

PLAYWRITING FACULTY

The playwriting faculty is composed of professional working artists with a wide range of expertise in areas including theatre for young and family audiences, musical theatre, theatre for puppets, experimental theatre, adaptation, site-specific plays, and the production of one's own work. They have garnered awards from the Princess Grace Foundation, the Guggenheim Foundation, the Edgerton Foundation, a Kesselring Prize, as well as the Charles MacArthur Award, and have produced their work Off-Broadway, in many regional LORT theatres, and internationally. Current and recent faculty include Sheila Callaghan, Rebecca Gilman, Helena Kriel, Kira Obolensky, Eric Schmiedl, and Charlie Schulman. Recent guests include Marsha Norman, Heather Raffo, and Marc Masterson.

Sena Jeter Naslund, Program Director
author of *Ahab's Wife*, *Four Spirits* (novel and play),
Abundance: A Novel of Marie Antoinette
and *Adam & Eve*

APPLICATION DEADLINES

Application deadlines are January 15 for the spring semester, February 1 for the summer semester, and July 1 for the fall semester.

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(800) 896-8941 x 2423

For faculty biographies, residency dates,
and enrollment information see
spalding.edu/mfa

Scholarships and assistantships available

WHAT OUR GRADUATES SAY

I've learned a lot from my mentors about story structure, character development, and dialogue. Since enrolling in the Spalding MFA program in playwriting, I've had a successful production in the 2010 New York International Fringe Festival that is in development for an Off-Broadway run. I've also won two screenplay competitions (the Final Draft Big Break Screenplay Competition and the Back in the Box Screenplay Competition). This program has transformed my writing and my career.

—Larry Brenner, New York,
Saving Throw Versus Love

The two and a half years I spent in Spalding's MFA in Playwriting program were without a doubt the most intensely instructive and formative years of my professional life. The atmosphere at Spalding somehow manages to be both challenging and nurturing. If your sensibilities are New York or Chicago theatre, they've got you covered. If your sensibilities are regionally focused, or experimental, or something-as-yet-unlabeled, they've got you covered. Spalding's instructors vary wildly in their philosophies and teaching styles, except on one point: they want you to be a better writer. They want you to succeed.

—Tommy Trull, North Carolina,
Honeyboy (Charles M. Getchell New Play Award)
and *Wake-Walking*

One of the most important things that I took away from my experience at Spalding was learning how to make playwriting a top priority, an important skill and one I have kept working on after graduation.

—Tara Goldstein, Toronto,
Lost Daughter

The Spalding MFA program has been essential in my playwriting career. It was as if I knew how to make a cake when I started the program, but I didn't know how the ingredients could be mixed, refined, flavored. . . . Attending Spalding immediately put me in a world of the best writers in the country, and a group of friends who will be lifelong pals and professional peers. It was one of the best decisions I've ever made.

—Brian Hampton, New York
Checking In and *The Jungle Fun Room*:
MITF, FringeNYC, and Audience Favorite Award
Winner of Penobscot Theatre's Northern Writes
New Play Festival

brief-residency Master of Fine Arts in Writing



playwriting

"A Top 10 low-residency MFA Program"
—Poets & Writers

 Spalding University
Louisville, Kentucky
www.spalding.edu/mfa

MFA PROGRAM: PLAYWRITING

The unique Spalding University Master of Fine Arts degree combines traditional on-campus classes with independent study. The on-campus experience initiating each semester lasts ten days; after returning home (where writers actually do their writing), students work with their mentors in an intense, individually tailored, one-on-one exchange. In the Spalding brief-residency program, students write more scripts and those scripts receive more individual attention from the instructor than in traditional programs. Playwriting students also have the opportunity to study screenwriting within the program.

ACCELERATION FOR PROFESSIONALS

For already produced professional playwrights who wish to earn a terminal degree, the Spalding MFA offers the perfect course of study. Students who have had a play produced may wish to inquire about completing the program in three semesters instead of four.

DESIGNING A COURSE OF STUDY

During the Spalding residency, playwrights attend workshop discussions offering both peer and faculty feedback on scripts by workshop members. Students also attend lectures on the craft of playwriting, attend productions, hear readings by professional actors of student scripts, plan their future writing and reading in consultation with their mentor, and attend plenary lectures about principles that apply to all forms of creative writing. Residencies include a production component that gives students hands-on experience in producing their own short plays. Connections with Louisville theatres give playwriting students the opportunity to hear their work presented by professional actors.

While residing at home, students send their mentors five packets of their work at regular intervals. A packet typically consists of a student's original plays—new and revised versions—and short criti-

cal essays focusing on published plays, the dramatic tradition, and contemporary productions. Students' scripts may vary in length, and students are encouraged to experiment in different modes.

Whether the student chooses to begin a semester in Louisville, a city rich with theatrical tradition, or in a culturally rich location abroad such as London, Paris, Dublin, etc., all residencies provide an exciting learning environment and a nurturing community. Students form important friendships and professional connections among writers not only pursuing playwriting but in our other areas of concentration—fiction, poetry, creative nonfiction, writing for children and young adults, and screenwriting. All students participate in cross-genre reading and writing opportunities and in experiencing the interrelatedness of all the arts. Residencies provide the added stimulation of interacting with the local culture.

CHOOSING AMONG FALL, SPRING AND SUMMER SEMESTERS

Students should choose a combination of spring/fall study if they

- wish to complete the program in two years
- prefer residencies in Louisville, a culturally rich, easily accessible American city
- choose to spend 25 hours a week on their studies

Students should choose summer study if they

- want to enrich their studies with international travel
- can participate in a residency more easily in summer than in spring or fall
- prefer a longer semester with a less intensive writing schedule at home (15 hours a week)
- would like to spread tuition costs over a longer period of time
- want to complete the program in four years

Students who wish to study in the longer semester without traveling abroad may attend the spring residency. Students who mix the summer and spring/fall semesters can finish the program in about three years.

Summer residency destinations include London/Bath (2008), Barcelona (2009), Buenos Aires (2010), Rome/Tuscany (2011), Paris (2012), and Dublin and Galway (2013).

The Spalding program features intellectual stimulation, emotional support, and the opportunity to do a great deal of writing with individualized instruction from a professional teacher-writer. Our students and faculty come from all parts of the U.S. as well as some foreign countries. Our youngest entering student was twenty-two; our oldest graduate was eighty-two.

ALL SPALDING MFA SEMESTERS INCLUDE

- the opportunity to apply for scholarships/assistantships or federal loans
- low student-faculty ratio
- a choice of housing accommodations



Playwriting students Amina McIntyre and Larry Brenner read from his play in London, 2008.