There is not one way to write a good play, there are many. Every author must find his or her most effective methods of working. The playwriting program empowers dramatists to cultivate their unique and idiosyncratic voices, to help each play grow into the best version of itself.

Central to our philosophy is an appreciation of diversity: artistic, cultural, international, and in all its forms. Accordingly, the distinguished faculty represents a wide range of aesthetic approaches and story interests. We also value a strong foundation in theatrical literature and dramatic strategies from around the world, and from other art forms.

The program takes a practical approach to preparing graduates for lives and careers as dramatists. Studying in New York City provides unique opportunities to meet and learn from America’s leading playwrights, producers, artistic directors, and literary managers. The program provides the tools playwrights need to support themselves and broaden their professional activities, including courses in musical theatre, screenwriting, and television writing.

Two years of reading and critiquing student work are supplemented by workshop productions, which allow for plays to be heard and seen, and for collaborations with directors, dramaturgs, and actors to develop.

The third year of study includes professional development led by the concentration head, and the full production of a thesis project, under the guidance of a mentor playwright chosen by the student.

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**SELECTED ALUMNI ACCOMPLISHMENTS**

**Beau Willimon:** House of Cards (Creator, Writer and Executive Producer)

**Kia Corthron:** A Cool Dip in the Barren Saharan Crick, The Wire (Writer)

**Bathsheba Doran:** The Mystery of Love and Sex, Boardwalk Empire (Writer)

**Jerome Hairston:** a.m. Sunday, Law & Order (Story Editor)

**Jon Kern:** Modern Terrorism, The Simpsons (Writer)

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**APPLICATION DEADLINE**

January 5, 2016
PLAYWRIGHTING

SAMPLE CURRICULUM

Fall Semester – Year 1:
Playwriting I – Kelly Stuart
American Spectacle I – Lynn Nottage
Fundamentals of Directing – Jackson Gay
History & Theory of Theatre – Arnold Aronson
Television Writing: The Series – Frank Pugliese
The DNA of Storytelling - Matt Williams

Spring Semester – Year 1:
American Spectacle II – Lynn Nottage
Models of Dramatic Structure - Arnold Aronson
Playwriting II – Kelly Stuart
Television Writing: The Drama Series - Zakiyah Alexander
Collaboration – Anne Bogart

Fall Semester – Year 2:
Play Rewriting and Development – David Henry Hwang
Playwriting III – Chuck Mee
Playwright-Dramaturg Workshop – Morgan Jenness
Directed Studies: Playwriting I – Lynn Nottage
Lyric Writing – Deborah Brevoort
Theatre Practicum - Kelly Stuart

Spring Semester – Year 2:
Playwriting IV – Chuck Mee
Directed Studies: Playwriting Lynn Nottage
American Musical Theatre – Jeanine Tesori
Storytelling and Drama - Gregory Mosher

Year 3
Professional Development Seminar with David Henry Hwang

Additional Requirements:
Include one production assignment, Collaboration Weekend Workshop and two professional internships in New York, regional and/or international theatres.

Thesis Year:
In their third year, playwrights work on their thesis plays under the guidance of a professional playwright mentor chosen by the student. Past mentors have included Edward Albee, Edward Bond, Deborah Brevoort, Kia Corthron, Lisa D'Amour, Christopher Durang, Will Eno, Richard Greenberg, John Guare, Amy Herzog, Tony Kushner, David Lindsay-Abaire, Young Jean Lee, John Logan, Kenneth Lonergan, Martin McDonagh, Dael Orlandersmith, Theresa Rebeck, Sarah Ruhl, Alice Tuan, and Anthony Weigh. The thesis play is then given a full production in an Off-Broadway theatre.