

## **Acting Scholar**

Acting scholars provide acting demonstrations, lead acting exercises, perform readings and help students with scene work in Theater Survey and other theater-based core classes as well as Humanities 120.

The department regards these classes as being among the most important courses we offer. For some students, they may be the only exposure to theater and the fine arts during their four years at Puget Sound. For others, these courses provide a gateway to a theater minor or major. They often contain first year theater advisees who are eager to become involved in the work of the department.

This work is often challenging: the classes have a wide range of abilities; some students have extensive experience; others have almost none and are nervous that they will embarrass themselves in this new endeavor. The reward is in seeing individuals accomplish work they did not think they could do as they discover the power of collaboration, rehearsal, and theatricality.

### **Responsibilities:**

1. Meet with the teacher of the class with which you will be working in the upcoming semester prior to registration. You will need to make time in your schedule for the time or times these core classes meet. You will only be assigned one class in any one semester.
2. Attend the first class to introduce yourself to the class, pick-up a syllabus, and determine which classes you will be assisting with over the course of the semester. Make arrangements for the department to purchase for you any scripts that you will be using for the class.
3. Attend classes as agreed upon to participate in demonstrations and readings; scholars can bring homework to class to do while waiting.
4. Support student scene work during the second half of the semester: this support might include auditioning for and acting in scene projects, as well as serving as a scene group advisor. You will not be assigned to more than two projects.

Failure to fulfill this position to the best of your ability may jeopardize your future scholarships and recommendations.

## **Acting Pedagog**

The purpose of the acting pedagog is primarily to serve as an acting coach. The pedagogs assist students in preparation for in-class performances. Pedagogs are NOT responsible for grading tests or papers.

### **Responsibilities:**

#### **Class participation.**

Pedagogs are expected to attend class regularly, however, pedagogs are not needed at every single class. Absence from class can be negotiated with the professor. While in class, pedagogs perform the following duties:

1. Help with classroom management such as set up and strike for scenes.
2. Participate in exercises in order to model expected behavior.
3. Help actors improve during in-class exercises.
4. Keep the instructor abreast of student actor progress when there is a problem such as actors not meeting line memorization deadlines.

#### **Coaching scenes outside of class.**

This is the most important aspect of the position. There are usually 20 students in an acting class, so there are 10 sets of partners. The pedagog meets with the scene partners twice during the semester. For example, a 110 pedagog would meet with student actors before the performances of the open scene and then, later in the semester, with students for the scripted scene.

The approximate time commitment is twenty hours outside of class during the course of the semester.

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## Dramaturgy Scholar

Dramaturgy — that deep, often personal, even idiosyncratic understanding of the forms and rhythms crucial to a particular play as written and a particular performance of that play — is fundamental to theater making. Generally, the role of the dramaturgy scholar in a given semester is to provide leadership in exploring the dramaturgy for that semester's faculty directed production. Although the role of dramaturgy in theater making in North America is evolving, enough work has been done in the field to suggest a rich variety of approaches. The process does not need to be completely re-invented each time, nor does it have to be a tremendous mystery. Indeed, our goal over time in the department is to identify ways of working that create both continuity and flexibility so that when students hear the word dramaturgy they will think not of any one activity or role so much as those efforts — some new, some more familiar — of understanding a play that will release its theatrical power. Dramaturgy needs be no more or less mystifying than acting or design.

It is, however, useful for the director and dramaturg to be familiar with options available and to then explore those options together. Dr. Proehl will work with the scholar and if requested the director to brainstorm approaches to individual projects. The [dramaturgy northwest](#) web site provides a variety of resources from quick definitions to methodologies and bibliographies. *Dramaturgy in American Theater: A Source Book* is also a good beginning point. As in all creative aspects of theatre making, dramaturgy asks for a combination of elements, particularly that delicate blend of knowledge, intuition, and experience.

Ideally dramaturgy scholars will have taken as many theater history classes as possible, particularly THTR 373 which introduces many aspects of production dramaturgy.

### **Responsibilities:**

- A. Meet with the director to discuss the dramaturgy of the show and what you will do to explore it during the rehearsal process:
  1. Discuss initial challenges/problems, research assignments.
  2. Be clear about how you are to interact with cast members in terms of answering questions or providing research materials (e.g.--does the director want you to give material to actors or answer their questions without first talking to him/her?).
  3. Discuss your interaction with the design team; you are not expected to do their research, but explore with the director how to best make available to the show's designers the material you find.
  4. Discuss attendance at production meetings, auditions, read-throughs, and rehearsals.
  5. Discuss your role in creating the program and, if desired, lobby display.
- B. Write a brief summary of this meeting, then schedule a meeting with Dr. Proehl to review your discussion and brainstorm approaches to the work.

### **Some Suggested Activities:**

- A. Note initial responses to the play script along the following lines:

1. [+] strengths of the script (e.g.--theatricality, language, structure, imagery, characterization, story)
  2. [-] potential weaknesses or problems (e.g.--lacunas, casting issues, staging difficulties, problematic implications of particular scenes or characters, arcane references, poor translations, length)
  3. [?] questions or areas that will require further research/exploration (e.g.-- aspects of the world of the play, its immediate or more general context that require further study and research)
  4. [/] insights/cracks/fault-lines that provide ways into the play script, that begin to form the basis of a production fable or concept
  5. [VI] strong visual images, explicit or implied, verbal or non-verbal
  6. [AI] strong audio images
  7. [C] concretes: specific objects or activities crucial to the play's actions
- B. Explore resources that you might use in your work on the production:
1. Begin with a trip to the library, including a MLA search; make copies of available reviews, relevant bibliographies, and critical materials; see "research" section in [dramaturgy northwest](#)
  2. Use reference librarians, and faculty members to guide your exploration
  3. Do not, however, limit yourself to library; think creatively about resources outside the library: museums, films and videos, locales, field trips, specialists, etc.
- C. Work toward an understanding of the play's intrinsic dramaturgy as it moves from text to stage: see "understanding" section in [dramaturgy northwest](#) for suggestions
- D. Prepare a three-ring binder to archive your work; this binder might include the following items —
1. table of contents,
  2. working copy of the script with cuts and marginalia,
  3. brief post-production evaluation of your work on the show, including a short statement on what was for you the most important dramaturgical element with respect to the play in performance,
  4. materials supplied to the director with highlighting and marginalia,
  5. materials (reader, if applicable) provided to the cast,
  6. visual images or sound tapes gathered for the director, designers, actors, publicist, program,
  7. description of special events organized or coordinated,
  8. program and program dramaturgy,
  9. description of the lobby display,
  10. study guide,
  11. process journal,
  12. materials on dramaturgy that you've found helpful,
  13. bibliography and resource guide
- E. Dramaturgy scholars should also plan on participating in both the work and tech days for the production on which they work, as well as strike. They may also be asked to attend performances to maintain and improve the quality of a show once it opens.

### **Organizational Suggestions:**

1. begin early
2. be responsive: in general, try to respond to requests within 48 hrs., even if the response is that it will take more time to accomplish the task
3. be creative and take initiative: do not wait for the director to tell you when to begin or where; anticipate problems
4. work on knowing when is the right time to make a comment or ask a question, on when is the best time to remain quiet; search for the balance between active listening and informed contribution
5. commit to the text, director, and the production process; the dramaturg is no more of a distanced observer than anyone else working on the project
6. remember that dramaturgy is a creative, emotional, spiritual, even sensual process, as much as an analytical, verbal one; draw on both sides of the brain.
7. clear expenditures, including copying fees, with the production manager

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## House Manager/Community Outreach

Prior to accepting this scholarship you must read, understand, and agree to the position for which you have been selected by the Theatre Arts faculty and staff. You must be available to see a performance during tech week. Being a cast member in the faculty directed production does not relieve you of your responsibilities.

### **Responsibilities:**

1. Make sure that there is a safe work environment for everyone.
2. Serve as the House Manager for faculty directed productions.
3. Serve as House Manager for department sponsored productions in the Norton Clapp Theatre.
4. Recruit ushers for each performance.
5. Meet with the Director and the Director of Theatre Production prior to opening night to receive special instructions.
6. Remain in the lobby for every production to assist late comers.
7. Coordinate with the University box office for ticket sales.
8. Coordinate with stage management for starting times of productions.
9. Have a safety plan in case of an emergency.
10. Assist in the training of your replacement.
11. Complete other tasks as directed by the Director of Theatre Production.
12. You are **not** required to House Manage for RDG, the Directing One Acts, or Senior Festival.
13. As Community Outreach scholar you are responsible for meeting with the director to discuss groups to contact both on and off campus whom we might benefit from or better serve through the production.
14. If the director wishes, you are to attend all production meetings and share the contacts you are making or the promotion you are doing.
15. Attend all Diversity Theme Year meetings as a liason for the Department.
16. Help to promote auditions and productions through the distribution of posters, fliers, and bookmarks.

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## Lighting Scholar

Prior to accepting this scholarship you must read, understand, and agree to the position for which you have been selected by the Theatre Arts faculty and staff. You must be available Saturday and Sunday of both “work day” and “tech” weekends. Being a cast member in the faculty directed production does not relieve you of your responsibilities.

### **Responsibilities:**

1. Make sure that there is a safe work environment for everyone.
2. Maintain all lighting equipment.
  - schedule and supervise cleaning and maintenance work call in fall
  - inform Director of Theatre Production of needed expenditures
3. Serve as production electrician for the faculty directed productions.
  - supervise electrics crews
  - hang, circuit, and focus plot
4. Train light board operators.
5. Assist the Lighting Designer.
6. Supervise the electrics strike.
7. Hang, circuit, and focus for Directing 313 One Acts.
8. Hang, circuit, and focus other events in the theatre as needed.
9. Oversee the use of lighting equipment during Senior Festival.
10. Oversee the use of lighting equipment during RDG.
11. Check out/in lighting equipment for student productions.
12. Recommend future lighting equipment expenditures.
13. Assist in the training of your replacement.
14. Complete other tasks as directed by the Director of Theatre Production.
15. You are **not** required to Design for RDG or Senior Festival.

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## Props Scholar

Prior to accepting this scholarship you must read, understand, and agree to the position for which you have been selected by the Theatre Arts faculty and staff. You must be available Saturday and Sunday of both “work day” and “tech” weekends. Being a cast member in the faculty directed production does not relieve you of your responsibilities.

### **Responsibilities:**

1. Make sure that there is a safe work environment for everyone.
2. Maintain both hand prop and furniture storage.
  - a. schedule and supervise cleaning in early fall and late spring
  - b. inform Director of Theatre Production of needed expenditures
3. Serve as Prop Master for the faculty directed productions.
  - a. Compile and maintain comprehensive prop list with stage manager
  - b. Supervise prop crews
  - c. Provide required rehearsal props to stage manager
  - d. Acquire or build all props required
  - e. Work with Scenic Designer for desired effect
  - f. Attend all production meetings
  - g. Coordinate all prop construction with Scene Shop Supervisor
  - h. Coordinate all prop finishes with Scene Shop Supervisor
  - i. File all reimbursement paperwork prior to the production closing
  - j. Gas expenditures for your vehicle **must** be approved in advance by the Director of Theatre Production.
4. Supervise the properties strike.
5. Check out/in props required for Directing 313 One Acts.
6. Check out/in props required for Senior Festival.
7. Check out/in props for student productions.
8. Check in/out props for use by other theatres.
9. Assist in the training of your replacement.
10. Complete other tasks as directed by the Director of Theatre Production.
11. Provide an “end of year” report to the Director of Theatre Production reviewing the pros and cons of the position over the year.
12. You are **not** required to be Props Master for the Senior Festival.

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## **Research Scholar**

Prior to accepting this scholarship you must read, understand, and agree to the position for which you have been selected by the Theatre Arts faculty and staff.

### **Responsibilities:**

1. Develop with a research supervisor (usually Royce) a research project in the area of theatre of your own choosing; projects often support production or curriculum in some way, however indirectly. With your application, include a brief (250 word max.) description of your interests.
2. Or, assist a faculty member with one or more research projects on which he or she is working: production design image database (Walls supervisor); the costume design image database (Navarre supervisor); current projects include the ContentDM slide database for theatre history (Proehl, supervisor); the department history project (Proehl/Everding supervisor); Dramaturgy Northwest (Proehl supervisor); the LMDA Archive (Proehl supervisor). With your application, indicate your top two choices if you are interested in this part of the scholarship.

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## Scenic Scholar

Prior to accepting this scholarship you must read, understand, and agree to the position for which you have been selected by the Theatre Arts faculty and staff. You must be available Saturday and Sunday of both “work day” and “tech” weekends. Being a cast member in the faculty directed production does not relieve you of your responsibilities.

### **Responsibilities:**

1. Make sure that there is a safe work environment for everyone.
2. Maintain and organize the paint area and paint equipment.  
-inform Director of Theatre Production of needed expenditures
3. Oversee all painting for the faculty directed productions to the satisfaction of the Scenic Designer  
-supervise paint crews
4. Train painters with desired techniques.
5. Assist the Scene Designer with all finishes.
6. Touch up stage and theatre for Directing 313 – One Acts.
7. Touch up stage and theatre for other events in the theatre as needed.
8. Touch up stage and theatre for Senior Festival.
9. Oversee the paint area for Senior Festival.
10. Assist in the training of your replacement.
11. Complete other tasks as directed by the Director of Theatre Production.
12. You are **not** required to Design or Paint for RDG or Senior Festival.

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## Sound Scholar

Prior to accepting this scholarship you must read, understand, and agree to the position for which you have been selected by the Theatre Arts faculty and staff. You must be available Saturday and Sunday of both “work day” and “tech” weekends. Being a cast member in the faculty directed production does not relieve you of your responsibilities.

### **Responsibilities:**

1. Make sure that there is a safe work environment for everyone.
2. You are encouraged but **not** required to be the Sound Designer for the faculty directed productions.
3. Maintain and organize all sound and clearcom equipment.
  - inform Director of Theatre Production of needed expenditures
4. Oversee the sound production for the faculty directed productions.
  - supervise sound crews
  - set up equipment, place speakers, and patch
  - Clearcom set up for production staff
5. Train sound board operators.
6. Assist the Sound Designer.
7. Supervise the sound strike.
8. Set up equipment for Directing 313 One Acts.
9. Set up equipment for other events in the theatre as needed.
10. Oversee the use of sound equipment during Senior Festival.
11. Oversee the use of sound equipment during RDG.
12. Check out/in sound equipment for student productions.
13. Recommend future sound equipment expenditures.
14. Assist in the training of your replacement.
15. Complete other tasks as directed by the Director of Theatre Production.
16. You are **not** required to Design for RDG or Senior Festival.

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## Wardrobe Scholar

Prior to accepting this scholarship you must read, understand and agree to the position for which you have been selected by the Theatre Arts faculty and staff. You must be available Saturday and Sunday of both “work day” and “tech” weekends. Being a cast member in the faculty directed production does not relieve you of your responsibilities.

### **Responsibilities:**

1. Make sure that there is a safe work environment for everyone.
2. Serve as wardrobe crew for one faculty directed production per academic year. If you are cast in the faculty directed production for which you are slated to be wardrobe crew, it is your responsibility to obtain and train a replacement.
3. Train any additional wardrobe crew necessary for faculty directed productions.
4. Supervise costume strike of faculty directed productions, Senior Festival and Directing 313 One Acts.
5. You should complete a minimum of 45 hours per semester specifically dedicated to the Wardrobe Scholarship outside of work-study shop hours (roughly 5 hours per week, average).
6. Assist in maintenance of costume shop and costume storage.  
-Assist in cleaning and maintenance work-call in early fall/ late spring for shop and storage facilities.
7. Check out/in costumes for on campus student productions.
8. Clean and restock costumes post-production.
9. Assist Costume Designer for one faculty directed/designed production per academic year.
10. Assist in costume construction for faculty directed productions and Senior Festival.
11. Assist in the training of your replacement.
12. Complete other tasks as directed by Director of Theatre Production and/or Costume Shop Manager.
13. You are **not** required to design for Senior Festival.

Failure to fulfill this position best of your ability may jeopardize your future scholarships and recommendations.