- Arpeggios
- Chords (where applicable)
- Instrument-specific techniques, such as:
    - Breathing
    - Vibrato
    - Tonguing
    - Strumming patterns
    - Bowing

Cont…

Music (cont.)

Musicianship Test
Auditionees will complete a short test assessing:

- Music theory knowledge
- Listening skills

Questions will range in difficulty to determine the student's current level.
Please note:

- Younger applicants may have varying degrees of experience in this area
- Senior applicants (Years 10–12) are expected to demonstrate at least a foundational level of theory knowledge and musicianship skills

Interview
Auditionees will participate in a short interview to assess:

- Musical experience
- Interests
- Motivation

Sample questions may include:

- What do you enjoy about music?
- Why would you like to join RIA?
- What is your proudest musical achievement or experience?
- How do you approach challenges in your music learning?
- Can you provide an example of when you have been creative in music?

Visual Arts

1. Portfolio of Artwork
Students must bring a minimum of 4 and a maximum of 5 original works for assessment.

For each artwork, students should be prepared to discuss:

- **Materials, techniques and processes** used to create the work
- **Ideas and inspiration** behind the artwork

If it is impractical to transport the original piece, a clear photograph of the work may be presented instead.

Please do not submit artworks with your application. All works must be brought on the day of the audition.

2. Achievements (Optional but recommended)
Students may also bring evidence of:

- Art awards
- Certificates
- Relevant achievements

Audition Tasks

During the audition session, students will complete a variety of Visual Arts tasks. These may include creating artwork in response to a **teacher-provided stimulus**. All materials required for these tasks will be supplied.