

## SOS APPRENTICE APPLICATION 2017

**\*APPLICATION DEADLINE: March 1, 2017\***

**NAME:** \_\_\_\_\_

**AGE:** \_\_\_\_\_

**HOME ADDRESS:** \_\_\_\_\_

**SCHOOL (if applicable)** \_\_\_\_\_

**LAST DAY OF SCHOOL** \_\_\_\_\_

**\*\*Please list any CONFLICTS between MAY 1-JULY 3, 2017:**

\_\_\_\_\_

**Which apprenticeship are you applying for?** \_\_\_\_\_

### **APPRENTICESHIPS OFFERED:**

**ARTS ADMINISTRATION:** Administration Apprentices will get to experience the many facets of arts administration including: marketing, education, box office, house management, and fundraising and development to name a few. The apprenticeship will be designed to focus on the successful candidate's specific interest in arts administration. Applicants should be highly organized, self-motivate, go-getters with the ability to work independently on a variety of projects. Successful candidates will be able to work with a variety of personalities in a fast paced environment.

**ACTING:** We offer two types of acting apprenticeships SOS Players and Mainstage.

- **SOS PLAYERS:** A group of 4-5 actors will work with the Playwriting and Directing Apprentices to devise a 30-minute version of *Macbeth* appropriate for a young audience. The play will tour local schools and libraries and, once we are in production, be performed nightly. Additionally, each actor will understudy a role in the mainstage production of *Macbeth* and be required to attend some mainstage rehearsals. Applicants must be very strong actors who are extremely creative, collaborative, and are comfortable thinking outside the box. **\*\*must be available to start Monday, May 15, 2017.**
- **MAINSTAGE:** The number of mainstage apprentices is determined by the needs of the production. This year we seek **2 males** and **1 female** for the mainstage production. Mainstage Acting Apprentices will play small roles in our production of *Macbeth*. Applicants must be strong actors who have experience in performing

Shakespeare beyond scene work and are highly collaborative. Professional experience a plus. **Please Note:** *Mainstage Acting Apprentices are part of the SOS Apprentice Company and do not have an elevated status because they are in the mainstage production. They will be expected to fully participate in all aspects of the Apprentice Program.*

**COSTUME:** The Costume Apprentice will work directly with the costume designer and wardrobe supervisor. Duties will include: assisting the costume designer in pulling costumes; attend and assist in costume fittings; assist in costume alterations; work with the wardrobe supervisor during the run of the show; laundering the costumes nightly. Additionally, the costume apprentice will design the costumes for one of the new plays performed in our *Budding Bards Festival*. The Costume Apprentice will be responsible for working with the director of the new play in creating a design and providing sketches. \*due to budget restraints costume designs will not be fully realized. Applicant should have sewing skills and the ability to work with a wide range of personalities.

**DIRECTING:** The Directing Apprentice will direct the 30 version of *Macbeth* for a young audience and at least one of the new plays for the *Budding Bards Festival*. The Directing Apprentice will also assist the director of the mainstage *Macbeth*. The Directing Apprentice will work with the Playwriting Apprentices and SOS Players to devise, and then direct, a 30 version of *Macbeth* appropriate for a young audience. The play will tour local schools and libraries and, once we are in production, be performed nightly. After directing the 30-minute *Macbeth* the Directing Apprentice will assist the director of the mainstage production of *Macbeth*. Applicants should be highly collaborative with a working knowledge of Shakespeare and the ability to work with a wide range of personalities; self-motivated, hard working, able to multi-task, and be reliable; available to meet with the director of *Macbeth* prior to May 1, either in person or via Skype. **\*\*must be available to start Monday, May 15, 2017.**

**EDUCATION:** The Education Apprentice will perform wide array of duties throughout the apprenticeship. Responsibilities include: Creating and implementing the curriculum for The Groundlings summer camp (7-9 year olds) and MACBETH Jr. camp (10-13 year olds) which results in a 45 minute version of *Macbeth*; creating *Macbeth* study guides; creating, implementing and running activities at the First Folio Kids Corner during the run of the production. Additionally, the Education Apprentice will serve as one of the Teaching Artists for our two-day residency with sixth graders at the King School in Stamford, CT. Applicants should be self-motivated, independent, creative and flexible thinkers, and feel confident in his/her ability to teach Shakespeare to children. Familiarity with Augusto Boal and his approach to teaching theater is a plus. **\*\*must be available to start Monday, May 15, 2017.**

**PLAYWRITING:** The Playwriting Apprentice will write a 30 version of *Macbeth* appropriate for a young audience. Working with the Directing Apprentice and the SOS Players, the Playwriting Apprentice will devise and write the play. The language of the play will be comprised of colloquial English and text from Shakespeare's *Macbeth*. The play will tour local schools and libraries and be performed nightly during the run of

*Macbeth*. The Playwriting Apprentice will also write at least two one-act plays for the *Budding Bards New Play Festival*. **\*\*must be able to start Monday, May 15, 2017.**

**PRODUCTION:** The primary emphasis of the Production Apprenticeship will be designed around the successful candidate's specific interest within the realm of technical theater which includes: prop design; lighting design; sound design; set construction; production management; producing. For example, an applicant interested in prop design would work with the set designer in creating and implementing the props for *Macbeth*. In addition to the primary emphasis of the apprenticeship the Production Apprentice will work closely with the producer.

**STAGE MANAGEMENT:** The Stage Management Apprentice will assist the Stage Manager and Assistant Stage Manager for *Macbeth*. During rehearsals in NYC the Stage Management apprentice will work closely with the SM and ASM performing a myriad of duties including keeping line note to maintaining the rehearsal space. During production the Stage Management Apprentice will work backstage with the ASM. Applicants should be highly organized, responsible, collaborative, and work well with others.

**ALL APPRENTICES:** Are expected to actively participate in all master classes. During tech all apprentices will be assigned jobs that they will perform throughout the run of the show. All apprentices are expected to participate in the *Budding Bards New Play Festival*.

## APPLICATION PROCESS

Once we have received your completed application, including your written recommendation, we will contact you to schedule your interview.

**INTERVIEWS:** All applicants must interview. Interviews will be conducted either in person or via Skype. The interview will last approximately 30-45 minutes.

- **ALL ACTING APPLICANTS:** In addition to an interview you will be required to audition. Your audition will occur during your interview. Please prepare two contrasting Shakespeare monologues. Each monologue should be approximately one minute in length. **Please note:** Refrain from using monologues from *Macbeth* or the sonnets as audition pieces.
- **MAINSTAGE APPLICANTS: Your interview/audition will be approximately 1 hour in duration.** In addition to preparing two contrasting monologues, please prepare one of the *Macbeth* monologues, and familiarize yourself with the audition sides, provided below.

**ALL APPLICANTS** please provide the following:

- A written recommendation from a professor or theater professional that you have worked with in the past year and can speak to your abilities.
- Two references, one professional/educational and one personal.
- A written personal statement answering the following questions: What drew you to theater? Who are you as an artist and where are you in your artistic journey? What interests you in apprenticing at Shakespeare on the Sound and what do you hope to gain from the apprenticeship? **\*PRODUCTION and ARTS ADMINISTRATOR applicants** should provide an additional statement that details your specific interest within your discipline and what fuels that interest.

**ADDITIONAL MATERIALS:** Please provide additional materials specific to the Apprenticeship for which you are applying:

### ACTING:

- **For the SOS Players and Mainstage:** Prepare two contrasting Shakespeare monologues. Each monologue should be approximately one minute in length. **DO NOT:** prepare a monologue from *Macbeth* or use any of the sonnets.
- **Additionally For Mainstage:** Prepare one of the *Macbeth* monologues, and be familiar with the sides, provided below.
- **All applicants:** provide a recent headshot and resume.

**DIRECTING:** Choose one of the Shakespeare plays listed below and write a treatment detailing your concept for directing the play. Your treatment should include: your approach to the play in general; theme/s you plan to explore in your production; concept for the production; set, costume, and lighting design; sound/music, if any; casting (based on the assumption that your production has the budget for 5 equity contracts, 5 non-equity contracts, and two apprentices). Your treatment should be no longer than 2 pages in length.

**PLAYWRITING:**

- Submit two contrasting samples of your work as a playwright (one-acts are acceptable.)
- Chose one of the Shakespeare plays listed below and write a 5-minute version of Act 1 (approximately 5 pages) that would be appropriate for an audience of children ages 5-12. Your Act 1 should be a mixture of colloquial English and Shakespeare's text from the play. Additionally, you should include one instance of audience interaction. You may set your Act 1 in a frame. You have a cast of 4 actors. Even if you chose a tragedy you may use humor to tell your story.  
\*\*Keep in mind that children are smart; do not "dumb down" your version of Act 1.

**EDUCATION:** You are teaching *Macbeth* to children 7-10 years of age at the SOS GROUNDINGS camp. Write a lesson plan that explores the theme AMBITION. Your lesson plan should reflect a 1.5 hour time period.

**COSTUMES:** Chose one of the Shakespeare plays listed below and submit a treatment detailing your concept of the costumes. Your treatment should include: Your design concept; how and why your design supports the play; time period. Additionally, please pick **one** of the main characters in the play and design his/her costumes throughout the play. Provide sketches as well as a detailed design concept for each sketch.

**STAGE MANAGEMENT:** Write a statement expressing your opinions on the following: What makes a good stage manager? What is the relationship between the stage manager and director? What is the relationship between the stage manager and the actors? What is your biggest challenge as a stage manager? What is your favorite part of being a stage manager?

**PLAY CHOICES:**

*As You Like It*  
*A Midsummer Night's Dream*  
*Much Ado About Nothing*  
*Hamlet*  
*Romeo and Juliet*  
*Julius Caesar*  
*Richard III*  
*Henry IV, part 1*

Please contact Claire Kelly at [claire@shakespeareonthesound.org](mailto:claire@shakespeareonthesound.org) with any questions.

## MACBETH MONOLOGUES

MEN: (Malcom. Act 4, scene 3)

MALCOLM

Macduff, this noble passion,  
Child of integrity, hath from my soul  
Wiped the black scruples, reconciled my thoughts  
To thy good truth and honor. Devilish Macbeth  
By many of these trains hath sought to win me  
Into his power, and modest wisdom plucks me  
From overcredulous haste. But God above  
Deal between thee and me, for even now  
I put myself to thy direction and  
Unspeak mine own detraction, here abjure  
The taints and blames I laid upon myself  
For strangers to my nature. I am yet  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
At no time broke my faith, would not betray  
The devil to his fellow, and delight  
No less in truth than life. My first false speaking  
Was this upon myself. What I am truly  
Is thine and my poor country's to command—  
Whither indeed, before thy here-approach,  
Old Siward with ten thousand warlike men,  
Already at a point, was setting forth.  
Now we'll together, and the chance of goodness  
Be like our warranted quarrel. Why are you silent?

WOMEN: (Lady Macbeth. Act 1, scene 5)

LADY MACBETH

The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-full  
Of direst cruelty. Make thick my blood.  
Stop up th' access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th' effect and it. Come to my woman's breasts  
And take my milk for gall, you murd'ring ministers,  
Wherever in your sightless substances  
You wait on nature's mischief. Come, thick night,

And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark  
To cry "Hold, hold!"

## **SIDES**

MEN and WOMEN:

### **1. (Ross and Lady Macduff. Act 4, scene 2)**

*Enter Macduff's Wife, her Son, and Ross.*

LADY MACDUFF

What had he done to make him fly the land?

ROSS

You must have patience, madam.

LADY MACDUFF

He had none.

His flight was madness. When our actions do not,  
Our fears do make us traitors.

ROSS

You know not

Whether it was his wisdom or his fear.

LADY MACDUFF

Wisdom? To leave his wife, to leave his babes,  
His mansion and his titles in a place  
From whence himself does fly? He loves us not;  
He wants the natural touch; for the poor wren,  
The most diminutive of birds, will fight,  
Her young ones in her nest, against the owl.  
All is the fear, and nothing is the love,  
As little is the wisdom, where the flight  
So runs against all reason.

ROSS

My dearest coz,

I pray you school yourself. But for your husband,

He is noble, wise, judicious, and best knows  
The fits o' th' season. I dare not speak much  
further;  
But cruel are the times when we are traitors  
And do not know ourselves; when we hold rumor  
From what we fear, yet know not what we fear,  
But float upon a wild and violent sea  
Each way and move—I take my leave of you.  
Shall not be long but I'll be here again.  
Things at the worst will cease or else climb upward  
To what they were before.—My pretty cousin,  
Blessing upon you.

LADY MACDUFF

Fathered he is, and yet he's fatherless.

ROSS

I am so much a fool, should I stay longer  
It would be my disgrace and your discomfort.  
I take my leave at once.

## **2. (Macbeth and Lady Macbeth. Act 1, Scene 7)**

MACBETH

How now, what news?

LADY MACBETH

He has almost supped. Why have you left the  
chamber?

MACBETH

Hath he asked for me?

LADY MACBETH

Know you not he has?

MACBETH

We will proceed no further in this business.  
He hath honored me of late, and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

LADY MACBETH

Was the hope drunk  
Wherein you dressed yourself? Hath it slept since?

And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valor  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life  
And live a coward in thine own esteem,  
Letting "I dare not" wait upon "I would,"  
Like the poor cat i' th' adage?

MACBETH

Prithee, peace.  
I dare do all that may become a man.  
Who dares do more is none.

LADY MACBETH

What beast was 't,  
then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both.  
They have made themselves, and that their fitness  
now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me.  
I would, while it was smiling in my face,  
Have plucked my nipple from his boneless gums  
And dashed the brains out, had I so sworn as you  
Have done to this.