

SDCF Professional Development Program

2022- 2023 Season Cycle 2 Application Question Preview

Below is a list of the questions that will be on the application. Please review all information about the opportunities on the website as well as information about the application process which will include detail on the criteria for application evaluation. Please note: if you have applied in the previous cycle, the questions and format of the application have changed slightly. All additional questions will appear on the application when you click the specific opportunities (Shadow, Observer, or Fellow) you are interested in applying 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 2000 characters of text. Letters can be addressed to the Mentor as: "Dear First Name Last Name,". The additional questions for Fellows have space of up to 1500 characters of text.

Shadow Opportunities:

- Please write a letter of interest addressed to Director Maggie Burrows about why you are interested in and what you are hoping to gain by shadowing Maggie during the production process for *Little Shop of Horrors* at MUNY.
- Please write a letter of interest addressed to Choreographer Annie-B Parson and Associate Choreographer Elizabeth DeMent about why you are interested in and what you are hoping to gain by shadowing Annie-B and Elizabeth during the first weeks of rehearsals for *Here Lies Loves* on Broadway.

Observer Opportunities:

- Please write a letter of interest addressed to Michael John Garcés about why you are interested in and what you are hoping to gain by observing Michael John during the production process of *Fake It Until You Make It* by Larissa FastHorse at Center Theatre Group.
- Please write a letter of interest addressed to Patricia McGregor about why you are interested in and what you are hoping to gain by observing Patricia during the production process of *The Mountaintop* by Katori Hall at Geffen Playhouse.
- Please write a letter of interest addressed to Stephen Burdman about why you are interested in and what you are hoping to gain by observing Stephen during the production process of *Richard III* produced by New York Classical Theatre.

Fellowship Opportunities:

- Please write a letter addressed to Choreographer and Director Sam Pinkleton about why you are interested in and what you are hoping to gain by receiving a choreography focused SDCF

Fellowship which will allow you to support Sam during the production process of *Wizard Of Oz* at American Conservatory Theater.

- Please write a letter addressed to Amanda Denhart about why you are interested in and what you are hoping to gain by receiving an SDCF Fellowship which would allow you to support Amanda during the production process for *Love's Labor's Lost* at Hudson Valley Shakespeare Festival.
- 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. (If you are applying to be a Fellow for LOVE'S LABOR'S LOST or WIZARD OF OZ this question is required. If you are applying for more than one fellowship, you can copy and paste the same response to this question.)
- Please provide a reference Please provide one reference of someone who can speak to your directing and or choreographic experience. (If you are applying for a Fellowship, this question is required. Depending on how far you make it in the process, this information may be used as additional information regarding your experience and fit for this opportunity. We will contact you in advance to let you know if we are going to use it so you can give your reference a heads up).