

## **SDCF Professional Development Program**

### **2024-2025 Cycle 3 Opportunities Application Question Preview**

Below is a list of the questions that will be on the application. Please review all the information about the opportunity on the website as well as information about the application process which will include details on the criteria for application evaluation. All additional questions will appear on the application when you click the specific opportunities you are interested in applying for. For any opportunity you are not interested in, there will be an option to write N/A so you will only have to fill out questions for opportunities you are interested in. In the section that asks you to write a letter, you may write up to 2500 characters of text. Letters can be addressed to the Mentor as: “Dear First Name”. The additional question for fellows will have space of up to 2000 characters of text.

**Evaluation Criteria:** Applications will be evaluated on the following three categories.

- **Clarity:** The applicant’s ability to articulate interest, with specificity, in the theatrical art form and in their own work as a director and/or choreographer. Their response has clarity of thought, understanding, and focus.
- **Timing:** The applicant speaks to why this is the specific right moment in their career to participate in the given opportunity.
- **Access & Impact:** The applicant articulates why this production opportunity would give them access to knowledge and/or a type of educational theatrical experience they do not currently have.

#### **Opportunities & Questions**

##### **Observership – *SMASH* with Director Susan Stroman in New York City on Broadway**

- Please write a letter addressed to Susan about why you are interested in and what you are hoping to gain by observing her during the production process of *SMASH*. (2500 characters)

##### **Observership – *Pirates! The Penzance Musical* with Choreographer Warren Carlyle in New York City on Broadway**

- Please write a letter addressed to Warren about why you are interested in and what you are hoping to gain by observing him during the production process of *Pirates! The Penzance Musical*. (2500 characters)

##### **Fellowship – *Akira Kurosawa Explains His Movies and Yogurt (With Live and Active Cultures!)* by Julia Izumi with Aileen Wen McGroddy at Woolly Mammoth Theatre Company**

- Please write a letter addressed to Aileen about why you are interested in and what you are hoping to gain by receiving an SDCF Fellowship which would allow you to support her during the production process for *Akira Kurosawa Explains His Movies and Yogurt (With Live and Active Cultures!)*. (2500 characters)

- Describe a discovery you had or a challenge you faced in a recent production you have either directed, choreographed, assistant directed, or assistant choreographed and what you learned as an artist and/or leader from the experience. (2000 characters)
- Please provide one reference of someone who can speak to your directing and or choreographic experience.

**Fellowship – Dakar 2000 by Rajiv Joseph with May Adrales at Manhattan Theatre Club**

- Please write a letter addressed to May about why you are interested in and what you are hoping to gain by receiving an SDCF Fellowship which would allow you to support her during the production process for *Dakar 2000*. (2500 characters)
- Describe a discovery you had or a challenge you faced in a recent production you have either directed, choreographed, assistant directed, or assistant choreographed and what you learned as an artist and/or leader from the experience. (2000 characters)
- Please provide one reference of someone who can speak to your directing and or choreographic experience.

**Fellowship – SUMO by Lisa Sanaye Dring with Ralph B. Peña at Ma-Yi Theater Company**

- Please write a letter addressed to Ralph about why you are interested in and what you are hoping to gain by receiving an SDCF Fellowship which would allow you to support him during the production process for *SUMO*. (2500 characters)
- Describe a discovery you had or a challenge you faced in a recent production you have either directed, choreographed, assistant directed, or assistant choreographed and what you learned as an artist and/or leader from the experience. (2000 characters)
- Please provide one reference of someone who can speak to your directing and or choreographic experience.