Spring 2022

Seminar Production Assistant Dramaturg and Dramaturg Application

Applications are Due Nov 22 at 9:00 am to ljackso3@skidmore.edu

To apply for the position of **Assistant Dramaturg**, you must have completed TH103 and/or TH104 and/or TH140. These courses may be taken concurrent to dramaturgy position. An assistant dramaturg focuses on research.

To apply for the position of **Dramaturg**, you must have completed TH103; TH140 and/or an approved dramaturgy course; and/or received permission to apply from the Head of Dramaturgy, Dr. Lisa Jackson-Schebetta. ([ljackso3@skidmore.edu](mailto:ljackso3@skidmore.edu)). If you have questions about whether you have taken an approved dramaturgy course or not, please reach out to Dr. Jackson-Schebetta.

\*\*While all projects are unique, as either a assistant dramaturg or a dramaturg you should be prepared to meet and/or learn to meet the demands outlined in the “Sample Expectations” below. Please review the list carefully. You will be expected to meet regularly with Dr. Jackson-Schebetta throughout your dramaturgy assignment.

\*\*Please also note you must have read the script of *Heddatron* in order to complete this application.

The position of Dramaturg or Assistant Dramaturg for a seminar production represents a *serious commitment of time and energy.* Dramaturgs will be charged with significant outside preparation, research, and tasks. Dramaturgs are expected to work closely with the director and design time in pre-production; for Spring, this includes the preceding Fall. Dramaturgs are expected to attend auditions, casting, production meetings, design meetings, production seminar meetings, and rehearsals. (Refer to “Sample Expectations,” below.)

The following form reflects a *general application* for *both* Spring 2022 seminar productions. Dramaturgs will be assigned to the show that most serves their needs and meets production needs.

Please note that dramaturging and assistant directing--or dramaturging and directing a studio lab/new works lab/playwright’s lab-- in the same semester will usually prove impossible and will be permitted only in very rare circumstances.

SAMPLE EXPECTATIONS/ DRAMATURG

Complete preparatory reading on dramaturgy, as directed.

Read the script and meet with director, to talk about the play; share perspective on the play in relation to historical, cultural and political contexts; ask questions; offer thoughts on why this play now (key contemporary resonances); and learn things the director might specifically want researched.

Carry out research on historical, cultural, and political contexts of play. Keep a detailed record in the form of an annotated bibliography of the research process. *Curate*  the research for director, design, and actor packets: i.e. provide brief critical essays on particular topics, imagination igniting and supporting materials, and select bibliographic resources. Web and library based.

Perhaps, in consultation with director, prepare an abbreviated director’s packet, addressing production history, why this play now, and research items director would like dramaturg to prepare. If director does not wish for a packet, dramaturg will have this information at the ready for discussion and meetings.

Prepare an actor’s packet supporting director’s vision and igniting actors’ imaginations

Give a dramaturgy presentation at initial rehearsals (content/focus to be decided bw director and dramaturg)

Support director and director’s advisor in organizing production seminars; attend pro-sem

Attend auditions, initial read throughs, address questions that arise, offer 3 key observations/questions to director after each rehearsal attended

Attend production and design meetings, in consultation with director

Attend auditions and casting, in consultation with director

Read rehearsal reports regularly, address question provided in “dramaturgy” section

Attend partial or full rehearsals on a regular basis (agreed with director) with a focus on stumbles and runs. Provide 3-5 key observations or questions to director after the stumble/run, which may be in response to things director has specifically asked

Work with director to field questions/be a sounding board throughout the pre-production and production process. Offer critical insights and questions to director and designers.

Complete a dramaturgy presentation, and lead a production seminar class (60 minutes), in consultation with director

Provide dramaturg note for program, 1-2 pages of text.

Attend company presentations and critique; present/participate as agreed with director

Co-ordinate contextual material for the production, including (for example) post and/or pre show discussions or events, lobby display material, and/or web based material (tbd) to contextualize play and production for audience members.

Communicate and co-ordinate with marketing, publicity, and production as needed and/or as agreed with director

APPLICATION

PART 1: Personal Information

**Name:**

**Class Year:**

**Phone:**

**email address:**

PART 2: SHORT ANSWER

1. Are you applying for Assistant Dramaturg and/or Production Dramaturg? Which requirements (noted above) have you met?
2. In your own words, please provide a definition of the role of a dramaturg. Use complete sentences and limit your response to no more than 100 words.
3. Read (or, better, re-read) *Heddatron.*

Please articulate:

1. what happens in the play in three simple, complete sentences (this is the plot, or, put another way, the beginning, middle, end of the play)
2. what the play is *about* in one complete sentence.
3. Why, at this point in your Skidmore training, is dramaturgy an appropriate project for you? (200 words or less)
4. Propose and describe one audience engagement event or activity to accompany *Heddatron* (other than pro-sem or post-show discussion). Dream big. (200 words or less)
5. Are you also submitting an application for a new works lab, student lab, or playwrights lab? Please let us know your preference (i.e., would you rather prioritize a lab or working as a seminar production dramaturg?).