



Audition Information Packet
For the Class of 2030

Union County Vocational Technical Schools

1776 Raritan Road

Scotch Plains, NJ 07076

The Academy for Performing Arts is an innovative four-year high school, immersing students in honors' level academics while training in a pre-professional artistic setting within majors such as theatre, dance, or technical theatre. The Academy fosters the discipline, integrity and passion necessary for students to succeed at the post-secondary level and as members of the performing arts community. The culmination of the program allows the students to complete their senior year by taking college-level courses and receiving college credit at Kean University.



**Auditions – Class of 2030
Saturday,
February 21, 2026**

To be held at:

**Union County Vocational Technical Schools
Academy for Performing Arts
1776 Raritan Road, Scotch Plains NJ 07076**

Dear Applicant and Family,

This Packet will guide both potential Dance and Theatre majors through the audition process for the class of 2030, to be held on Saturday, February 21, 2026 at the UCVTS Academy for Performing Arts Building.

Auditions are by invitation only. To qualify for an audition opportunity, the applicant must first have passed the academic entrance examination. While applicants MAY audition for both Dance and Theatre programs, admission can only be accepted to one.

Good luck and we hope to see you in September!

Kelly Douglas-Jackson
Principal
(908) 889-8288 x 700



THEATRE PROGRAM AUDITIONS

When contacted by our admissions officers, applicants will be scheduled into audition time slots. During their appointment time, applicants will take part in a group warm-up, short interview and will also deliver a short monologue from memory to our panel of adjudicators in a private session.

Monologues must be chosen from the UCAPA Monologue Bank. Please use the rubric included in this packet to prepare, and be sure to consult our tips below. Monologues will be performed once, then the applicant will be given direction from one of the adjudicators. The applicant will then perform the monologue for a second time, applying the direction that was given to them.

Registration

Parents/guardians are asked to drop off their children promptly at the time assigned. When they arrive, students will be asked to sign-in and have a digital photo taken. Since all audition sessions are closed to the public, parents/guardians should arrange to pick up their children at the conclusion of the session.

Group Theatre Exercises

Applicants will participate in a group warm-up session, which will consist of theatre exercises and improvisation. The session will be led by an expert theatre educator but will not be judged as part of the audition.

Tips for monologues:

- ✓ Use only approved monologues from the provided list. The plays from which these monologues are taken are readily available on Amazon.com or at your local bookstore or library. Please read the whole play in order to best understand your character.
- ✓ Make sure that your monologue is memorized. Please memorize verbatim and do not improvise or add any of your own lines.
- ✓ Focus on your character's objective (what they want) in the monologue.
- ✓ Make changes to your monologue based on the direction that was given to you by the adjudicators. The adjudicators are looking to see if you can take direction and are willing to make a choice and take a risk.
- ✓ Please do not bring any additional furniture, props, costume, sound or lighting equipment. A chair will be made available upon request.
- ✓ UCAPA has a strongly enforced dress code that students are required to follow in auditions and all theatre classes. Students should be dressed in neat, professional looking attire that permits freedom of movement. The following items are not permitted: Baggy sweat pants, shorts, big shirts, hats, head scarves, dangling jewelry, large earrings, high heeled shoes, chewing gum or snacks. Water bottles in plastic containers are acceptable.
- ✓ Please do not bring resumes, headshots or letters of recommendation.



Theatre Auditions - Monologue Bank - February 2026

KIMBERLY AKIMBO BY DAVID LINDSAY-ABAIRE

I'm a member of the Junior Wordsmiths of America, an organization dedicated to the puzzleistic arts. You know, word play games. Palindrome challenges. Spoonerisms. Anagrams are my specialty. You scramble all the letters of something to spell out something else. Like the letters in George Washington can be rearranged to spell out Sweet Groaning Hog. Some come in my monthly newsletter. Like Federal Government can be rearranged to spell out Large Fervent Demon. And Mother-in-Law turns into Woman Hitler. My dad loves that one...You know, when I first saw you in the cafeteria, I thought you were a new lunch lady. Isn't that funny?

ROSE FROM STREET SCENE, BY ELMER RICE

Well, I haven't really had any time to do much thinking. But I really think the best thing I could do, would be to get out of New York. You know, like we were saying, this morning - how things might be different, if you only had a chance to breathe and spread out a little. I like you so much, Sam. I like you better than anybody I know. You're different from anybody I know. But I'm just wondering how it would work out. It's what you said just now - about people belonging to each other. I don't think people ought to belong to anybody but themselves. Do you see what I mean, Sam? That's why I don't want to belong to anybody, and why I don't want anybody to belong to me. I want love more than anything else in the world. But loving and belonging aren't the same thing. If we say good bye now, it doesn't mean that it has to be forever. Don't look as if it was the end of the world, Sam!

ELECTION DAY BY JOSH TOBIESSEN

You're not going to vote me are you? You're lying to me! I can't believe this. You told me that you could think for yourself. It sounds to me like you're not. And you know, I can take it that not everyone is going to vote for me. I disagree with them, but they have their reasons and I can respect that. But this. This is just wrong. And what kills me is that you know it's wrong. You make me want to scream. You're being weak, Adam. This school needs people who are strong. Think about that for a while.

GLORIA BY BRANDON JACOB-JENKINS

Did you know what you were going to write about before you decided to be a writer? I can't even figure out what I'm going to do after high school. I was thinking about college and graduate school. I don't even know if I wasn't to be a writer or an editor or work in magazines, really. My teacher thought I would be good at it. I just realized that I've spent my entire life being in school. I think I need to experience the real world. I'm actually thinking about, after I graduate, maybe going abroad and just like teaching English. Just somewhere really far away and random. I suddenly feel this deep anxiety about the future, about how everything I know now could just be gone one day--or like everything on the Earth right now at this exact moment could be totally different tomorrow.

MATT AND BEN BY MINDY KALING & BRENDA WITHERS

We're not going to throw it away. We're not. I'm not gonna let you. If it's a curse, we're cursed. We can't just put it in the garbage and then think just the garbage is cursed. Because the garbage is touching the floor of the apartment. Where we are standing. And if we throw the garbage out, it'll just go to some dump, which will be somewhere near us, and still on planet earth, where we still live. And the only way to get away from it would be if we were to float or hover above the crust of the earth. So unless you have a rocket ship or something...but, the point is...we can't run from this, or fly from this, whatever it is. Your name is on it, my name is on it, we have to just deal with it.

Number _____

Monologue Rubric/Scoresheet

CRITERIA	0 Unacceptable	1 Beginning	2 Developing	3 Capable	4 Accomplished	TOTAL
Memorization	No attempt at memorization; use of script needed	Minimal memorization with numerous errors, disruptions or omissions	Delivery of memorized text with several errors, disruptions or omissions	Delivery of memorized text with minor errors, disruptions, or omissions	Delivery of memorized text without errors, disruption or omissions	
Application of Vocal Technique	Unaware of the need to use breath, diction, projection, rhythm, and vocal variety to create character and/or situation	Ineffective use of breath, diction, projection, rhythm, and vocal variety to create character and/or situation	Somewhat effective use of breath, diction, projection, rhythm, and vocal variety to create character and/or situation	Effective use of breath, diction, projection, rhythm, and vocal variety to create character and/or situation	Highly effective use of breath, diction, projection, rhythm, and vocal variety to create character and/or situation	
Application of Physical Expression	Unaware of the need to use posture, gesture, movement and/or stillness to create character and/or situation	Ineffective use of posture, gesture, movement, and/or stillness to create character and/or situation	Somewhat effective use of posture, gesture, movement, and/or stillness to create character and/or situation	Effective use of posture, gesture, movement, and/or stillness to create character and/or situation	Highly effective use of posture, gesture, movement, and/or stillness to create character and/or situation	
Believability	Unaware of the need to apply concentration and focus to create characterization and/or situation	Rarely “in character” with appropriate use of concentration and focus	Occasionally “in character” with appropriate use of concentration and focus	Generally “in character” with appropriate use of concentration and focus	Consistently “in character” with appropriate use of concentration and focus	
Goal of the Character	Unaware of the need to show what character does to get what he/she wants	Rarely shows what the character does to get what he/she wants	Occasionally shows what the character does to get what he/she wants	Generally shows what the character does to get what he/she wants	Consistently shows what the character does to get what he/she wants.	

Comments:	TOTAL SCORE	
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Adjudicator: _____



DANCE PROGRAM AUDITIONS

Applicants will be scheduled into audition time slots. During their appointment time, applicants will perform in a technique class consisting of Ballet, Modern, and Jazz. No special preparation will be needed for this class.

Registration

Parents/guardians are asked to drop off their children promptly at the time assigned. When they arrive, students will be asked to sign-in and have a digital photo taken. Since all audition sessions are closed to the public, parents/guardians should arrange to pick up their children at the conclusion of the session.

Dress Code

Students should be dressed in neat, form-fitting, professional looking attire. The following items are not permitted in class: Baggy sweat pants, shorts, big shirts, hats, head scarves, jewelry, chewing gum or snacks. Water bottles in plastic containers are acceptable.

Girls:

- ✓ Long hair should be pulled back into a bun and pinned securely away from the face and neck.
- ✓ Leotard: Black
- ✓ Tights: Preferable pink or skin tone, convertible-style.
- ✓ Leg Warmers: Must be closely fitted so they do not roll down to the ankles.
- ✓ Shoes: Ballet shoes, preferably pink or skin tone, and Jazz shoes without heels.
- ✓ Skirts and pointe shoes not required for the audition.

Boys:

- ✓ Hair: Preferably kept short and neat. If long, pull it back securely into a pony tail.
- ✓ Top: White or Black fitted leotard or tank top (no graphics) tucked inside pants.
- ✓ Pants: Black fitted jazz pants or tights. Must stop at the ankle.
- ✓ Dance belt/supporter must be worn for audition, all dance classes and rehearsals.
- ✓ Shoes: Black ballet with white socks, and black jazz shoes preferred

Number _____

Dance Rubric/Score sheet

CRITERIA	0 Unacceptable	1 Basic	2 Developing	3 Competent	4 Accomplished	TOTAL
Body Alignment/ Technical Proficiency	Unaware of proper body alignment and unable to demonstrate movement tasks.	Little or no understanding of proper body alignment and movement tasks.	Occasional application of proper body alignment with underdeveloped sense of movement tasks.	Accurate sense of proper body placement and movement tasks.	Highly developed sense and consistent application of proper body placement and movement tasks.	Ballet
Focus/Projection Stage Presence	♦ Focus is inward and absent. ♦ Lacks all elements of stage presence.	♦ Focus is frequently absent. ♦ Minimal ability to demonstrate stage presence	♦ Focus integration is inconsistent. ♦ Occasionally demonstrates stage presence	♦ Focus is somewhat integrated with movement. ♦ Frequently demonstrates stage presence.	♦ Focus is consistently integrated with movement. ♦ Consistently demonstrates stage presence	Ballet
Range of Dynamics, Movement Qualities	No awareness of dynamics or movement qualities	Demonstrates minimal range of dynamics and movement qualities	Developing to explore dynamics and movement qualities.	Exhibits dynamics and movement qualities	Projects an extensive range of dynamics and movement qualities	Modern
Integration of Whole Body Movement and Center of Weight Distribution	Lacks understanding of whole body movement and inability to use center and weight distribution.	Slight understanding of whole body movement. Sporadic use of center and weight distribution	Displays an underdeveloped sense of whole body movement with limited use of center and weight distribution.	Shows consistent sensitivity of whole body movement and effective use of center and weight distribution.	Demonstrates a refined integration of whole body movement with a fluent use of center and weight distribution.	Modern
Musicality/ Rhythmic Acuity	No sense or concern for phrasing, rhythm or music.	Phrasing lacks clarity and rhythm while music awareness is inconsistent.	Phrasing needs improvement, struggles with rhythm while counts are sometimes correct.	Displays good sense of rhythm and phrasing and counts are fairly correct.	Excellent sense of rhythm and phrasing while counts are correct and precise.	Jazz
Consistency of Style/ Interpretation	Does not incorporate style, personality or artistic interpretation.	Displays little sense of style and personality and lacks artistic interpretation.	Displays an underdeveloped sense of style and personality and occasionally explores artistic interpretation.	Often performs with style and personality with positive attempts in exploring artistic interpretation.	Consistently performs with style and personality while successfully exploring artistic interpretation.	Jazz
Ability to Retain and Recreate Movement Phrase.	Unable to retain or recreate any part of the movement phrase.	Demonstrates minimal ability in retaining or recreating the movement phrase.	Retains and recreates basic idea of movement phrase.	Demonstrates good ability in retaining and recreating movement phrases.	Retains and recreates movement phrases with details.	General
Comments:				TOTAL SCORE		

Adjudicator: _____ Date: _____