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WAAPA

# SCREEN PERFORMANCE

## AUDITION AND INTERVIEW GUIDE 2026 COMMENCEMENT

10875NAT Diploma of Screen Performance  
ECU Course Code C75



Australian  
Qualifications  
Framework

Apply now

**Application Deadline – 1 DECEMBER 2025**

*Supporting materials must be uploaded no later than two weeks after this date.*

[waapa.ecu.edu.au](http://waapa.ecu.edu.au)

**Creative  
thinkers  
made here.**

# APPLICATION PROCESS

All applicants should be familiar with the process outlined here. Candidates who are Year 12 ATAR students in Western Australia **do not need to apply to TISC**, instead apply direct to WAAPA through ECU's applicant portal.

## CHECK GUIDELINES

For the program(s) you are applying for visit [waapa.ecu.edu.au](http://waapa.ecu.edu.au). Click on **Our Courses**, select each program you are interested in and check admission requirements.

If you are concerned that you will not meet ECU's entry requirements contact the following for details on alternative pathways: Domestic student enquiries [Future Students](#) and International student enquiries [International Students](#).

**Application is a two step process:** Apply through ECU's portal. You will then receive notification to complete your audition/interview application through *Acceptd*. Supporting materials must be submitted through *Acceptd* no later than two weeks after the application deadline.

**Please note:** You can apply for more than one course.

## APPLY ONLINE 'ECU'

Using [ECU Application Portal](#)

- Apply by the application deadline.
- Upload required supporting documents.

## AUDITION APPLICATION 'ACCEPTD'

Confirmation of your initial application will be sent to you via email, with a Link to the *Acceptd* portal together with your Application ID number. Applicants must use this unique Link to navigate to *Acceptd*. This is referred to as your *Audition Application*.

**Make sure you submit your audition/interview application in *Acceptd* by the deadline.**

- Follow the prompts completing all fields uploading your video audition and supporting documents.
- Pay audition fee (\$100 per program).
- Applicants will be notified of the outcome of their video audition.

**Please note:** If you have not received an email from us within 15 business days, please check the JUNK folder in your email browser and contact us straight away via the [online enquiry form](#).

## INTERVIEW

**If your Audition is successful.**

- You will receive an email to log into your *Acceptd* account to schedule an *Interview* time.
- This interview is online only via Zoom.

**Please note:** The audition is only part of the process, candidates must also meet ECU academic and/or English entry requirements.

## LLNDL PROCESS

**Language, Literacy, Numeracy and Digital Literacy (LLNDL) Skills and Competencies Review for VET Course Applicants**  
This section applies to Vocational Education and Training (VET) course applicants only.

If you progress to the final stage of the VET course application process, you will be required to complete a Language, Literacy, Numeracy and Digital Literacy (LLNDL) task. This will be reviewed as part of your application. Further details of the task requirements will be provided at this stage.

## AUDITION OUTCOMES

**Audition outcomes are provided to you by email, to the address you provided on application.**

- **Successful**  
If you are successful at audition and interview, the Admissions Office will then check that your academic qualifications meet ECU requirements.
- **Not Successful**  
If you are NOT successful at audition for the course(s) you apply for, you will be advised by email and your application will not progress and no offer will be made.

**Please note:** Some courses have more than one round. If you are successful in your Initial Application, you will be invited to a Recall Audition and will be advised what to prepare.

If your preferences change once you receive audition outcomes, you should contact ECU and [request to change your preferences](#).

## OFFERS

### Successful at audition and meet ECU requirements:

If you are successful at audition/interview, **and** meet ECU's academic and/or English entry requirements, and there are places available, then an official offer will be made via email.

**Please note:** Successful applicants who meet ECU entry requirements will receive notification of their offer from December onwards.

### Successful at audition and do NOT meet ECU requirements:

If you are successful at audition/interview, but **do not** meet ECU's academic and/or English entry requirements, you will not be made an offer and will be advised of the outcome via email.

## RESERVE LIST

### In some courses, you may be advised that there is no place for you now, but you have been placed on a reserve list.

This means that your application was not successful, but, if a place becomes available in future, you will be contacted to see if you are still interested in the course and wish to reopen your application.

**Please note:** If your preferences change once you receive audition outcomes, you should contact ECU and [request to change your preferences](#).

# APPLICATION AND AUDITION DATES

## 10875NAT Diploma of Screen Performance

Application Deadline – 1 DECEMBER 2025

Video submission no later than 2 weeks after this date.



# VIDEO AUDITION ADVICE

## Video auditions require you to:

- Create a video according to the requirements of the course you are applying for.
- Upload the video when prompted in *Acceptd*.

## CREATE YOUR VIDEO

### When recording your video audition, please ensure the following:

- The room you record in is well lit and quiet.
- There is no background noise or echo. There is good sound quality. Place yourself close to the camera microphone or use a remote microphone.
- You are positioned in the frame so that the panel can see your face.
- There is a simple non-distracting background.
- Avoid distracting clothing including stark white, overly bright colours or intricate patterns as these will distract from your performance.

Remember to follow all instructions included in this guide.





# Screen Performance

10875NAT Diploma of Screen Performance  
Course Code C75

Application Closing Date: **1 DECEMBER 2025**  
Apply early to avoid disappointment.



Late applications will be considered at the Course Coordinator's discretion, up until the 8 December 2025 or post Acting call backs.

This course is not available to international applicants.

Applicants must be 18 years of age or older by the 30th June in the year of commencement.

## AUDITION APPLICATION (Accepted)

### Two Scenes

This video should be no longer than 10 minutes and should include:

- **Brief verbal identification** – talk straight to camera (2–3 minutes max.)
  - Please say your name, age and where you are from
  - Talk about any relevant prior experience you have had and, aspirations for studying this qualification at WAAPA and what you want to do after graduation.
- **Two self-test audition scenes** – do not talk straight to camera.
  - Select two different self-test audition scenes chosen from the [Screen Performance Self-Test Scenes](#) list.
  - Choose two scenes that show a contrast in character.

The list contains scenes for male and female characters. You are welcome to choose from the lists irrespective of gender.

- Do not use any of the pieces from the WAAPA *Contemporary* or *Classical Monologues*.

**Please note.** The video and audiotioin requirements are different for this course than for the other performance courses at WAAPA. Read the following carefully.



## AUDITION VIDEO FORMAT

It's important to film your scene in landscape and NOT portrait as example above and page 5.

### Film the scene following the below guidelines:

- Film two scenes only.
- Send only one (your best) take of each scene.
- Frame the shot in a Medium-Close-Up (MCU)(as per image below).
- The camera height should be just below the head level of the actor.
- If your eyeline is left-to-right (from camera's point of view), then place yourself slightly to the left of centre, or if you're looking right-to-left, then right of centre as below.
- Please choose one as per below:



**Eye line is Left-to-Right**  
(actor is slightly to the Left of centre)



**Eye line is Right-to-Left**  
(actor is slightly to the Right of centre)

- Have someone read opposite you (but off camera) in a naturalistic manner (have a reader of the appropriate age and gender of your choice).
- Ensure the sound quality is good (no background noise or echo).
- Ensure the lighting quality is good (Indirect natural sunlight is best).
- The background should be simple and non-distracting.
- Avoid distracting attire including stark white, overly bright colours or intricate patterns (as these will distract from your performance).
- Don't imitate the performances of the actors in the original film/s or TV series.
- Ignore the stage directions if you have a different interpretation for the role.

- Change the gender identification of the role if you'd prefer, along with any other relevant adjustments to the dialogue.
- Remember there is no one 'right way' for the scene to go and we want to see your most natural and original take on the character and how the scene plays out.

### Audition criteria

For the audition for this course we assess:

- An original interpretation of the scene
- A personal connection with the character
- Dramatic contact with your scene partner
- Authentic behaviour in the text, character and scene.

### AFTER THE AUDITION/INTERVIEW

We will aim to advise you of the outcome as soon as possible.

**Please note:** It is not possible to provide individual feedback on auditions. As outlined in the *Application Process* at the start of this document:

**If you are successful at interview the Admissions Office will then check your academic qualifications meet ECU requirements.**

If you are successful at audition/interview, and meet ECU's academic and/or English entry requirements, and there are places available, then an official offer will be made via email.

If you are successful at audition/interview, but do not meet ECU's academic and/or English entry requirements, you will not be made an offer and will be advised of the outcome via email.

**If you are NOT successful at audition for the course, you will be advised by email and your application for this course will not progress and no offer will be made.**

We endeavor to notify all applicants of the outcome of their audition/interview as soon as possible, but there can be delays due to the number of applications being processed.



WAAPA

## SCREEN PERFORMANCE

SCENES  
2026 COMMENCEMENT

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

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## HOME AND AWAY – EP. 6796

Written by Sam Meikle, Script

Editor: Alexandra Cullen

3 pages

HOME & AWAY EP. 6796

EXT- CARPARK – NIGHT

ZIGGY and JARROD pull up in the carpark.

JARROD  
Goes pretty good for an old girl.

ZIGGY  
Do you remember that Valiant always  
parked on Crystal Street?

JARROD  
Man, I was so in love with that  
car... when I finally got to drive  
it the engine died.

ZIGGY  
I'll never forget you legging it,  
leaving me to deal with the cops.

JARROD  
Hey, you did a good job covering.  
"We got it mixed up with our  
Mazda".

They both laugh at the memory.

JARROD (CONT'D)  
This was a fun day.

ZIGGY  
(dry)  
For you, maybe.

JARROD  
Hey, you had a good time.

ZIGGY can't exactly deny it.

ZIGGY  
I guess it's been okay.

JARROD  
This is why you need me in your  
life. I bring the fun.

ZIGGY  
And the trouble, and the pain -

JARROD  
Hey, I never said it came for free.

A small smile between them. JARROD is careful as he offers:

JARROD (CONT'D)  
So that dude Brody -

ZIGGY  
(warning)  
Don't spoil the moment, Jarrod.

JARROD  
Hey, I'm not saying anything bad.  
He seems like an alright guy...

ZIGGY  
I can hear the 'but'.

JARROD  
... I just never... saw you with  
someone like that.

ZIGGY  
What do you mean?

JARROD  
I don't know - seems pretty  
serious.

ZIGGY  
I can be serious.

JARROD  
Yeah, but... look, I know you  
Ziggy.

He meets her eyes, and suddenly there's tension.

JARROD (CONT'D)  
You're spontaneous and crazy.  
You're not all about 'life plans'  
and making your dad happy.

ZIGGY  
Maybe I've changed.

JARROD  
Not as much you think.

He gazes at her, and she looks away - suddenly overwhelmed.

ZIGGY  
How come it took you so long to  
come here?



JARROD  
Didn't know what reception I'd get.

ZIGGY  
You really hurt me. A lot.

She finally meets his eyes, and she's holding tears back.

ZIGGY (CONT'D)  
I loved you and you just... ripped  
my heart out.

JARROD  
Never regretted anything more.

And before she can say anything more, JARROD leans to kiss her.

A beat, where ZIGGY'S frozen- then the spell is broken, and she pushes him off her.

ZIGGY  
What the hell?

Out on ZIGGY, angry - with JARROD and with herself. How did she let it get that far?

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

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## IN A WORLD

Written by Lake Bell

4 pages

INT. LOUIS'S APARTMENT – NIGHT

LOUIS  
It's my pleasure. Welcome, welcome.

CAROL  
This is cool.

LOUIS  
- You like it?

CAROL  
- Yeah.

LOUIS  
Well, I finally got you here. I mean as much as we've known each other for a while. You've never been here before. That's all I meant by that.

CAROL  
Oh, wow. Is that a couch bed?

LOUIS  
Yeah.

CAROL  
Oh, that's cool. It looks great. You're good at that.

LOUIS  
I find myself sleeping on the couch so much.

CAROL  
Oh, no, that's too bad.

LOUIS  
You're in here, by the way.

CAROL  
- Oh, no.

LOUIS  
- Yes.

CAROL  
No, no. That looks awesome.

LOUIS  
Look. I put waters next to the bed.

CAROL  
- I happen to be a couch aficionado.

LOUIS

- I re-did the sheets. All clean sheets for you.

CAROL

- I can't.

LOUIS

- I insist. Come on. Tomorrow's game day. You're the athlete.

CAROL

The athlete sleeps in the bed. The coach sleeps on the couch. I insist. Sleep well. Okay?

LOUIS

Okay.

The door gets closed abruptly.

CAROL

Was it something I said?

LOUIS

Oh, hey, no. I was just trying to give you privacy.

CAROL

Oh, okay.

LOUIS

By the way, there's a switch right next to the bed down there. If you hit that switch when you want to go to sleep, everything will go dark. I rigged all the lights into the one switch. Because I hate getting up and it's like I'm already falling asleep, and I gotta walk across the room and whatever. I'm not showing off. I'm sure other people have done it, too. It did take a lot of work actually. There was quite a bit of wiring involved. So, I'm gonna stop talking now and we'll get some sleep. If you need anything, coach on the couch.

CAROL

Okay. Coach on the couch.

He comes back in abruptly.

CAROL (CONT'D)

Oh! I'm naked! Just kidding. I'm not. - I got you.



LOUIS  
- I didn't want to be  
inappropriate.

CAROL  
- Thank you for the knock.

LOUIS  
- Yes. Towels in the bathroom.  
Fresh.

CAROL  
Great. Towels.

LOUIS  
Not the blue one. Don't use the  
blue one.

He leaves.

CAROL  
The blue one. What's wrong with the  
blue one?

Lights are out now and they yell between rooms.

LOUIS  
In case you can't get to sleep, I  
left some homeopathic sleeping  
pills next to the water.

CAROL  
How'd you know?

LOUIS  
I'm naturally intuitive.

CAROL  
You went to what? Who is Viv?

LOUIS  
No, there's no Viv.

CAROL  
I'm intuitive. Like a person who  
has intuition, it's the... I think  
it's the adjectival... It doesn't  
matter. I just thought maybe it  
would be weird sleeping in the same  
place since we've both admitted  
that we like each other. You know?

LOUIS  
Yeah. It is awkward sort of.

CAROL  
Yeah.

4.

LOUIS

But now that we've acknowledged it,  
it's not as weird, though. Right?

CAROL

Yeah. I'm gonna still take one of  
these pills, though.

LOUIS

All right. Get some sleep, okay?

CAROL

Yeah.

LOUIS

Rest that voice. We've got a big  
day tomorrow.

CAROL

I'm trying.

FADE OUT.

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

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## MAGNOLIA

by Paul Thomas Anderson

3 pages

INT. BILLINGSLEY'S - THAT MOMENT

In a secluded table in this cheap & cheerful restaurant.

CLAUDIA

Did you ever go out with someone  
and just... lie... question after  
question, maybe you're trying to  
make yourself look cool or better  
than you are or whatever, or  
smarter or cooler and you just --  
not really lie, but maybe you  
just don't say everything --

JIM

Well, that's a natural thing, two  
people go out on a date or...  
something. They want to impress  
people, the other person...or  
they're scared that they might  
say something that will make the  
other person not like them...

The waiter takes they're entree plates away.

CLAUDIA

Thank-you.

JIM

Thank-you.

CLAUDIA

So you've done it?

JIM

I don't go out very often.

CLAUDIA

Why not?

JIM

I've never found someone really  
that I think I would like to go  
out with.

CLAUDIA

And I bet you say that to all the  
girls --

JIM

No, no.

CLAUDIA

You wanna make a deal with me?

JIM

OK.



CLAUDIA  
What I just said...y'know, people  
afraid to say things....no guts  
to say the things that they...  
that are real or something...

JIM  
...yeah...

CLAUDIA  
To not do that. To not do that  
that we've maybe done -- before --

JIM  
Let's make a deal.

CLAUDIA  
OK. I'll tell you everything and  
you tell me everything and maybe  
we can get through all the piss  
and shit and lies that kill other  
people...

JIM  
Wow....huh...."....piss and  
shit..."

CLAUDIA  
What?

JIM  
You really use strong language.

CLAUDIA  
I'm sorry --

JIM  
-- no, no, it's fine. Fine.

CLAUDIA  
I didn't mean...it's seems vulgar  
or something, I know --

JIM  
It's fine.

CLAUDIA  
I'm sorry.

JIM  
...nothing. I'm sorry...

CLAUDIA  
No, I'm sorry. I'm saying I'm  
sorry. I talk like a jerk  
sometimes --

3.

JIM  
-- well I'm a real...y'know,  
straight when it comes to that...  
I just don't swear much --

CLAUDIA  
I'm sorry. I'm gonna run to the  
bathroom for a minute...maybe  
just --

JIM  
Ok.

CLAUDIA  
Ok.

End of Scene.

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

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## NEIGHBOURS – EP. 7326

Written by Margaret Wilson

Script Editor: Bastian Navarria

3 pages

NEIGHBOURS EP. 7326

EXT. TREE CANOPY – AFTERNOON

Daniel's heading off from the tree planting as Imogen moves up. She's tentative.

IMOGEN

Paige told me you were here.

DANIEL

If you want to track me down, you know you can just call me.

IMOGEN

I didn't know if we were avoiding each other or not.

DANIEL

I needed time to think.

Imogen nods. She understands.

IMOGEN

I just saw Tyler. He totally propositioned me.

Daniel's taken aback. What?

IMOGEN (CONT'D)

And before you get ready to take his head off – it was all part of a cunning plan to make me realise you're the one I really want to be with.

Quickly:

IMOGEN (CONT'D)

Not that I didn't already know that. This just made it a hundred per cent clear.

DANIEL

So Tyler's the good guy in all of this?

IMOGEN

Yes. Please don't hold any of this against him.

She holds Daniel's look.



IMOGEN (CONT'D)  
Today was a reality check. I'm  
sorry for the way I acted - I was  
confused - but now I'm all in. I  
want this. I want us to move  
forward.

DANIEL  
On an intellectual level I believe  
you. But emotionally, I'm still not  
sure you're ready for that -

IMOGEN  
I am -

DANIEL  
I had a really good talk today with  
this chick Aurora...

Imogen's taken aback.

IMOGEN  
The girl who was hitting on you?

Off Daniel's look:

IMOGEN (CONT'D)  
Paige sent me an SOS.

DANIEL  
Okay, well, Paige got that wrong.  
Nothing happened between us. It was  
just really good to talk.

He pauses.

DANIEL (CONT'D)  
I'm the only person you've ever  
been with -

IMOGEN  
Yeah, but now I've realised that  
doesn't have to be a bad thing -

DANIEL  
If you're having doubts, it's for a  
reason.

IMOGEN  
So what are you saying?

DANIEL  
I needed to take some time out. But  
now I think it's your turn.

IMOGEN  
You're breaking up with me?

DANIEL  
I really love you -

IMOGEN  
Then why are you doing this? We  
haven't even been back together  
that long -

DANIEL  
Because the time apart obviously  
wasn't long enough for you. I need  
to be sure you're ready to commit.

IMOGEN  
I am.

DANIEL  
I don't believe you can get to that  
point so quickly.  
(wry)  
No matter how good Tyler is at  
'relationship counselling', it's  
just not as easy as that.

Imogen's head is spinning.

IMOGEN  
So that's it? We're over?

DANIEL  
It's not the end. We're just on a  
break. We can see each other if we  
want to. But I think we should be  
free to see other people at the  
same time.

IMOGEN  
I don't want other people. I want  
you.

DANIEL  
And I need to be sure you mean  
that.

Imogen's left feeling totally crushed. This is so not the  
result she wanted.

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

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## THE HEIGHTS – S2 EP. 7

Written by Peter Mattessi

Script Editors: Hannah Carroll Chapman, Megan Palinkas

3 pages

INT. CLAUDIA'S WAREHOUSE – NIGHT

Claudia's admiring a tent she's just assembled when there's a knock at the door.

She opens it to Jamie. She is baffled.

CLAUDIA

Hi.

JAMIE

It's Jamie.

CLAUDIA

I remember. What are you...? What are you doing here?

Claudia's completely off balance. This is extremely weird and though nothing's happened yet, she doesn't feel safe.

JAMIE

I need to talk to someone about my pain.

CLAUDIA

How did you know where I live?

JAMIE

Because it's getting worse. I need something for it pretty quickly.

CLAUDIA

Did you follow me?

JAMIE

I'm sorry, I know that's a bit weird. I don't want to freak you out, but it's getting unbearable.

Jamie is friendly, but there's a chill underneath.

JAMIE (CONT'D)

Are you listening to me?

Claudia realises that this is a potentially dangerous situation.

CLAUDIA

Your pain's getting unbearable.

JAMIE

Can you give me something?

CLAUDIA  
You'll need to go back to the  
hospital.

JAMIE  
They weren't a lot of help there,  
to be honest. You're the only one  
who's really... got it.

CLAUDIA  
There's not much I can do from  
here.

Claudia goes to close the door but Jamie stops it. Now it's a  
bit threatening, even though Jamie is still calm and almost  
apologetic.

JAMIE  
Sorry. I know I'm bothering you  
when you're off work. But you must  
have something. I mean, you're a  
doctor. Doctors always have a bit  
around the house, don't they?

CLAUDIA  
I don't.

JAMIE  
Come on. It's killing me.

CLAUDIA  
I'm sorry, There's really nothing I  
can -

She freezes. Jamie has a knife now. Claudia terrified.

JAMIE  
Help me, please.

Claudia will step back as Jamie closes the door behind her.

JAMIE (CONT'D)  
I don't want to hurt you, I  
promise. I just need something for  
the pain.

CLAUDIA  
I don't have anything.

JAMIE  
Got a prescription pad?

Claudia doesn't want to say yes, but it's better than the  
alternative.

CLAUDIA  
In my bag. On the bench.

Jamie will go to the bag, rummage through it. She has obviously seen the tent.

JAMIE  
You going camping?

Claudia manages a nod. The chit-chat is even more scary than overt threats.

JAMIE (CONT'D)  
Who with?

CLAUDIA  
Just... on my own.

Jamie holds Claudia's bag, finds the pad. Holds it up.

JAMIE  
This it?

Claudia nods.

JAMIE (CONT'D)  
Thank you so much. I'm sorry about this [KNIFE], but like I said, they were no help at the hospital.

Claudia just wants her to get out.

JAMIE (CONT'D)  
Not like you.

And Jamie goes with the bag.

Claudia frozen for a moment. Then she walks to the door and closes it.