

Sign of Relief: Scholar Shipment

Introduction

- A. You cannot spell “scholarship” or “apprenticeship” without “ship.”
- B. Atlanta’s [Working Title Playwrights](#) is led by the managing artistic director, Amber Bradshaw. In 2018, WTP started the Rosalind Ayres-Williams Memorial Scholarship. [Aliyah Curry](#) is the current recipient and my collaborator on works. In 2019, [Quinn Xavier Hernandez](#) started the Pre-Production and New Play Development Apprenticeship. They became their inaugural apprentice. As of July 2021, I finalized my New Play Development and Dramaturgy Apprenticeship. These programs have virtually advanced Curry, who is based in New York City, and me, who is based in Wyoming, Michigan.
- C. In theatre education, knowledge and experience should continue to be virtually shipped around. Apprenticeships and scholarships should not be anchored. They should be accessible beyond only those who have the means of living in the big cities, such as Atlanta.

Hull

- A. The formation of today’s Working Title Playwrights
 - 1. Bradshaw’s input on her leadership.
- B. A Sense of Community
 - 2. After graduating from any sort of institution, it is difficult to make new friends.
 - a. Curry’s input.
 - b. Pham’s input: After graduating from college, I came out with a clean slate in the storytelling world. When I decided not to continue my STEM education, it was difficult to assimilate in the competitive field of musical theatre writing. Also, West Michigan, where theatre is predominantly, is not the right state for my state of mind. So, Atlanta and their diverse community took me in.
 - 3. When you have a purpose to serve your community in some way, you are bound to befriend people.

Rudder

- A. Master Classes and Intensives
 - 1. Homework and its deadlines help work progress.
 - a. Curry’s input.
 - b. Pham’s input:

- i. Dramaturgy Intensive: During the pandemic, writers have reached out to me to consult on their science-based stories. My aspiration has been to be a science dramaturg. When I explained my hopes to Bradshaw, she devised the Dramaturgy Intensive with its assignments and materials. Before this, I could only do so much with my minor in theatre. I have a library of resources and knowledge from a dozen students from all walks of life and various dramaturgical experiences. We continue to learn how to devise theatre.
- ii. Addae Moon's "Generating Story Idea": The very first class under the apprenticeship and its assignment helped foster my second major musical.
- iii. Barbara Holt's "Psychodramaturgy": This class helped character development.
- iv. Edwin Wong's "Risk Theatre": This class solidified structure.
- v. Lucy Smith's "Yoga for Playwrights": This class is fantastic for health.

B. Readings

1. Monday Night Development Workshops
 - a. These biweekly readings of three pieces showed me how readings are conducted.
2. Others: (The Graham Martin Unexpected Play Festival, Ethel Woolson Lab, The Table Series)

Crow's Nest

A. Pooled Resources

1. You can spend more time looking out for various topics that attract your interests.
2. Financial Assistance
 - a. Pham's apprenticeship project: From scratch, I developed a brand-new full-length science musical under the apprenticeship: [ELLIPSES](#). WTP provided nearly a thousand dollars in funding to work alongside fourteen Atlantan professionals.

B. A Better Focus

- a. Curry's input.
- b. Pham's input: As the pandemic worsened, I had to move out of my apartment and back home. I no longer had to worry about rental, electric, and even gas bills. When my focus narrowed to improving myself as a storyteller, my skills have exponentially improved.

C. “The Future is Bright” Mentality

- a. Bradshaw’s input on advancing an artist from out of state (Pham).

Conclusion

- A. [Symbolization of the other anatomical structures of the ship: deck, bridge, poop deck.]
- B. [A cohesive construction of the “ship” in “apprenticeship” and “scholarship.”]
- C. Virtual apprenticeships and scholarships could be signs of relief for those who would like to know the ins and outs of theatre, without constantly having to exhaust themselves to physically get in and out of theatres.