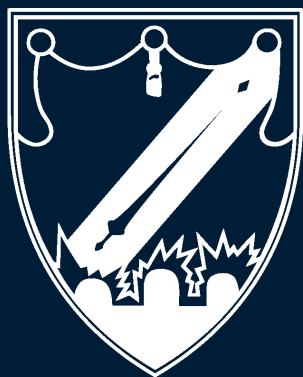


School of Drama

2003–2004



BULLETIN OF YALE UNIVERSITY

Series 99 Number 12 August 30, 2003

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The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

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School of Drama

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Calendar*

FALL 2003

Sept. 1	Mon.	Fall-term time begins, 9 A.M., for students involved in School or Yale Repertory Theatre productions.
Sept. 2	Tue.	Registration for all students. New student orientation sessions and returning student departmental meetings as scheduled.
Sept. 3	Wed.	New student orientation sessions and returning student departmental meetings as scheduled after 2 P.M.
Sept. 4	Thu.	Fall-term classes begin, 9 A.M. New student orientation sessions as scheduled after 2 P.M.
Nov. 26	Wed.	Fall recess begins, 12 midnight, for students not involved in School or Yale Repertory Theatre productions.
Dec. 1	Mon.	Fall recess ends. Classes resume, 9 A.M.
Dec. 13	Sat.	Fall-term classes end. Work period begins, 12 midnight.
Dec. 20	Sat.	Work period ends. Winter recess begins, 12 midnight, for students not involved in School or Yale Repertory Theatre productions.

SPRING 2004

Jan. 5	Mon.	Spring-term time and work period begin, 9 A.M. Registration for all students.
Jan. 12	Mon.	Work period ends. Spring-term classes begin, 9 A.M.
Jan. 19	Mon.	Martin Luther King, Jr. observance; classes suspended; production work proceeds as scheduled.
Mar. 6	Sat.	Work period begins, 12 midnight.
Mar. 13	Sat.	Work period ends. Spring recess begins, 12 midnight, for students not involved in School or Yale Repertory Theatre productions.
Mar. 22	Mon.	Spring recess ends. Classes resume, 9 A.M.
May 8	Sat.	Spring-term classes end. Work period begins, 12 midnight.
May 15	Sat.	Work period ends, 12 midnight.
May 24	Mon.	University Commencement.

* For students who are obliged by their curricula to work at the Yale Repertory Theatre or in School of Drama productions, vacations will be subject to the production schedules.

The President and Fellows of Yale University

President

Richard Charles Levin, B.A., B.LITT., PH.D.

Fellows

His Excellency the Governor of Connecticut, *ex officio*.

Her Honor the Lieutenant Governor of Connecticut, *ex officio*.

George Leonard Baker, Jr., B.A., M.B.A., *Palo Alto, California*.

Edward Perry Bass, B.S., *Fort Worth, Texas*.

Roland Whitney Betts, B.A., J.D., *New York, New York (June 2005)*.

Gerhard Casper, LL.M., PH.D., LL.D., *Atherton, California*.

Susan Crown, B.A., M.A., *Chicago, Illinois*.

Charles Daniel Ellis, B.A., M.B.A., PH.D., *New Haven, Connecticut*.

Holcombe Tucker Green, Jr., B.A., LL.B., *Atlanta, Georgia*.

Jeffrey Powell Koplan, B.A., M.D., M.P.H., *Atlanta, Georgia (June 2009)*.

Maya Ying Lin, B.A., M.ARCH., D.F.A., *New York, New York (June 2008)*.

Linda Anne Mason, B.A., M.B.A., *Belmont, Massachusetts (June 2004)*.

The Rt. Rev. Victoria Matthews, B.A., M.DIV., TH.M., *Edmonton, Alberta, Canada*.

Indra Nooyi, B.S., M.B.A., M.P.P.M., *Greenwich, Connecticut*.

Barrington Daniel Parker, Jr., B.A., LL.B., *Stamford, Connecticut*.

John Ennis Pepper, Jr., B.A., M.A., *Cincinnati, Ohio*.

Theodore Ping Shen, B.A., M.B.A., *Brooklyn Heights, New York (June 2007)*.

Janet Louise Yellen, B.A., PH.D., *Berkeley, California (June 2006)*.

The Officers of Yale University

President

Richard Charles Levin, B.A., B.LITT., PH.D.

Provost

Susan Hockfield, B.A., PH.D.

Vice President and Secretary

Linda Koch Lorimer, B.A., J.D.

Vice President and General Counsel

Dorothy Kathryn Robinson, B.A., J.D.

Vice President for Development

Charles James Pagnam, B.S.

Vice President and Director of New Haven and State Affairs

Bruce Donald Alexander, B.A., J.D.

Vice President for Finance and Administration

Robert Loren Culver, B.A., M.A., M.P.A.

School of Drama/Repertory Theatre Administration and Faculty

Administration

Richard Charles Levin, B.A., B.LITT., PH.D., *President of the University.*

Susan Hockfield, B.A., PH.D., *Provost of the University.*

James Bundy, M.F.A., *Dean of the School of Drama and Artistic Director of Yale Repertory Theatre.*

Victoria Nolan, B.A., *Deputy Dean and Managing Director of Yale Repertory Theatre.*

Benjamin Mordecai, M.A., *Associate Dean.*

Mark Bly, M.F.A., *Associate Artistic Director of Yale Repertory Theatre.*

Susan Rochette, B.A., *Financial Aid Officer.*

Maria Leveton, B.S., *Registrar.*

Emeriti

Richard Gilman, B.A., *Professor Emeritus of Dramaturgy and Dramatic Criticism.*

George Charles Izenour, D.F.A., *Professor Emeritus of Theater Design and Technology.*

Leon Katz, PH.D., *Professor Emeritus of Dramaturgy and Dramatic Criticism.*

Lloyd Richards, B.A., L.H.D., *Professor Emeritus of Drama.*

William Warfel, M.F.A., *Professor Emeritus of Theater Design.*

Faculty

Chuck Adomanis, A.B., *Lecturer in Technical Design and Production.*

Christopher Bayes, *Lecturer in Acting.*

Jeffrey Blesdoe, M.F.A., *Lecturer in Theater Management.*

Mark Bly, M.F.A., *Professor (Adjunct) of Playwriting.*

*John Boyd, M.F.A., *Lecturer in Technical Design and Production.*

Per Brahe, M.F.A., *Lecturer in Acting.*

David Budries, *Assistant Professor (Adjunct) of Sound Design.*

James Bundy, M.F.A., *Professor of Drama.*

David Chambers, M.F.A., *Professor (Adjunct) of Directing.*

Joan Channick, J.D., *Lecturer in Theater Management.*

Una Chaudhuri, PH.D., *Visiting Professor of Dramaturgy and Dramatic Criticism.*

Penelope Cherns, M.A., *Lecturer in Acting.*

Constance Congdon, M.F.A., *Lecturer in Playwriting.*

Karin Coonrod, M.F.A., *Lecturer in Directing.*

Nancy Coyne, B.A., *Lecturer in Theater Management.*

Nilo Cruz M.F.A., *Lecturer in Playwriting.*

Frank Deal, M.F.A., *Lecturer in Acting.*

Liz Diamond, M.F.A., *Professor (Adjunct) of Directing.*

Diane DiVita, M.F.A., *Lecturer in Stage Management.*

*On leave of absence, 2003–2004.

Alan Eisenberg, *Lecturer in Theater Management.*
Wesley Fata, *Professor (Adjunct) of Acting.*
Daniel Fish, B.A., *Lecturer in Directing.*
Elinor Fuchs, PH.D., *Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
Jess Goldstein, M.F.A., *Associate Professor (Adjunct) of Design.*
Jane Greenwood, *Professor (Adjunct) of Design.*
David Grimm, M.F.A., *Lecturer in Playwriting.*
Barry Grove, M.A., *Lecturer in Theater Management.*
Andrew Hamingson, *Lecturer in Theater Management.*
Andrea Haring, B.A., *Lecturer in Acting.*
Karen Hartman, M.F.A., *Lecturer in Playwriting.*
Don A. Harvey, M.F.A., *Professor (Adjunct) of Technical Design and Production.*
Alan Hendrickson, M.F.A., *Professor (Adjunct) of Technical Design and Production.*
Robin Hirsch, B.F.A., *Lecturer in Technical Design and Production.*
Douglas Hughes, B.A., *Lecturer in Directing.*
Mary Hunter, *Associate Professor (Adjunct) of Stage Management.*
John Huntington, M.F.A., *Lecturer in Technical Design and Production.*
Peter Francis James, M.A., *Lecturer in Acting.*
David Johnson, *Lecturer in Technical Design and Production.*
Rik Kaye, M.F.A., *Lecturer in Technical Design and Production.*
Lisa Kirt, B.A., *Lecturer in Theater Management.*
Mark Lamos, B.A., *Lecturer in Directing.*
Ming Cho Lee, B.A., L.H.D., *Donald M. Oenslager Professor (Adjunct) of Design.*
Eugene Leitermann, M.F.A., *Lecturer in Technical Design and Production.*
James Leverett, M.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
Laura Brown MacKinnon, M.F.A., *Lecturer in Stage Management.*
Brian MacQueen, B.A., *Lecturer in Technical Design and Production.*
James Magruder, D.F.A., *Lecturer in Dramaturgy and Dramatic Criticism.*
Ruth Margraff, M.F.A., *Lecturer in Playwriting.*
Edward Martenson, A.B., *Lecturer in Theater Management.*
Tom McAlister, *Associate Professor (Adjunct) of Technical Design and Production.*
Brendan McCall, M.F.A., *Lecturer in Acting.*
Beth McGuire, M.F.A., *Lecturer in Acting.*
Scott Metcalfe, B.M., *Lecturer in Sound Design.*
Benjamin Mordecai, M.A., *Professor (Adjunct) of Theater Management.*
Neil Mulligan, M.F.A., *Assistant Professor (Adjunct) of Technical Design and Production.*
Erika Munk, B.A., *Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
Victoria Nolan, B.A., *Professor (Adjunct) of Theater Management.*
Lynn Nottage, M.F.A., *Lecturer in Playwriting.*
Eric Overmyer, B.A., *Lecturer in Playwriting.*
Lisa Porter, M.F.A., *Lecturer in Stage Management.*
Pamela Prather, M.F.A., *Lecturer in Acting.*
Karen Quisenberry, M.F.A., *Assistant Professor (Adjunct) of Stage Management.*
William J. Reynolds, M.F.A., *Lecturer in Technical Design and Production.*

Marc Robinson, D.F.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*

Randy Rode, M.S., *Lecturer in Theater Management.*

Gordon Rogoff, B.A., *Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*

Michael Ross, *Lecturer in Theater Management.*

Bronislaw Joseph Sammler, M.F.A., *Professor (Adjunct) of Technical Design and Production.*

Thomas Sellar, D.F.A., *Assistant Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*

Vicki Shaghoian, M.A., *Lecturer in Acting.*

Catherine Sheehy, D.F.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*

Rick Sordelet, M.F.A., *Lecturer in Acting.*

Hunter Nesbitt Spence, B.F.A., *Lecturer in Technical Design and Production.*

Stephen Strawbridge, M.F.A., *Professor (Adjunct) of Design.*

Matthew Suttor, M.F.A., *Lecturer in Sound Design.*

Andrew Szegedy-Maszak, PH.D., *Assistant Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*

Jennifer Tipton, B.A., *Professor (Adjunct) of Stage Lighting.*

Anne Trites, B.A., *Assistant Professor (Adjunct) of Theater Management.*

Ru-Jun Wang, M.F.A., *Assistant Professor (Adjunct) of Design.*

Harry H. Weintraub, J.D., *Lecturer in Theater Management.*

Mark Wheeler, B.F.A., *Lecturer in Acting.*

Walton Wilson, B.F.A., *Associate Professor (Adjunct) of Acting.*

Jessica Wolf, B.F.A., *Lecturer in Acting.*

Michael Yeargan, M.F.A., *Professor (Adjunct) of Design.*

Evan Yionoulis, M.F.A., *Associate Professor (Adjunct) of Acting.*

Grace Zandarski, M.F.A., *Lecturer in Acting.*

Production Staff

Bronislaw Joseph Sammler, *Production Supervisor.*

Karen Quisenberry, *Production Stage Manager.*

Don Harvey, *Technical Director.*

Neil Mulligan, *Technical Director.*

Alan Hendrickson, *Electromechanical Laboratory Supervisor.*

Tom McAlister, *Costume Shop Manager.*

Robin Hirsch, *Associate Costume Shop Manager.*

Brian Cookson, *Properties Master.*

David P. Schrader, *Properties Craftsperson.*

Alison Acierno, *Properties Assistant.*

Don Titus, *Lighting Supervisor.*

Christopher Mathien, *Electrician.*

Ru-Jun Wang, *Resident Scenic Charge.*

Melissa McGrath, *Scenic Artist.*

Brian MacQueen, *Sound Supervisor.*

Eric Sparks, *Shop Foreman.*

Matthew Gaffney, *Shop Carpenter*.
Matthew Kirby-Smith, *Shop Carpenter*.
Sharon Reinhart, *Shop Carpenter*.
Adrian Magowan, *Shop Carpenter*.
Mary Zihal, *Draper*.
Nikki Fazzone, *First Hand*.
Clarissa Wylie Youngberg, *First Hand*.
Raven Rosbert, *Costume Project Coordinator*.
Janet Cunningham, *Stage Carpenter*.
Tiffany Hopkins, *Properties Runner*.

Administrative Staff

Katherine D. Burgueño, *Business Manager*.
Donna Consolini, *Director of Development*.
Anne Trites, *Marketing Director*.
Steven Padla, *Media Relations Manager*.
Sylvia Traeger, *Audience Services Director*.
Williams J. Reynolds, *Operations Manager*.
Randy Rode, *Information Technology Director*.
Pamela C. Jordan, *Librarian*.
Josephine Brown, *Senior Administrative Assistant to the Dean/Artistic Director of Yale Repertory Theatre, and to the Chair, Playwriting Department*.
Claire S. Shindler, *Senior Administrative Assistant to the Deputy Dean/Managing Director and to the Associate Dean*.
Ellen Lange, *Administrative Assistant to the Registrar, and to the Chair, Acting Department*.
Marcia Isaacs, *Senior Administrative Assistant to the Financial Aid Officer*.
Denise Zaczek, *Associate Business Manager*.
Janine Martinez, *Associate Business Manager*.
Peggy Ojeda, *Business Assistant*.
Susan Clark, *Senior Administrative Assistant for Development*.
Kathedral, *Administrative Assistant for Design, Development, and Alumni Affairs*.
Rick Berube, *Associate Marketing Director*.
Elaine Bonifield Wackerly, *Associate Director of Development*.
Audrey Rogers, *Marketing Manager*.
Kari Funk, *Marketing Associate*.
Richard Abrams, *Assistant Operations Manager*.
Tracy Baldini, *Assistant Audience Services Director*.
London G. Moses, *Box Office Assistant*.
Nancy Genga, *Box Office Assistant*.
Edward Jooss, *Concierge*.
Marla Silberstein, *Senior Administrative Assistant to the Production Supervisor*.
Jacob Thompson, Jr., *Security Officer*.

Mission Statement

The Yale School of Drama and the Yale Repertory Theatre are committed to rigorous, adventurous, and passionate exploration of our art form. We embrace a global audience. Our highest aim is to train artistic leaders — in every theatrical discipline — who create bold new works that astonish the mind, challenge the heart, and delight the senses.

OBJECTIVES

The Yale School of Drama develops the artistry, craft, and attitudes of its students to prepare them for careers in the professional theater.

The Yale School of Drama and Yale Repertory Theatre together are a unique conservatory for theater training within the University. In each discipline of the School of Drama the aesthetic sensibility is translated into the language of the stage. The process of applying theory to professional practice is central to the School, and its Yale Repertory Theatre serves as the master teacher toward this aim.

Although many graduates' paths evolve into distinctive careers in film, television, teaching, and alternative forms of theatrical production and presentation, the primary focus of training at the School of Drama is the artistry of the legitimate stage.

History and Facilities

HISTORY OF THE SCHOOL OF DRAMA

Yale University founded a Department of Drama in the School of Fine Arts in 1924 through the generosity of Edward S. Harkness, B.A. 1897. In 1925, while the University Theatre was under construction, the first class of students was enrolled. George Pierce Baker, the foremost teacher of playwriting in America, joined the faculty to serve as the first chairman of the department, and the first Master of Fine Arts in Drama was conferred in 1931.

In 1955, by vote of the Yale Corporation, the department was organized as a separate professional school, the Yale School of Drama, offering the degrees of Master of Fine Arts, Doctor of Fine Arts, and Certificate in Drama (for those students who had completed the three-year program without having the normally prerequisite bachelor's degree).

In 1966, under the leadership of Dean Robert Brustein, the Yale Repertory Theatre was formed as part of the School of Drama, establishing a complementary relationship between conservatory and professional practice.

HISTORY OF YALE REPERTORY THEATRE

A hallmark of Robert Brustein's artistic leadership of the Yale Repertory Theatre from 1966 to 1979 was his insistence on a resident company of artists. For many years Brustein's dream of a permanent repertory company became an inspiration to the emerging field of non-profit theater. The model of Brustein's programming choices, emphasizing the production of new plays and classics of the world theater in vivid and inventive interpretations, has remained the centerpiece of the work of Yale Repertory Theatre ever since.

During the tenure of Lloyd Richards, Dean of the School of Drama and Artistic Director of Yale Repertory Theatre from 1979 through 1991, the theater grew in its emphasis on the production of new plays. Notable writers such as Athol Fugard, Lee Blessing, and August Wilson were among those who premiered their work in New Haven during Richards's leadership. Richards also introduced a new play festival, Winterfest, which annually introduced three or four new writers to the stage. The Rep was one of the first theaters to regularly transfer serious work to the commercial theater, developing a model of professional producing that changed the course of new play development in the American theater.

Stan Wojewodski, Jr., Dean and Artistic Director from 1991 to 2002, was notable for his commitment to the individual artist. Wojewodski made long-term commitments to artists such as Suzan-Lori Parks, Len Jenkin, Ralph Lemon, and numerous actors, directors, and performance artists. He also began bringing artistic companies into residence at Yale Repertory Theatre, including Théâtre de la Jeune Lune and Mump and Smoot.

James Bundy began service as Dean of the School of Drama and Artistic Director of Yale Repertory Theatre on July 1, 2002. In his first year as artistic director, he continued to emphasize the production of new plays and vigorous revivals making immediate connections to contemporary audiences. The 2002–2003 season saw Bill Rauch and Tracy Young’s adaptation *Medea/Macbeth/Cinderella* and Mark Lamos’s all-male version of *The Taming of the Shrew*, in addition to regional, American, and world premieres of plays by Kia Corthron, Amy Freed, Sunil Kuruvilla, and David Rabe.

The Yale Repertory Theatre has produced ninety world premieres, four of which have received the Pulitzer Prize. The theater has sent ten productions to Broadway, earning nine Tony Awards and thirty-seven Tony nominations. The Yale Repertory Theatre itself received the Tony for Outstanding Regional Theatre in 1991, and it has been twice recognized for its outstanding contribution to the development of creative talent with the Jujamcyn Theatres Award. In 2002 Yale School of Drama/Yale Repertory Theatre received the Governor’s Arts Award in recognition of its remarkable achievement and contributions to the arts in Connecticut.

INSTRUCTIONAL AND PERFORMANCE FACILITIES

The *University Theatre* at 222 York Street is the School’s center. It includes a proscenium theater seating 654 and a smaller, more flexible experimental theater, both of which are shared with the undergraduate dramatic association. The University Theatre also houses the main administrative offices, the scenery, prop, and costume shops, several classrooms, and the Drama Library (see below).

The *Yale Repertory Theatre* is located in a distinctive historical building on the corner of Chapel and York streets. Formerly the Calvary Baptist Church, the theater contains a 491-seat auditorium facing a modified apron stage, and the School of Drama and Repertory Theatre box office.

The *New Theater* in Holcombe T. Green, Jr. Hall, located at 1156 Chapel Street, contains a flexible performance space seating up to 200. This building also houses the School of Art.

Drama School Annex, at 205 Park Street, houses the Design department, the Robertson Computer Lab, the Laurie Beechman Memorial Sound Studio, a rehearsal/performance space, and several classrooms.

Vernon Hall located at 217 Park Street contains the Yale Cabaret theater as well as rehearsal areas, classrooms, and offices.

149 York Street is home to several key administrative functions: the registrar, admissions, and financial aid. It also contains extensive shops, rehearsal rooms, classrooms, and offices. The Digital Media Center for the Arts (see below) is also housed in this building.

The *Drama Library*, operated by the Yale University Library system, contains over 30,000 volumes primarily for the use of students in the School of Drama. The library, situated in the University Theatre building, houses one of the largest working collections in existence of books and periodicals on drama and theater. Books on the performing arts

other than theater, motion pictures, television, and radio are also represented in the collection. Students in the Drama School are free to use the collections in the libraries of other graduate and professional schools, the Sterling Memorial Library, and the Beinecke Rare Book and Manuscript Library.

The *Digital Media Center for the Arts* (DMCA) at 149 York Street is a multimedia facility that was created to explore new areas of education and cross-disciplinary interaction that result when traditional art collides with the computer age. The center was conceived and designed by Yale's leaders in art, architecture, drama, history of art, film studies, and music from the University Art Gallery, the Center for British Art, the Arts Library, and Information Technology Services.

Degrees and Certificates

MASTER OF FINE ARTS

The Master of Fine Arts (M.F.A.) degree is conferred by the President and Fellows of Yale University on students holding a bachelor's degree from an accredited college who complete with distinction any of the programs of study outlined and who exhibit excellence in their professional practice. Three years in residence is the time required for this work; on rare occasions the faculty of the School may reduce the residency requirement, but in no case below a minimum of two years. The M.F.A. is awarded in the following areas of study: Acting, Design, Sound Design, Directing, Dramaturgy and Dramatic Criticism, Playwriting, Stage Management, Technical Design and Production, and Theater Management.

DOCTOR OF FINE ARTS

The Doctor of Fine Arts (D.F.A.) degree is conferred by the President and Fellows of Yale University on students who hold the M.F.A. degree in Dramaturgy and Dramatic Criticism and who have completed the M.F.A. qualifying comprehensive examinations and have written a dissertation of distinction on a subject approved by the D.F.A. committee.

CERTIFICATE IN DRAMA

The Certificate in Drama is conferred by the President and Fellows of Yale University on students who do not hold an undergraduate degree from an accredited college, but who completed with distinction the three-year program in Acting, Design, Sound Design, Directing, Playwriting, Stage Management, or Technical Design and Production. The Certificate in Drama is subject to the same training requirements as that of the M.F.A. degree. Upon written request the certificate will be converted to an M.F.A. degree if a student later satisfactorily completes an accredited bachelor's degree elsewhere.

TECHNICAL INTERNSHIP CERTIFICATE

The Technical Internship Certificate is awarded by the School of Drama to students who complete with distinction the one-year internship program of the Technical Design and Production department.

COMMENCEMENT

All candidates on whom degrees or certificates are to be conferred must be present at the Commencement exercises unless excused for urgent reasons by their department chair with the approval of the dean. Requests to be excused from Commencement must be submitted by May 15, 2004.

Living at the School of Drama

The Yale School of Drama consists of theater professionals and students working together in a conservatory setting. The life of the School includes classroom training and a variety of production experiences, ranging from readings to performances at the Yale Repertory Theatre.

TRAINING

The Classroom

Students are prepared in the particular disciplines for which they were admitted. Each program in the School has a sequential series of courses unique to its discipline and designed to develop an advanced understanding of the student's program and the art of the theater.

School Productions

Production activity is central to the training in all programs. Annually the School of Drama produces more than fifty productions. They are organized into several producing programs, such as collaborative workshop productions, verse projects, playwrights' thesis productions, and directing thesis productions. These projects afford ample opportunities to present student work to the faculty so that they can evaluate the progress of the student from the classroom to the stage. The breadth and depth of the Drama School's production calendar is the most extensive of any drama school in the United States.

Yale Repertory Theatre

The Yale Repertory Theatre (YRT) serves as master teacher for the Drama School. Each department has established a unique relationship with this professional theater and challenges the student to work at the level of this distinguished professional company. The YRT is a member of the League of Resident Theatres and draws talent from around the world.

Yale Cabaret

The Yale Cabaret provides an additional, although strictly extracurricular, outlet for exploration of a wide range of material: serious, absurdist, improvisational, and musical. The Cabaret is entirely student run, with its own student artistic and management leadership. It is the only area of production at the Drama School where students are free to move out of their primary discipline of study: actors will sometimes direct, managers will act, and playwrights sing.

To accomplish the work of the School, an environment of order and discipline is essential. The following procedures exist in order to foster and maintain an appropriate and supportive environment.

PRIORITIES

The administration attempts to avoid conflicts between the requirements of the various programs and activities. Should a conflict arise, the student is responsible for discussing the problem with his/her department chair. The priority of scheduling is as follows: (1) Yale Repertory Theatre rehearsal and performance calls; (2) classes; (3) directing thesis productions of the Yale School of Drama; (4) other assigned production projects (verse project, playwright thesis, collaborative workshop projects, etc.); (5) assigned work-study; (6) Cabaret productions; (7) unassigned work-study. A specific schedule for all production calendar activities is issued at the beginning of the academic year. Exceptions to the priorities do not set precedents.

ATTENDANCE

Attendance at scheduled classes, special activities, and School meetings is required in order to remain in good standing. Lateness will not be tolerated. Unexcused absences during term time and the scheduled work weeks from class, production assignments, rehearsals, and professional work assignments are not permitted. Requests for absences must be approved in writing in advance by an instructor, the director or stage manager, the rotation or assigned work-study supervisor, and the chair of the student's department, and filed with the registrar. Rehearsal, production, and performance calls are posted each day. Unavoidable lateness for these calls must be reported to the individual in charge as soon as possible, but no later than thirty minutes before the call. Illnesses or doctor's appointments must be reported to the registrar's office (432.1590). Lateness or unexcused absence will result in disciplinary action or dismissal from the School.

UNDERSTUDY RESPONSIBILITIES

Understudy assignments are treated seriously in the School. Understudies are expected to be available for any performance at a moment's notice. Unless at home or at another posted rehearsal, understudies must inform the stage manager of their location prior to the performance. While an understudy, a student must have the permission of the chair of the Acting department before leaving New Haven. Failure to be available to perform as an understudy will be treated as unprofessional behavior subject to an action of dismissal by the faculty.

DEPARTMENTAL ASSIGNMENTS

Each department assigns its students responsibilities in major productions that relate to their particular program. Each department also schedules its students who are eligible for work-study jobs.

Actors are cast at the discretion of the chair of the Acting department. Directors must discuss their casting suggestions with the Acting department chair and appropriate Directing faculty. The cast list is posted only after it is approved by the dean. The casting pool for School productions and projects consists of those acting students who have demonstrated in class the necessary discipline and collaborative attitudes. Any deficiency

in these qualities results in removal from all casting until such deficiency is corrected to the satisfaction of the faculty. Once assigned to a production or cast in a role, the student is required to fulfill that obligation.

All members of the cast and crew of a production at the School of Drama are obligated to strike the show.

The production supervisor, the financial aid officer, the associate dean, and deputy dean set the number of hours devoted to priority work-study jobs according to the needs of the School and the abilities of the students. Budgets for School of Drama projects are established by the production supervisor and the deputy dean. Purchases for projects must be pre-approved; students who spend their own money without prior consent will not be repaid.

REHEARSALS

The Yale Repertory Theatre and the School of Drama maintain an open rehearsal policy. However, rehearsals may be closed by the director at any time. Therefore, those wishing to attend a rehearsal should check with the stage manager beforehand. The stage manager may limit the number of observers to avoid overcrowding.

Rehearsals are normally scheduled from 2 to 11 P.M. Monday through Friday and as called on Saturday. Sunday is the normal day off. With advance notice and approval of the dean, directors of major productions at the School may change the day off from Sunday to Saturday.

The number of rehearsal hours for any given project is set by the Acting and Directing departments. Actors ordinarily are called no more than five hours in one day for rehearsal of a School production. Actors who are double cast cannot commit to Cabaret productions. A director may ordinarily rehearse a major School production no more than seven hours in one day. Directors should cooperate with each other to ensure that actors have reasonable periods off for breaks. The final week before the opening of a production is an exception to these rules. The administration attempts to schedule these times in the best interests of the production and the School.

MANDATORY WORK REQUIREMENTS

All students in the School are expected to fulfill crew assignments, either as part of work-study or to satisfy the needs of a particular production. Every student in the School is required to fulfill 150 hours of work-study, either on crew or other appropriate assignment. Assignments by the production supervisor must be honored.

OUTSIDE EMPLOYMENT

The School is a professional environment and, as such, encourages professional work. Nonetheless, the School does not encourage students to pursue outside work at the expense of their obligations to the School. The School demands that students prepare for classes and rehearsals, attend them, and participate fully in the life of the School. Students shall submit requests to work outside the School to the appropriate department

chair in sufficient time to be reviewed by the dean. Under no circumstances should actors commit to projects outside the School. It should be understood that permission to participate in outside projects (whether paid or not) is rarely given.

VACATIONS AND TOURING

Whenever a student must forgo all or part of a School vacation because of a crew assignment, rehearsal, or performance for either Repertory Theatre or School productions, the student is paid eight hours for each vacation day in which he or she is required to be present. All compensation will be set at the prevailing work-study rate.

Students are not paid for School productions that go on tour. Students required to perform in or crew on Repertory Theatre shows on tour are paid at Equity minimum plus an appropriate per diem, in compliance with union regulations.

COURSE STANDARDS AND REQUIREMENTS

Each department develops its own course of study in consultation with the dean. The advantage of a small institution lies in its ability to give personal attention; each individual is encouraged to expand and broaden his or her program with the aid of the chair of that department. A department may choose to vary specific requirements on an individual basis with the approval of the dean.

Students who have done considerable work in dramatic literature and theater history or in technical design and production may be exempted from, and receive credit for, a required course by satisfactory completion of a written or oral examination. This examination is given within the first two weeks of the term by the instructor offering the course.

School of Drama students may take courses for credit, audit, or the Pass/Fail option at any of the other schools at the University with the approval of the student's adviser, department chair, and the course instructor. Students enrolling in courses at other schools are subject to all policies and deadlines of both that school and the Drama School. Auditors must receive permission from the instructor before enrolling as an auditor, as not all faculty permit auditors in their classes. The minimum general requirement for auditing is attendance in two-thirds of the class sessions; instructors may set additional requirements for auditing their classes. Outside courses are graded according to Drama School policy. Process and laboratory courses are ordinarily open only to students in the department offering the courses.

REGISTRATION

Students must register prior to the beginning of classes in the fall. Any student who cannot attend the scheduled registration must receive written permission from the registrar in advance. Students who fail to register on time without proper permission are subject to a \$10 late fee. All international students are required to complete a nonacademic registration with the Office of International Students and Scholars prior to the beginning of classes, in addition to the School registration.

All students must submit their course schedules to the registrar within one week of the first day of classes of each term and are responsible for notifying the registrar of any changes in their schedules.

DRAMA REQUIREMENT

Drama 6a/b, Survey of Theater and Drama, is a requirement for all students. Students may be exempted from this requirement through an examination administered by the Dramaturgy and Dramatic Criticism faculty at the beginning of each term of the first year.

EVALUATIONS AND GRADING

The first year of residence is probationary for all students at the School. This means that students are evaluated on the basis of their talent, application to training, and development of craft. Students in their first year may be dismissed at any time without prior warning.

Students in the second year continue to be evaluated on these criteria, but they are not asked to leave until they have been warned about their status, and have been given a chance to improve over one evaluation period.

Students moving into their third year are expected to complete their training unless there is a serious breach of discipline or a failure to meet class or production requirements (in other words, persistent absence from classes without excuse, repeated failure to meet and make up class assignments, salient unprofessional behavior in production, and the like).

The completion of three years of training does not guarantee the awarding of the degree or the certificate unless students have passed their course of study with distinction, have successfully demonstrated their talent and ability, and have completed all non-classroom requirements of their program.

Grades for certain courses in the departments of Dramaturgy and Dramatic Criticism, Stage Management, Technical Design and Production, and Theater Management are Honors (90 and above), High Pass (85–90), Pass (75–84), Fail (below 75). Grades given in all other courses are Pass and Fail.

Each program may have specific guidelines and standards for academic or production performance. For further information on requirements specific to each program, carefully refer to program descriptions later detailed in this book.

Under exceptional circumstances, an instructor may give a grade of Incomplete. However, the student is expected to complete the course requirements *within one month of the end of the term*. After that time, the grade of Incomplete is converted, at the discretion of the instructor and department, to a grade of either Permanent Incomplete or Fail. If, for some reason, the student is unable to complete the course requirements during the allotted time, the student may petition the faculty for an extension. In cases where an Incomplete is registered at the end of an academic year and is not cleared before registration for the following fall term, the student will, most likely, be placed on warning. A

student may withdraw from a required course only with permission of the department chair. Grades are issued at the end of each term.

Warnings indicate faculty reservations about the progress of a student in one or more courses or in production work. This warning serves primarily to inform the student of deficiencies and does not appear on a Yale transcript.

Probation indicates a more serious reservation about the ability or willingness of a student to meet the requirements of the School. Probation may be accompanied by loss of scholarship, and remains in effect for a minimum of one review period. If the student's standing improves after this period, probation will be removed and the scholarship, if suspended, will be reinstated.

Dismissal indicates a conviction on the part of the faculty that a student is unable to meet the requirements of the School. A first-year student is normally notified of his or her status at the end of the year. However, in very rare cases, a student may be dismissed during the year. Second- and third-year students are dismissed for academic or professional reasons only if they have received warning or have been put on probation in some previous evaluation period. *Disciplinary dismissal may take place at any time during the year for any student in the School. Once dismissed, a student is not eligible for readmission. A student asked to withdraw by the faculty is also not eligible for readmission.*

Students are notified of warning, probation, and dismissal actions by letter and are scheduled for consultation with the appropriate department chair.

LEAVE OF ABSENCE AND WITHDRAWAL

Any student who plans to interrupt his or her program of study, either temporarily or permanently, must make formal written application to the chair of his or her department, submit the appropriate form to the registrar, and obtain written approval from the dean. Conditions for returning to the School will be specified by the dean. A student who is asked to withdraw by the faculty is not eligible for readmission. A leave of absence is usually granted for one, two, or three terms, usually for reasons of health. The faculty does not normally grant a leave of absence to enable a student to take on a professional commitment.

A student who is on a leave of absence does not have to file a formal application for readmission, but must notify the registrar in writing of his or her intention to return. Such notification should be given at least eight weeks prior to the end of the approved leave. In addition, if the returning student wishes to be considered for financial aid, the student must submit appropriate financial aid applications to the School's financial aid officer to determine eligibility.

A student on a leave of absence is not eligible for financial aid, including loans, or for the use of any University facilities normally available to registered students with the exception of the Yale Health Plan, in which he or she may enroll through the Student Affiliate Coverage plan. In order to secure continuous YHP coverage, enrollment in this plan must be requested prior to the beginning of the term in which the student will be on leave or, if the leave commences during the term, within thirty days of the date when

the leave is granted. Coverage is not automatic; enrollment information may be found in the *YHP Student Handbook*.

If a student does not return from a leave of absence, or does not request and receive an extension through the faculty, he or she is automatically dropped from the School. Any student who has withdrawn temporarily or been granted a leave of absence and remained away beyond the normal time permitted, usually two years plus a one-year extension, must reapply for admission.

TRANSCRIPTS

The registrar of the School of Drama maintains student transcripts permanently. Transcripts are issued by the registrar only by written request from the student and only if the student has no outstanding debts to the School or University. No charge is made for the first mailing of a transcript; thereafter, a charge of \$5 per transcript is imposed. Each fall the registrar provides in each student's registration packet an unofficial copy of the student's academic record to date.

DOSSIER SERVICE

The Registrar's Office maintains an informal placement service for School of Drama students and alumni. Close contact is kept with the professional theater, summer theater, and other educational institutions. Many requests are received annually for suggestions to fill vacancies. No charge is made for this service to students in residence. For students who have graduated and want to maintain dossiers to be mailed on request, a charge of \$10 is imposed to cover duplicating and mailing costs for each request. Students interested in starting a dossier should consult the registrar.

STUDENT RECORDS

The registrar of the School of Drama maintains academic records on each enrolled student. The following types of academic records are maintained: the application for admission and supporting documents such as standardized test scores, transcripts of undergraduate or other prior study, and letters of recommendation; registration forms, grade reports, course schedules, petitions filed by the student, and any other documents or correspondence pertaining to the student's academic work or status within the School. The Family Educational Rights and Privacy Act of 1974, also known as the Buckley Amendment, governs access to the academic records. Each year, the University publishes the current text of the policy statement on student records in the *Yale Bulletin & Calendar*. The statement has two chief purposes: the first is to describe the nature of a student's right to review his or her educational record; the second is to describe the University's policy of confidentiality in the maintenance of student records.

SCHOOL OF DRAMA STUDENT GOVERNMENT

The School of Drama Student Government (SDSG) strives to enhance the educational experience of each student by being a forum for students' ideas and concerns and acting as a liaison between students and the faculty and administration; and by promoting educational and social activities that help foster a strong sense of community within the Yale School of Drama.

GRIEVANCE PROCEDURES

In general, a student with a complaint or grievance should see his or her department chair.

Complaints of Sexual Harassment

Sexual harassment is antithetical to academic values and to a work environment free from the fact or appearance of coercion. It is a violation of the University policy and may result in serious disciplinary action. Sexual harassment consists of nonconsensual sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature on or off campus, when: (1) submission to such conduct is made either explicitly or implicitly a condition of an individual's employment or academic standing; or (2) submission to or rejection of such conduct is used as the basis for employment decisions or for academic evaluation, grades, or advancement; or (3) such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating or hostile academic or work environment. Sexual harassment may be found in a single episode, as well as in persistent behavior. Conduct that occurs in the process of application for admission to a program or selection for employment is covered by this policy, as well as conduct directed toward University students, faculty, or staff members.

In situations concerning alleged sexual harassment, the student should see his or her department chair and/or the Title IX coordinator, Victoria Nolan, to obtain a copy of the University grievance procedure for complaints of sexual harassment.

Any grievance that cannot be resolved through the department chair, or the Title IX coordinator, may be brought to the dean of the School of Drama

The Drama School Procedure for Student Complaints

The Drama School procedure for student complaints governs cases in which a student has a complaint, including but not limited to a complaint of discrimination on the basis of race, sex, color, religion, national or ethnic origin, sexual preference, or handicap, against a member of the faculty or administration of the Drama School, as well as complaints that involve misapplication of Drama School policy.

Such complaints are reviewed by the Dean's Advisory Committee on Student Grievances, which is appointed ad hoc and is composed of five members including at least two members of the faculty and one student.

Living at Yale University

CULTURAL OPPORTUNITIES

A calendar listing the broad range of events at the University is issued weekly during the academic year in the *Yale Bulletin & Calendar*. The hours when special exhibitions and the University's permanent collections are open to the public are also recorded in this publication. Free copies of the *Yale Bulletin & Calendar* are available at many locations throughout the campus, and the paper is sent via U.S. Mail to subscribers; for more information, call 203.432.1316. The paper is also available online at <http://www.yale.edu/opa/yb&c/index.html>.

The School of Drama electronically publishes a weekly newsletter, *The Prompter*, that lists all School and Repertory Theatre productions and projects as well as events, films, lectures, and the like, of relevance to the School of Drama community.

The Yale Peabody Museum of Natural History contains collections in anthropology, mineralogy, oceanography, paleontology, and some aspects of geology.

The Yale University Art Gallery contains representative collections of ancient, medieval, and Renaissance art, Near and Far Eastern art, archaeological material from the University's excavations, Pre-Columbian and African art, works of European and American masters from virtually every period, and a rich collection of modern art. The landmark Louis I. Kahn building will be closed for renovation for two years beginning in the summer of 2003. The hub of the museum's activities will be the adjacent Swartwout building, housing Yale's world-renowned collections of American paintings, sculpture, and decorative arts, as well as a selection of masterworks from all other departments.

The Yale Center for British Art houses an extraordinary collection of British paintings, sculpture, drawings, and books given to the University by the late Paul Mellon, Yale Class of 1929.

There are more than eighty endowed lecture series held at Yale each year on subjects ranging from anatomy to theology, and including virtually all disciplines.

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Philharmonia Orchestra of Yale, the Chamber Music Society at Yale, the Duke Ellington Series, Great Organ Music at Yale, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. Among New Haven's numerous performing organizations are Orchestra New England, the New Haven Chorale, and the New Haven Symphony Orchestra.

In addition to Drama School and Yale Rep productions, New Haven offers dramatic productions at the Long Wharf Theatre, Palace Theater, and Shubert Performing Arts Center.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff can provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States. OISS issues the visa documents needed to request entry into the United States under Yale's immigration sponsorship and processes requests for extensions of authorized periods of stay in the United States, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the monthly international coffee hours, English conversation programs, and orientation receptions for newly arrived graduate students and postdocs, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven.

OISS maintains an extensive Web site (<http://www.oiss.yale.edu/>) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates. International graduate students, postdocs, and visiting scholars can get connected with OISS by subscribing to one or both of the OISS e-mail lists. OISS-L is the electronic newsletter with important information for Yale's international community. YaleInternational E-Group is an interactive list through which over 1,000 international students and scholars keep each other informed about events in the area. Check the Web site for more information. To subscribe to either list, send a message to oiss@yale.edu.

Spouses and partners of international students and scholars will want to know about ISPY — International Spouses and Partners at Yale. Information about ISPY and other OISS programs can be found on the OISS Web site.

The Office of International Students and Scholars, located at 246 Church Street, Suite 201, is open Monday through Friday from 8.30 A.M. to 5 P.M.

THE INTERNATIONAL CENTER OF NEW HAVEN

Established in 1949, the International Center of New Haven is a nonprofit community-based organization. The Center's programs are based on the idea that both the international community in Greater New Haven and the local community can benefit from each other. The Center is located at 442 Temple Street, and the office is open from

9 A.M. to 4.30 P.M., Monday through Friday. The work of the International Center is carried out by a small professional staff and by many volunteers in the community. The Center organizes lectures, trips, picnics, and special events, as well as English as a Second Language (ESL) classes, in addition to a number of programs including the International Host Friendship Program, 'Round The World Women, and the International Classroom Project. The International House, a large Tudor mansion located at 406 Prospect Street in New Haven, is the venue of most of the International Center's activities and the home of sixteen students and scholars. Rooms are available for the academic year and summer. For more information on any of these programs, or on International House, telephone 203.432.6460, fax 203.432.6462, e-mail international.centernh@yale.edu, or visit the Web site at <http://www.internationalcenternewhaven.org/>.

HEALTH SERVICES FOR SCHOOL OF DRAMA STUDENTS

Yale University Health Services (YUHS) is located on campus at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, internal medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are detailed in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of Student Medicine, Internal Medicine, Gynecology, Health Education, and Mental Hygiene. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Urgent Care.

Students on leave of absence or on extended study and paying less than half tuition are not eligible for YHP Basic Coverage but may enroll in YHP Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for YHP Basic Coverage but may enroll in the YHP Billed Associates Plan and pay a monthly premium. Associates must enroll for a minimum of one term within the first thirty days of affiliation with the University.

Students not eligible for YHP Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must enroll with the YHP Member Services Department. Enrollment applications for the YHP Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the YHP Member Services Department.

All students are welcome to use specialty and ancillary services at YUHS. Upon referral, YHP will cover the cost of these services if the student is a member of YHP Hospitalization/Specialty Care Coverage (see below). If the student has an alternate insurance plan, YHP will assist in submitting the claims for specialty and ancillary services to the other plan and will bill through the Office of Student Financial Services for noncovered charges and services.

Health Coverage Enrollment

The University also requires all students eligible for YHP Basic Coverage to have adequate hospital insurance coverage. Students may choose YHP Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver form by the University's deadlines noted below.

YHP HOSPITALIZATION/SPECIALTY COVERAGE

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for YHP Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from September 1 through August 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, YHP Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through August 31.

For a detailed explanation of this plan, see the *YHP Student Handbook*.

Waiving the YHP Hospitalization/Specialty Coverage: Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing a waiver form that demonstrates proof of alternate coverage. Waiver forms are available from the YHP Member Services Department. It is the student's responsibility to report any changes in alternate insurance coverage to the YHP Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under the YHP. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

Revoking the Waiver: Students who waive YHP Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the YHP Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. YHP premiums will not be prorated.

YHP STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or same-sex domestic partner and/or legally dependent child(ren) under the age of nineteen in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include coverage for YHP Basic Coverage and for coverage under YHP Hospitalization/Specialty Coverage. YHP Prescription Plus Coverage may be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

This plan has been designed for Yale students who purchase YHP Hospitalization/Specialty Coverage and student dependents who are enrolled in either the Two-Person Plan, the Student Family Plan, or Student Affiliate Coverage. YHP Prescription Plus Coverage provides protection for some types of medical expenses not covered under YHP Hospitalization/Specialty Coverage. Students are billed for this plan and may waive this coverage. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only. For a detailed explanation, please refer to the *YHP Student Handbook*.

Eligibility Changes

Withdrawal: A student who withdraws from the University during the first ten days of the term will be refunded the premium paid for YHP Hospitalization/Specialty Coverage and/or YHP Prescription Plus Coverage. The student will not be eligible for any YHP benefits, and the student's YHP membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. At all other times, a student who withdraws from the University will be covered by YHP for thirty days following the date of withdrawal or to the last day of the term, whichever comes first. Premiums will not be prorated. Students who withdraw are not eligible to enroll in YHP Student Affiliate Coverage.

Leaves of Absence: Students who are granted leaves of absence are eligible to purchase YHP Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, YHP Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in YHP Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>).

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>). Students must complete an enrollment application for the plan prior to the start of the term.

For a full description of the services and benefits provided by YHP, please refer to the *YHP Student Handbook*, available from the YHP Member Services Department, 203.432.0246, 17 Hillhouse Avenue, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Measles (Rubeola) and German Measles: All students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubeola) and German measles (rubella). Connecticut state law requires two doses of measles vaccine. The first dose must have been given after January 1, 1969, *and* after the student's first birthday. The second dose must have been given after January 1, 1980. These doses must be at least 30 days apart. Connecticut state law requires proof of one dose of rubella vaccine administered after January 1, 1969, *and* after the student's first birthday. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles and rubella.

Meningococcus (Meningitis): All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2003. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

Students who have not met these requirements prior to arrival at Yale University must receive the immunizations from YHP and will be charged accordingly.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 1. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the College Street entrance to WLH. Office hours are Monday through Friday, 8.30 A.M. to 4.30 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (<http://www.yale.edu/rod/>).

RELIGIOUS LIFE AT YALE

The religious resources of Yale University serve all students, faculty, and staff. These resources are the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Church of Christ in Yale University, an open and affirming member congregation of the United Church of Christ; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; several Protestant denominational ministries and nondenominational groups; and religious groups such as the Baha'i Association, the New Haven Zen Center, and the Muslim Student Association. Additional information is available at <http://www.yale.edu/chaplain/>.

ATHLETIC FACILITIES

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile

indoor jogging track; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance, martial arts, aerobic exercise, and sport skills are offered throughout the year. Graduate and professional school students may use the gym at no charge during the academic year and for a nominal fee during the summer term. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Outdoor Education Center (OEC), the tennis courts, and the golf course are open to faculty, students, and employees of the University at established fees. Ingalls Rink has public skating Monday through Thursday from 11.30 A.M. to 12.45 P.M. and on weekends as the training schedule permits. Up-to-date information on hours is available at 203.432.0875. Skate sharpening is available daily; however, skate rentals are not available.

Approximately thirty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of the activities, both purely recreational and instructional, are open to graduate and professional school students. Faculty, staff, and alumni, as well as groups, may use the Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes cabins, campsites, pavilion, dining hall, swimming, boating, canoeing, and picnic groves beside a mile-long lake. Hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yale.edu/athletics/> (click on Sport and Rec, then on Outdoor Education).

Throughout the year, Yale University graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or at <http://www.yale.edu/athletics/>.

Departmental Requirements and Courses of Instruction

ACTING (M.F.A. AND CERTIFICATE)

The Acting department admits talented and committed individuals who possess an active intelligence, a strong imagination, and a physical and vocal instrument capable of development, and prepares them for work as professional actors. The program combines in-depth classroom training with extensive production work. At the conclusion of their training, individuals will be prepared to work on a wide range of material and in a variety of venues.

The first year is a highly disciplined period of training. The first production opportunity comes at the end of the first term with the presentation of collaboratively created projects adapted from source material assigned by the faculty (Drama 50a). At the beginning of the second term, there is a first-year project designed to exercise the skills being developed in class, directed by a visiting professional director. After the first-year project, students in good standing enter the casting pool for school productions. The year begins with a concentration on realism, and by the end of the second term, actors are introduced to Shakespeare and text work. Students who have demonstrated and developed their talent during the year will be invited by the faculty to return for a second year of training.

Second-year work expands the focus on verse drama, with continued emphasis on understanding and performing the works of Shakespeare. Students strengthen their skills and attain a higher level of ensemble work through their classes and through increasing production assignments. At the end of the second year, the work shifts to other verse texts. The third year is spent exploring the varied material of contemporary theater.

School production opportunities include work in a diverse season of directors' thesis productions, verse plays, and new plays by student playwrights. All casting is assigned by the chair of the Acting department (pending approval by the dean) based on the developmental needs of each student and on the needs of the project as articulated by its director. Actors should take note of the casting policy as further stated on pages 17–18 under departmental assignments. During the school year, acting in projects outside the School is discouraged, and permission to do so is rarely given.

The Yale Repertory Theatre serves as an advanced training center for the department. All acting students work at the Rep as understudies, observing and working alongside professional actors and directors. Many have the opportunity to appear in roles during the season, depending upon their appropriateness to the parts available. Through work with the professional theater, those students who are not members of Actors' Equity will attain membership upon graduation.

The Yale Cabaret provides an additional, although strictly extracurricular, outlet for the exploration of a wide range of material: serious, absurdist, improvisational, and musical.

Plan of Study: Acting

Students are required to attend all classes in their curriculum.

ALEXANDER TECHNIQUE

Offered in all three years (DRAM 143b, 243a/b, 343a/b) through class work and private tutorials, this work develops the actor's kinesthetic awareness, fosters balance and alignment, and, through breath work, promotes the connection between voice and body. Jessica Wolf.

VOICE

The first year of voice training (DRAM 113a/b) is based on the work of Kristin Linklater and her mentor, Iris Warren. The work is structured as a progression of exercises/experiences which explore basic principles of physical, vocal, emotional, and imaginative freedom and promote the development of vocal clarity, power, stamina, range, and sensitivity to impulse. Andrea Haring, Walton Wilson.

The second year (DRAM 213a/b) integrates the classic Linklater progression with the approach to vocal production developed by Catherine Fitzmaurice. Walton Wilson.

The third year (DRAM 313a/b) consists of the advanced practice of both these techniques and the study of relevant special topics. Walton Wilson, Grace Zandarski.

MOVEMENT

The goal of the School's movement training (DRAM 133a/b, 233a/b, 333a/b) is to develop actors with strong, centered bodies and to awaken their physical expressiveness through class exercises and the solo and collaborative creation of movement pieces for performance. Wesley Fata, Brendan McCall.

SPEECH

Speech training (DRAM 123a/b, 223a/b, 323a/b) seeks to broaden the actor's range of vocal and imaginative expression and to deepen the actor's sensory relationship to language. The exploration of phonetics encourages flexibility, specificity, and variety. The approach is actively rooted in the whole body; for example, the International Phonetic Alphabet is acquired in conjunction with physical work so that the sounds become kinesi-thetically linked to the body, rather than to just the articulating surfaces of the mouth. Dialects are explored as a transformational acting tool in connection with dramatic texts. Beth McGuire, Pamela Prather.

GAMES (DRAM 153a OR b), PHYSICAL COMEDY (DRAM 253a/b), MASK (DRAM 263a/b)

These courses encourage the actor's imagination, thread impulse through the voice and body, promote spontaneity, and prepare the actor to make bold choices in production. Frank Deal, Christopher Bayes, Per Brahe.

STAGE COMBAT

Unarmed combat (DRAM 403a/b, Combat I) in the first year and swordplay (DRAM 405a/b, Combat II) in the second prepare the actor to execute stage violence effectively and safely. Skills of concentration, partner-awareness, and impulse-response are also fostered in this work. Rick Sordelet.

SINGING

Through group classes and private tutorials in the second (DRAM 413a/b, Singing I) and third years (DRAM 423a/b, Singing II), this work develops actors' singing voices, gives them experience in acting sung material, and contributes to the overall development of their vocal instruments. Each year culminates in a performance of songs for the Drama School community. Vicki Shaghoian.

SCENE STUDY

First Year

Scene study in the first year (DRAM 103a/b) concentrates on the realistic works of Chekhov, Ibsen, and others. Through rigorous attention to the text, students learn to identify and personalize a character's driving need (objective) and to engage themselves (voice, body, mind, and spirit) in its active pursuit, informed by character-specific listening. At the end of the year, actors are introduced to Shakespeare and text work. Evan Yionoulis, James Bundy, Penelope Cherns.

Second Year

Second-year work (DRAM 203a/b) expands the focus on verse drama, with continued emphasis on understanding and performing the works of Shakespeare. Classroom projects include a solo piece based on a character from Shakespeare and a collaboratively created hour-long adaptation of one of his plays. Peter Francis James and faculty.

Third Year

Scene study (DRAM 303a/b) begins with the study of Brecht and different approaches to action. Students tackle contemporary and twentieth-century material to discover how technique is adapted to the requirements of varying texts. Penelope Cherns, Evan Yionoulis, James Bundy.

ACTING FOR CAMERA

In this workshop (DRAM 433a), third-year students become comfortable in front of the camera, learning how to transfer the work they do to the medium of film. The course begins with audition technique and culminates in the shooting of a film script. Mark Wheeler.

AUDITION AND SCENE PRESENTATION PREPARATION

Through practice auditions of varied material and visits from industry professionals (working actors, agents, casting agents, and directors), third-year actors acquire the information and skills they need to make the transition into the professional world.

In their final term, students choose and rehearse scenes which are presented to agents, casting agents, and producers in New York and Los Angeles. James Bundy and faculty.

ADDITIONAL COURSES

In addition to courses offered in their department, actors take Drama 6a/b (Survey of Theater and Drama), Drama 50a (The Collaborative Process), and Drama 47a/b (Playwrights' Workshop). See descriptions under Dramaturgy and Dramatic Criticism, Directing, and Playwriting, respectively.

DESIGN (M.F.A. AND CERTIFICATE)

The purpose of the Design department is to develop theater artists who are masterful designers in set, costume, lighting, and sound for the theater. The department encourages students to discover their own process of formulating design ideas, to develop a discriminating standard for their own endeavors, and above all to prepare for a creative and meaningful professional life in the broad range of theater activities.

In the belief that theater is a collaborative art, it is hoped that through their Yale experience design students discover a true sense of joy in working with other people, especially directors, and realize the excitement of evolving a production through the process of collaboration.

Finally, the department endeavors to create an atmosphere conducive to creative experimentation, tempered by honest, open criticism and disciplined study.

Theater is an act of transformation, and for designers it is the transformation of words into visual and musical imagery. Set, costume, and, to a certain extent, lighting designers must have the capacity for visual expression, with its foundation set firmly in the ability to draw and sketch clearly and expressively. Drawing is not merely a technique for presentation; it is the language that reveals one's thoughts, and thus creates a dialogue among the director, the designers, and their colleagues. Through drawing, one observes and records one's world. Drawing informs and clarifies one's vision and is an integral part of the formulation of a design. Drawing should be as natural to the visual designer as speaking; therefore, to keep their drawing skills honed, all set, costume, and lighting design students are required to take a weekly life drawing class offered by the department.

Students are admitted to the program on the basis of their artistic abilities as shown in their portfolios, as well as their commitment to the theater and their ability to articulate their ideas.

The student's training is accomplished through a combination of classroom work and production experience. It is understood that, with certain exceptions, students of visual design will study scenic, costume, and lighting design in all three years. The culmination of this training is the Master Class in Design, taken by all visual design students in the third year, in which a number of unified projects and a thesis are presented to the combined faculty in the course of two terms.

It is recognized that some students are stronger in some areas than they are in others and allowance is made for this fact in production assignments. For the first year, and to a limited extent in the second year, students are assigned to assist a designer without regard to such strengths. When assignments are made as principal designer of one aspect of a production, chiefly in the second and third years, such an assignment usually reflects the student's strengths and career expectations.

A limited number of students, interested principally in lighting design, are admitted to the Design program. Such students, upon application, must demonstrate a fairly strong ability to make visual presentations — though perhaps not with the proficiency of students concentrating on set or costume.

Sound design students who are admitted into the Design program are also required to take introductory visual design classes in an attempt to develop a common body of knowledge within the entire design team, and to provide opportunities for all designers to develop collaborative communication and presentation skills.

Plan of Study: Design

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 89a	Costume Construction (costume designers only)
	Drama 112a/b	Scene Design: Background and Practice
	Drama 114a/b	Stagecraft for Designers
	Drama 115a/b	Costume Design: Background and Practice
	Drama 124a/b	Introduction to Lighting Design (nonlighting designers)
	Drama 125a/b	History of Costume and Costume Construction
	Drama 134a/b	Advanced Problems in Stage Lighting (lighting designers only)
	Drama 158a	Introduction to Sound Design (lighting designers only)
	Drama 162a/b	Design Studio
	Drama 189a	Costume Production
	Drama 289b	Patternmaking (costume designers only)

Assignments as Assistant Designer

II	Drama 6a/b	Survey of Theater and Drama
	Drama 132a/b	Advanced Problems in Scene Design
	Drama 134a/b	Advanced Problems in Stage Lighting (except lighting designers)
	Drama 135a/b	Advanced Problems in Costume Design (set and costume designers only)
	Drama 152a/b	Scene Painting
	Drama 158a	Introduction to Sound Design (set and costume designers only)
	Drama 162a/b	Design Studio
	Drama 164a/b	Professional Stage Lighting Design (lighting designers only)
	Drama 258a/b	Composition for Sound Design (lighting designers only)

Design assignments for School of Drama productions

Note: The student may, with faculty approval, elect not to take one of the following: Drama 132a/b, 134a/b, or 135a/b.

III	Drama 142a/b } Drama 145a/b } Drama 154a/b } Drama 162a/b } Drama 174a/b }	Master Class in Design Design Studio Advanced Professional Stage Lighting Design (lighting designers only)
	One two-term elective	
	Design assignments for School of Drama productions; possible design projects for the Yale Repertory Theatre	
	Thesis Project	A comprehensive design project incorporating scenery, costumes, and lighting for a production

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 89a, Costume Construction. See description under Technical Design and Production. Required for costume designers; elective for all others, with permission of instructor.

DRAM 102a/b, Scene Design. An introduction for all nondesign students to the aesthetics and the process of scenic design through critique and discussion of weekly projects. Emphasis is given to the examination of the text and the action of the play, the formulation of design ideas, the visual expression of the ideas, and especially the collaboration with directors and all other designers. Three hours a week. Ming Cho Lee, Michael Yeagan.

DRAM 112a/b, Scene Design: Background and Practice. An introductory course for all designers in conjunction with 102a/b. Ming Cho Lee, Michael Yeagan.

DRAM 114a/b, Stagecraft for Designers. An introductory course for all first-year designers in drafting, stagecraft, and production techniques. Michael Yeagan.

DRAM 115a/b, Costume Design: Background and Practice. A review of the history of civil costume and a study of the technique and practice of theatrical costume design leading to the preparation of designs for productions and the carrying out of the designs in actual costumes for the stage. Criticism of weekly sketch problems. Two hours a week. Jane Greenwood.

DRAM 124a/b, Introduction to Lighting Design. An introduction for all nonlighting design students to the aesthetics and the process of lighting design through weekly critique and discussion of theoretical and practical assignments. Emphasis is given to the examination of the action of the play in relation to lighting, the formulation of design ideas, the place of lighting in the overall production, and collaboration with directors, set, costume, and sound designers. Stephen Strawbridge.

DRAM 125a/b, History of Costume and Costume Construction. A history of costume taught through the costume techniques of the period. The course includes lectures and practical work. Permission of the instructor required. Jane Greenwood.

DRAM 132a/b, Advanced Problems in Scene Design. Criticism of design problems for plays, musicals, ballet, and opera. This course continues the work started in Drama 112, carrying it a step further and focusing on design realization. Prerequisite: Drama 112a/b. Two hours a week. Ming Cho Lee.

DRAM 134a/b, Advanced Problems in Stage Lighting. A course intended to help the student develop a sense of, and a facility with, light as an element in a production. Projects are prepared consistent with best professional practice. Prerequisites: Drama 124a/b and permission of the instructor. Four hours a week. Jennifer Tipton.

DRAM 135a/b, Advanced Problems in Costume Design. Detailed practical experience in the preparation of costumes for the stage, including sketches for projected designs and plans for their execution. Prerequisites: Drama 115a/b and Drama 125a/b. Two hours a week. Jess Goldstein.

DRAM 142a/b, 145a/b, 154a/b, Master Class in Design. Class required for third-year students for the presentation and criticism of all the visual elements that comprise a complete production. Each student presents several complete projects. One or two of these projects may be designs for a production on the main stage or Repertory Theatre. Each student must complete a final thesis that includes sketches or models of scenes, sketches of costumes, lighting design, designer's drafting, etc. Four hours a week. Faculty.

DRAM 152a/b, Scene Painting. A studio class in painting techniques. Problems in textures, materials, styles, to prepare students to execute their own and other designs. Three hours a week. Ru-Jun Wang.

DRAM 158a, Introduction to Sound Design. Required for first-year lighting and second-year costume and set designers. See description under Sound Design.

DRAM 158b/268b, Recording Arts. See description under Sound Design.

DRAM 162a/b, Design Studio. A course in figure drawing for design students. The course is taken as training by students in every year. Three hours a week. Ru-Jun Wang.

DRAM 164a/b, Professional Stage Lighting Design. A course to prepare students for the demanding artistic and practical situations to be faced in the professional theater. Large-scale and somewhat complex production problems, such as multiset plays, musical comedies, operas, ballets, and repertory situations may be addressed by students for presentation and critique. Prerequisite: Drama 134a/b and permission of the instructor. Two hours a week. Jennifer Tipton.

DRAM 174a/b, Advanced Professional Stage Lighting Design. An independent study course concurrent with Drama 164a/b. Hours to be arranged with the instructor. Jennifer Tipton.

DRAM 189a, Costume Production. See description under Technical Design and Production.

DRAM 258a/b, Composition for Sound Design. See description under Sound Design.

DRAM 278b, Advanced Problems in Sound Design. See description under Sound Design.

DRAM 289b, Patternmaking. See description under Technical Design and Production.

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

SOUND DESIGN (M.F.A. AND CERTIFICATE)

The Sound Design concentration offered under the Design department is dedicated to training students in the theory and practice of professional theatrical sound design. The course work covers the aesthetics of design and composition, script interpretation, critical listening, professional collaboration, sound and music technology, aural imaging, acoustics, digital audio production, advanced sound delivery systems, and production organization combined with practical assignments.

Plan of Study: Sound Design

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 112a	Scene Design: Background and Practice*
	Drama 118a/b	Master Class in Sound Design
	Drama 119b	Electricity
	Drama 124a	Introduction to Lighting Design*
	Drama 138a/b	Production Sound Design and Technology
	Drama 158a	Introduction to Sound Design
	Drama 158b	Recording Arts
	Drama 198a	Sound Design Production Organization Sound Seminar

One term of elective course in music

Three production assignments assisting sound designers

II	Drama 115a	Costume Design: Background and Practice*
	Drama 148a/b	Sound Designers and Directors Seminar
	Drama 218a/b	Master Class in Sound Design
	Drama 258a/b	Composition for Sound Design
	Drama 278b	Advanced Problems in Sound Design Sound Seminar

Two terms of elective courses in music

Two terms of general electives

Three production assignments as sound designer (if prepared)

*Drama 112a/115a/124a are required courses; Drama 112b/115b/124b are electives.

III	Drama 318a/b	Master Class in Sound Design
	Drama 358a/b	Sound Design Thesis Review Sound Seminar Full production thesis

One term of elective course in music (optional)

Two terms of general electives

Three production assignments as sound designer (if prepared)

ELECTIVE SEQUENCE

The elective sequence is determined in consultation with a department adviser. Students should complete five terms of music classes and six terms of general electives. Nonmusic electives may include Drama 141b, Law and the Arts; Drama 169b, Stage Rigging Techniques; Drama 319a, Automation Control; Drama 339a, Architectural Acoustics; Drama 366b, Modern American Drama; Drama 419b, Control Systems; Drama 630b, Introduction to Theatrical Composition. The design adviser must approve any exemptions from the elective sequence.

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 112a/b, Scene Design: Background and Practice. See description under Design.

DRAM 115a/b, Costume Design: Background and Practice. See description under Design.

DRAM 118a/b, 218a/b, 318a/b, Master Class in Sound Design. This class provides an in-depth review and critique of current production work. Participants must supply examples of their work at various stages of development. Any questions regarding practical production problems should be presented in this forum. A calendar of review and critique sessions is posted. Anyone from the School is welcome to attend the critiques. Two hours a week. David Budries.

DRAM 119b, Electricity. See description under Technical Design and Production.

DRAM 124a/b, Introduction to Lighting Design. See description under Design.

DRAM 138a/b, Production Sound Design and Technology. This intensive yearlong course covers the fundamentals of sound and music technology used in professional sound delivery systems and studio production. The course consists of lectures, demonstrations, and practical assignments. Students learn the physical aspects of sound, audio control systems, digital signal processing, loudspeaker theory and application, digital audio workstations, equalization techniques, time delay theory and practice, the basics of stereophony, surround sound techniques, and aural imaging. The course proceeds to

cover sound reinforcement theory and practice, power amplifiers, loads, circuiting, radio frequency microphone theory and practice, professional studio techniques, and playback automation. Required for all sound designers. The class meets for four hours a week plus practicals and additional modules of study. Brian MacQueen.

DRAM 141b, Law and the Arts. See description under Theater Management.

DRAM 148a/b, Sound Designers and Directors Seminar. The primary objective of this class is the development of a strong and dynamic relationship between the director, sound designer, and/or composer. Through a series of projects based on scripts and themes, participants explore the vast potential of designed sound while building an aural vocabulary and a critical ear. Required for all sound designers. One and one-half hours a week. David Budries.

DRAM 158a, Introduction to Sound Design. In this class students develop an understanding about how sound and music can be used effectively as a tool to enhance meaning in a play. Students analyze scripts, develop critical listening skills, and learn the fundamentals of sound delivery systems as well as terms used to describe the perception and presentation of sound and music in a theatrical setting. This course is required for first-year lighting and sound designers and stage managers as well as second-year costume and set designers. Two hours a week. Faculty.

DRAM 158b, Recording Arts. In this course students learn basic recording practice for remote and studio sessions. Topics include digital recording systems, auralization and imaging, elements of psychoacoustics, microphone theory and application, music recording, sound effects recording, cueing systems, studio monitoring, mixing practice, final mastering, a review of audio control systems, and setting expectations for professional practice in a studio environment. This class is limited to eight participants. There are five recording projects. Required for all sound designers. Permission of the instructor is required for non-majors. Two hours a week. Scott Metcalfe.

DRAM 169b, Stage Rigging Techniques. See description under Technical Design and Production.

DRAM 198a, Sound Design Production Organization. This course prepares students to execute all the necessary production paperwork including cue sheets, schematic block diagrams, magic sheets budgets, hook-up schedules, rack drawings, shop orders, budgets, RF assignments, RF schedules, and production archives. Other topics include production responsibilities and preparation for technical rehearsals. Required for all sound designers. Two hours a week. David Budries.

DRAM 258a/b, Composition for Sound Design. This course explores composition as a fundamental component of sound design, focusing on developing aural imagination and the use of advanced digital tools. Students are assigned several projects based on theatrical themes. Students present their projects on assigned dates followed by discussion and critique. Required for all sound designers. Two hours a week. Matthew Suttor.

DRAM 278b, Advanced Problems in Sound Design. This course focuses on specific practical problems that face all sound designers. It includes designing advanced sound delivery systems, sound reinforcement systems, monitoring systems, and real-time effects processing. Some problems challenge participants to be very creative with limited resources. Students are assigned conceptual exercises. All class work is intended to promote creativity, innovation, and adaptation. Required for all sound designers. Two hours a week. David Budries.

DRAM 319a, Automation Control. See description under Technical Design and Production.

DRAM 339a, Architectural Acoustics. See description under Technical Design and Production.

DRAM 358a/b, Sound Design Thesis. This time is devoted to development and execution of the third-year thesis project and a professional design portfolio. Students discuss their proposals and current thesis work in great detail. All drawings, written and aural examples are reviewed and critiqued. Required for all third-year students. One and one-half hours a week. David Budries.

DRAM 366b, Modern American Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 419b, Control Systems for Live Entertainment. See description under Technical Design and Production.

DRAM 468a/b, Independent Study in Sound Design. The student who desires to pursue a specialized course of study in the area of Sound Design may elect an independent study. A proposal might focus on a guided research project, artistic exploration, or advanced audio technology. Proposals must be submitted in writing and department approval must be obtained prior to enrollment for credit. Subsequent to enrollment, the student must meet with the project adviser to plan an appropriate course of action and discuss assessment. Credit is awarded based on the project adviser's recommendation in consultation with any other assigned advisers/tutors. Meetings to be scheduled regularly to track progress. David Budries.

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

Sound Seminar. These regular meetings are required for *all* sound designers. The seminar sessions feature guest artists (designers, composers, directors, engineers, and consultants), visits to various productions or places of business, and practical modules on a variety of topics. Meeting times are scheduled via e-mail. David Budries.

DIRECTING (M.F.A. AND CERTIFICATE)

The Directing program admits a few talented individuals each year who have demonstrated the potential to be professional directors. These students should have a solid background in the literature and theory of drama, and practical experience. They are chosen to bring to the School a wide range of sensibility. They leave with a variety of preferences for different kinds of text — languages as diverse as those of nonlinear prose, Elizabethan verse, and the gestures of performance art. Each director, each vision, is different and unique.

What they share, however, are some crucial qualities: a sense of responsibility for the vision and the political stance it implies; an appreciation for the traditions and achievements to which they are heirs; some well-honed critical skills; deep respect for the artists with whom they work; a desire to serve the work; an appetite for the hard questions; a high regard for language; and an awareness of process and the way in which it affects product.

Because mastery of the director's art requires a deep understanding of all the expressive modes that together embody theater — the linguistic and the gestural, the visual and the aural — the Directing program's curriculum integrates core courses of two key collaborative disciplines into its programming: acting and design. Directors are required to participate in the core acting courses in their first and second years. They are required to take core courses in lighting, set, costume, music, and sound design and to participate in the Playwrights' Workshop in their second and third years. In addition, directors are required to take the Survey of Theater and Drama (Drama 6a/b) plus four terms of electives in the Dramaturgy and Dramatic Criticism department after consultation with the Directing program faculty, as well as a variety of courses in other disciplines.

Throughout the three years, directors practice their craft in diverse forums, ranging from scene work to full productions in various performance spaces. First-year directors serve as assistant directors on School productions, participate as directors in the First-Year Collaborative Project, and direct at least one new play written by a playwriting student. In the second year, directors serve as assistant directors on School or Repertory Theatre productions and direct one verse project and at least one new play. Third-year directors may serve as assistant directors on Repertory Theatre productions and are required to direct one new play and a full production as their thesis. In each academic year, all directors are encouraged to direct at least one production in the Yale Cabaret. Additional projects may be assigned to directors in all three years, including new works and Yale Cabaret productions and, on occasion, casting in School and Repertory Theatre productions.

Plan of Study: Directing

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 50a	The Collaborative Process
	Drama 103a/b	Acting I

	Drama 110a/b	First-Year Directing
	Drama 111a/b	American Theater Practice
	Drama 113a/b	Voice I
	Drama 123a/b	Speech I
	Drama 133a/b	Movement I
	Drama 191b	Managing the Production Process
	Drama 330a/b	Directing Practicum
II	Drama 47b	Playwrights' Workshop
	Drama 102a/b	Scene Design
	Drama 115a/b	Costume Design: Background and Practice
	Drama 120a/b	Second-Year Directing
	Drama 124a/b	Introduction to Lighting Design
	Drama 148a/b	Sound Designers and Directors Seminar
	Drama 203a	Acting II
	Drama 330a/b	Directing Practicum
	Two required electives in Dramaturgy and Dramatic Criticism	
III	Drama 47a/b	Playwrights' Workshop
	Drama 130a/b	Third-Year Directing
	Drama 140a/b	The Director's Thesis
	Drama 261a/b	Management Seminar
	Drama 330a/b	Directing Practicum
	Two required electives in Dramaturgy and Dramatic Criticism	

Course requirements may alter, depending on the needs of a particular class or of an individual.

ELECTIVE SEQUENCE

Directors take four terms of electives selected from the Dramaturgy and Dramatic Criticism course offerings. Course selections are subject to approval by the Directing program chair.

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 47a/b, Playwrights' Workshop. See description under Playwriting.

DRAM 50a, The Collaborative Process. A laboratory workshop in collective creation designed for first-term actors, dramaturgs, and directors who are divided into four discrete ensembles. Drawing from a single narrative source work selected by faculty — a literary text, historical event, painting, or musical composition — each group, over the term, develops and rehearses an assigned portion of this selected work. A final showing of the four ensemble creations (in narrative sequence) is presented to the full school late

in the term. The goals of the project include non-hierarchical collaboration, the exercising of the techniques of the student's chosen field of pursuit, collective imagining and execution, and a sharing of individual theatrical talents. David Chambers, Catherine Sheehy, Walton Wilson.

DRAM 102a/b, Scene Design. See description under Design.

DRAM 103a/b, Acting I. See description under Acting.

DRAM 110a/b, First-Year Directing. An investigation of directorial skills and techniques, focusing on rigorous close reading of the text, associative imagining, and detailed production scoring. Through a progressive series of engagements with assigned play-texts, role-playing exercises, and meetings with guest artists, the director develops methodologies for reading for action, thematic focus, production and performance style, and personalized theatricalism. The plays chosen for study complement the director's work at YSD in production and/or inside the curriculum of the Acting department. Thus the first term's work concentrates on the plays of Anton Chekhov, and second term is devoted to working on the new play and an introduction to reading Shakespeare for production. David Chambers.

DRAM 111a/b, American Theater Practice. See description under Theater Management.

DRAM 113a/b, Voice I. See description under Acting.

DRAM 115a/b, Costume Design: Background and Practice. See description under Design.

DRAM 120a/b, Second-Year Directing. A seminar for second-year directors to examine the artistic and technical demands of verse drama. Emphasis is placed on the role of verse in determining action and shaping character. Plays by major verse dramatists, especially Shakespeare and Molière, are used to investigate the relation of script requirements to production style and acting processes. Karin Coonrod, Daniel Fish, Douglas Hughes, Mark Lamos.

DRAM 123a/b, Speech I. See description under Acting.

DRAM 124a/b, Introduction to Lighting Design. See description under Design.

DRAM 130a/b, Third-Year Directing. A seminar for third-year directors. Emphasis is placed on the further development of interpretive skill through close reading and research, and stylistic orchestration of one's reading of a play in production. Plays and landmark productions from the twentieth-century avant-garde are the course texts. Students' own production strategies for these works are presented and critiqued in weekly sessions. Liz Diamond.

DRAM 133b, Movement I. See description under Acting.

DRAM 140a/b, The Director's Thesis. The primary project of the third year in directing is the thesis, a full production of a major work of classical or contemporary dramatic

literature, or a new or original work, to be chosen in consultation with the program chair. The written component of the thesis is a production casebook documenting the student's preparation, rehearsal, and postproduction evaluation of the thesis production. Consultation hours with the adviser to be arranged throughout the year. Adviser arranged in consultation with the program chair.

DRAM 148a/b, Sound Designers and Directors Seminar. See description under Sound Design.

DRAM 186a, German Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 186b, Theater About Theater: The Theatricalist Play from Shakespeare to Postmodernism. See description under Dramaturgy and Dramatic Criticism.

DRAM 191b, Managing the Production Process. See description under Theater Management.

DRAM 203a, Acting II. See description under Acting.

DRAM 256a, What's So Funny: Comic Theory and Practice. See description under Dramaturgy and Dramatic Criticism.

DRAM 261a/b, Management Seminar. See description under Theater Management.

DRAM 276a, Greek Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 316b, The First Avant-Garde, 1880–1918. See description under Dramaturgy and Dramatic Criticism.

DRAM 326b, British Postwar Drama: 1945 to the Present. See description under Dramaturgy and Dramatic Criticism.

DRAM 330a/b, Directing Practicum. As the core course of the Directing program, the Practicum is designed to develop the student director's artistic and practical ability to assume the complex of responsibilities required of the professional director. Over three years, the Practicum explores (1) text analysis and production preparation, (2) composition on the stage, and (3) the director as leader of the collaborative effort. Work in Practicum includes problem sets, open rehearsals, exercises in composition, critiques of School and Rep productions, and workshops with visiting artists. David Chambers, Liz Diamond.

DRAM 376b, The American Avant-Garde. See description under Dramaturgy and Dramatic Criticism.

DRAM 630b, Introduction to Theatrical Composition. How do directors and actors work to discover and embody the form and content — the poetic life — of a text on stage? This course is a practical introduction to creating and telling stories in three (and four) dimensions. This course is open only to School of Drama students not enrolled in the Acting and Directing programs. Liz Diamond.

DRAMATURGY AND DRAMATIC CRITICISM (M.F.A. AND D.F.A.)

Students in this program receive intensive training to prepare for careers in three areas: to work in theaters as dramaturgs and in related positions; to work in theater publishing as critics and editors as well as in other capacities; to teach theater as practitioners, critics, and scholars.

At the core of the training are seminars in literature, theory and criticism, and history offered by the department's faculty. These may be supplemented by courses taught elsewhere in the University if approved by students' advisers. The aim is to impart a comprehensive knowledge of theater and dramatic literature — a knowledge necessary to the dramaturg, the writer and editor, and the teacher. Regarding the latter, every effort is made to give qualified students teaching experience within the University.

Of particular importance in the program are the criticism workshops, which are taught by various members of the faculty and which students must take in each of their six terms. These courses are designed to improve skills in thinking and writing, and are essential in the evaluation of students' progress from term to term.

Historically, the Yale School of Drama has been a pioneer in this country in introducing and establishing the dramaturg as an essential presence in the creation of theater and as a key member of a theater's staff. Under the supervision of the resident dramaturg of Yale Repertory Theatre, students are assigned to work on many varied productions, including those of new scripts by Drama School playwrights, workshops and full productions by Drama School directors, and professional presentations of classical and contemporary works by YRT itself. Among the areas in which students participate are text preparation and oversight; translation and adaptation; preproduction and rehearsal work on issues of design, direction, and performance; contextual research; program and study guide notes and preparation; conducting audience discussions; and related work in conjunction with the marketing and media departments. Students also assist in Yale Repertory Theatre's literary office with script evaluation and communication with writers and agents. Thus students are trained both as institutional dramaturgs, collaborating on the formulation of artistic policy and its communication and implementation, and as production dramaturgs, operating within the rehearsal process.

In recognition of the fact that in recent years dramaturgs have not only assumed the leadership of theaters under such titles as artistic and producing director but have also founded theaters themselves, students have the opportunity to take courses offered by the Theater Management department. By encouraging this interchange, the School of Drama hopes to remain at the forefront in helping new organizational models to be discovered and explored, through which the art of theater will continue to flourish.

In addition to their training in production dramaturgy, students have opportunities to develop as writers, editors, and translators through their work with *Theater* magazine, published three times annually by the Yale School of Drama/Yale Repertory Theatre and Duke University.

Theater has been publishing new writing by and about contemporary theater artists since 1969. The magazine's perspectives are different from those of any other American publication: at once practical, creative, and scholarly. Issues include new plays, translations, and adaptations; lively critical debates about policy, politics, and productions; interviews with writers, directors, and other artists; reports from around the world; and book and performance reviews. *Theater* appeals to practitioners, academics, scholars, and everyone interested in contemporary theater practice and thought.

Requirements for the M.F.A. and D.F.A. degrees are discussed more fully in the following pages.

Quality Standards

The minimum quality requirement for the M.F.A. degree in Dramaturgy is a grade average of High Pass in all required courses and electives counting toward the degree. In order to maintain a High Pass average, a Pass in any course in which a High Pass or above is possible must be offset with an Honors in another course. Students who receive an Incomplete in any course are automatically placed on probation until the work is completed.

Plan of Study: Dramaturgy and Dramatic Criticism

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 47a/b	Playwrights' Workshop
	Drama 50a	The Collaborative Process
	Drama 96a	Principles of Dramaturgy
	Drama 106a	<i>Theater Magazine</i> Workshop
	Drama 166a/b	Criticism Workshop
	Drama 346a/b	Literary Office Practicum
	Drama 396a/b	Dramaturgy Practicum
	At least two elective courses after consultation with adviser	
	At least two production dramaturgy assignments	
II	Drama 47b	Playwrights' Workshop
	Drama 166a/b	Criticism Workshop
	Drama 246a/b	Translation and Adaptation
	Drama 346a/b	Literary Office Practicum
	Drama 396a/b	Dramaturgy Practicum
	At least four elective courses after consultation with adviser	
	At least two production dramaturgy assignments	
III	Drama 47a	Playwrights' Workshop
	Drama 166a/b	Criticism Workshop
	Drama 336a/b	Comprehensive Examinations

Drama 346a/b	Literary Office Practicum
Drama 396a/b	Dramaturgy Practicum

At least four elective courses after consultation with adviser

At least one production dramaturgy assignment

Additional Requirements for the Degree

READING LIST AND BASIC KNOWLEDGE OF THE FIELD

Upon acceptance to the program, students receive a departmental reading list of dramatic literature, criticism, theory, and history, which is intended to be used throughout their course of study as a basis for preparation for their comprehensive examinations, and beyond as a guide and standard for their work in the field.

DRAMATURGICAL ASSIGNMENTS

Each student serves as a dramaturg on two or more productions per year either at the Yale Repertory Theatre or in the School of Drama and assists the resident dramaturg in script evaluation and related tasks. During the fall term of their first year, students are assigned to a project in The Collaborative Process (Drama 50a). In the second term, students may be assigned to a collaborative workshop project and may also work on other plays under the supervision of the resident dramaturg. In the second year, students may be assigned to a verse project (see Directing department, Second-Year Directing, Drama 120a/b). In the second and third years, students may undertake a project at the Yale Repertory Theatre or a third-year director's thesis production (see Directing department, The Director's Thesis, Drama 140a/b).

Students may work on School of Drama productions and Yale Repertory Theatre productions subject to availability of projects and departmental requirements.

THE YALE CABARET

Dramaturgy students are encouraged to work in all capacities at the Yale Cabaret, but this participation is understood to be in addition to and in no way a substitution for required departmental work. In order to participate in the Cabaret in any capacity, including as a member of the ongoing production staff, all dramaturgy students must fill out Cabaret Permission Forms, which are obtained from the department chair or the students' advisers. These forms must be signed by a student's adviser and submitted to the chair of the department no later than one month prior to the premier of the specific Cabaret production in question or three months prior to joining the ongoing staff. Failure to do so obliges a student immediately to withdraw from the production or the staff. No student with an Incomplete grade in any course, and no second- or third-year student on warning or probation, may participate in the Cabaret in any capacity.

YALE REPERTORY THEATRE LITERARY OFFICE

Each student is required to read at least eight scripts for the Yale Repertory Theatre during each year and to submit written evaluations of these scripts to the resident dramaturg. This work is done under the supervision of the literary associate, who is an advanced student in the program.

THEATER MAGAZINE REQUIREMENT

During their first year, Dramaturgy and Dramatic Criticism students are required to work as editorial assistants on *Theater*, the international scholarly and critical journal co-published by the School of Drama and Duke University Press. Students in their first year must also take the *Theater Magazine Workshop* (Drama 106a), taught by the editor, which introduces them to major aspects of publishing such a journal. In the second and third years, qualified students may have additional opportunities to work on the magazine's staff in a variety of editing, publishing, and marketing positions. Along with essays, reviews, and translations by leading scholars and professional critics, *Theater* has frequently published outstanding work by Dramaturgy and Dramatic Criticism students, who are encouraged to propose and submit writing and editorial projects for possible publication.

LANGUAGE REQUIREMENT

The language requirement is satisfied during the second year by the translation of a play submitted and accepted in Translation and Adaptation (Drama 246a/b). Students who wish to pursue a special emphasis in translation may take this course again in their third year with the approval of their advisers and the course instructor.

LIBRARY ORIENTATION

Upon entering the program, each student is required to take orientation seminars introducing him or her to the Yale University Library system and its various facilities and resources.

COMPREHENSIVE EXAMINATION REQUIREMENT

The comprehensives are a set of final written and oral qualifying examinations in which third-year students demonstrate their ability to bring critical depth and dramaturgical perspective to broad areas of the field. At present, the Dramaturgy department is revising the comprehensive process and will announce the details of this revision in fall term 2003. Students graduating in spring 2004 (students currently in their third year) are still required to pass the comprehensives according to the present procedure as specified below. Students graduating at the end of the 2004–2005 year (those now in their second year) are able to choose between the procedure now in place and the new one to be announced. Students graduating at the end of 2005–2006 (those now entering their first year) or thereafter are required to follow the new procedure.

According to the present procedure, the student takes responsibility for mastery of three subjects of his or her own choosing. Often these are subjects that have not been covered in course work.

The comprehensive process includes three written examinations, in each of which the student writes essay-length answers to two questions in a chosen area of study. These written examinations are followed by a single oral defense at the end of the spring term. Areas of study should not overlap and may include major historical periods such as Greek, Jacobean, French seventeenth century, modern, contemporary; important dramatists or other figures such as Aristotle, Artaud, Euripides, Shakespeare, Shaw; basic

dramatic genres such as tragedy, comedy, melodrama; significant theoretically or critically defined movements such as romanticism or symbolism. Other broad areas also may be devised in consultation with faculty advisers. At least one, but not all, of the topics should be chosen from the modern or contemporary area (approximately 1880 to the present).

Final grades for the comprehensive examinations are Honors, High Pass, Pass, or Fail. Following each written examination, students will be given a Pass/Fail evaluation by their faculty advisers. If the faculty concludes that the student has not done passing work, he or she will be informed of the areas of deficiency in answering the comprehensive questions. In such a case the oral examination becomes an opportunity for the student to redress the deficiencies. A student who fails one or more comprehensives and/or the oral will be allowed to retake the failed examination(s) once more during the following year. A student failing the second time will not be awarded a degree.

Second-year students must adhere to the following schedule:

February 12, 2004: Deadline for submission of comprehensive examination topics. Second-year students should meet with their advisers and other members of the faculty in order either to choose three comprehensive topics according to the comprehensive procedure now in place or to choose the new procedure as presented by the faculty in fall term 2003. Both the old and the new procedures require the selection of comprehensive topics. These topics chosen for either procedure must be submitted in memorandum form to all non-visiting members of the departmental faculty for approval.

March 1, 2004: Deadline for submission of a full comprehensive proposal, including bibliography, for faculty approval.

April 12, 2004: Deadline for submission of final revised comprehensive proposal and bibliography.

Third-year students must adhere to the following schedule:

September 15, 2003: Deadline for third-year students to meet with their advisers to review and update comprehensive study procedures and propose a fall examination schedule. Students must take one examination during the fall term but may choose to take two, according to the schedule below.

October 20, 2003: First fall deadline for taking a comprehensive examination.

November 24, 2003: Final fall deadline for taking a comprehensive examination.

February 16, 2004: First spring deadline for taking a comprehensive examination.

April 5, 2004: Final deadline for having completed all three written comprehensive examinations.

April 30, 2004: Final deadline for having completed the oral examination.

Requirements for the Doctor of Fine Arts in Dramaturgy and Dramatic Criticism

Upon completion of the Dramaturgy and Dramatic Criticism program requirements for an M.F.A. degree and graduation from the School of Drama, a student is eligible to register as a Doctor of Fine Arts (D.F.A.) candidate. There are no additional course requirements, although students may audit courses as described below.

To qualify for the D.F.A. degree, the student must first submit a proposal for a written dissertation no later than the first day of classes in the spring term of his or her first registration year. Upon acceptance of the proposal by the D.F.A. Committee, the student will be expected to complete the dissertation within two years, working in close consultation with an assigned adviser, and also with a second reader who need not be a member of the department. In exceptional circumstances an extension of no more than one year may be granted to candidates who submit a written request. Throughout these procedures and consultations, the candidate must not assume that the conferral of a D.F.A. degree is an entitlement. Upon the committee's final approval of the dissertation, two bound copies must be delivered to the chair of the Department of Dramaturgy and Dramatic Criticism six weeks prior to the date on which the student expects to graduate. The dissertation guidelines are available through the department.

The D.F.A. candidate may elect to register as a full-time student in residence to pursue work on the dissertation. The tuition fee for this status is \$1,000 per year in residence and entitles the candidate to use libraries and related facilities, to audit courses related to his or her research, to health plan coverage, and to eligibility for tickets to School and Repertory Theatre productions. In the first year of candidacy, the student may apply to the associate dean for a fellowship to cover tuition.

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. An introduction to world drama and theater through an examination of key texts of dramatic literature and performance theory, as well as their cultural and institutional contexts. The first term covers classical Greece and Japan, medieval and Renaissance England, and early modern Europe. The second term traces the rise of modern theater from the eighteenth century to the present, with special attention to the rise of and challenges to Realism in Europe, America, Africa, and Asia. Una Chaudhuri.

DRAM 47a/b, Playwrights' Workshop. Required for all Dramaturgy students. See description under Playwriting.

DRAM 50a, The Collaborative Process. See description under Directing.

DRAM 96a, Principles of Dramaturgy. A course that focuses on the historical emergence and evolution of the dramaturg, as well as the principles governing the profession and their practical application. James Leverett.

DRAM 106a, Theater Magazine Workshop. This course combines an overview of critical and scholarly publishing with a workshop focusing on editing *Theater* magazine, involving the planning of future issues and the completion of editorial assignments. Required for all first-year Dramaturgy students. Thomas Sellar.

[DRAM 116a, British Restoration and Eighteenth-Century Comedy. After the social and political drudgery of Cromwell when the monarchy was restored with Charles II, the theater in England enjoyed a renaissance of license and vigor. After the Restoration, the government once again sought to constrain the ribaldry of the comic spirit and

the lifestyle of the stage. In this period the English added the comedy of manners, the sentimental comedy, and — that sapling of the American musical — the ballad opera to the comic canon. The only thing more vigorous than the theater was the talk of theater; journals and coffeehouses were founded on such vital chat. This course surveys the formal innovations of the period through the work of the age's major authors from the Duke of Buckingham through Gay and Fielding to Sheridan. Contextual readings bolster investigations of the Stage Licensing Act of 1727 and the coffeehouse phenomenon. Not offered in 2003–2004.]

[DRAM 116b, Ibsen, Strindberg, and the Invention of Modern Drama. This course explores representative plays of Ibsen and Strindberg with close examination of their poetic structures. Special attention is given to the parallels and rivalries between the two theatrical innovators as well as to the range of genres they attempted: romantic epic, history play, realistic and naturalistic drama, symbolist mystery play, expressionist station drama. The reading will also include philosophical texts of the period, and selected criticism showing the changing views on the two playwrights over the course of the past century. Not offered in 2003–2004.]

[DRAM 126a, Dramatic Literature Seminar: George Bernard Shaw. A selective, detailed study of Shaw's plays, with sidelong glances at his prefaces and other writings, such as drama and music criticism, letters, and essays. Discussion also includes some of the major artistic-intellectual influences on Shaw (e.g., Shelley, Dickens, Marx, Mozart, Wagner, Fabian Socialism) and Shaw's influences on others. Not offered in 2003–2004.]

[DRAM 126b, Tragicomedy. Tragicomedy has been characterized as the quintessential form of modern drama, but its origins extend back to the beginnings of our theater. As a genre, it provides an invaluable perspective from which to discuss many different kinds of work, including some of the most complex, provocative, and resonant. To study it also means to investigate other important concepts such as the romance, the pastoral, satire and satyr play, the grotesque, the problem play — and, of course, tragedy and comedy. Playwrights who might be considered come from every period and include Euripides, Plautus, Shakespeare, Guarini, Beaumont and Fletcher, Molière, Marivaux, Kleist, Musset, Büchner, Wedekind, Chekhov, Schnitzler, Witkiewicz, Lorca, O'Casey, Horvath, Ghelderode, Gombrowicz, Ionesco, Beckett, Pinter, Kroetz, and Müller. Not offered in 2003–2004.]

[DRAM 136a, Shakespeare's Dramaturgy. This course provides an approach to analyzing Shakespeare's plays for production. It applies our contemporary knowledge gained from working with living writers to classical texts. Both specifics in Shakespeare's dramaturgy and issues in classical texts in general are examined. The primacy of textual analysis over secondary reading is emphasized, including study of sources (quartos, the Folio, etc.), structure, and language (verse, rhetoric, grammar). A focus is placed on a detailed study of the texts of *Romeo and Juliet* and *Macbeth*, and the relation of their stage histories to often flawed critical writing about them. This course is required for all first-year Dramaturgy students and an elective for all others. Not offered in 2003–2004.]

[DRAM 136b, Dramatic Literature Seminar: Beckett. A detailed study of Beckett's plays and prose, including Beckett the critic on poets, painters, music, Proust, and performance. Not offered in 2003–2004.]

[DRAM 146b, Performance Criticism. Good prose meets variable performance: the quest for standards and vocabulary in the criticism of English language performance. A seminar exploring the critical writings of nineteenth-century critics from Hazlitt to Shaw, and twentieth-century critics from Beerbohm to Bentley and beyond. Not offered in 2003–2004.]

[DRAM 156a, American Classic Comedy Between the Wars. The classics of American comic canon are true reflections of the national character — a volatile compound of twice-shy wariness and wide-eyed credulity. The continual fine-tuning of that character is one of the chief dramaturgical strategies of comic writers in the period. And the mother tongue is the sharpest tool they have in their kit. The American vernacular was undergoing an unprecedented transformation: the jazzy argot of the journalist, the snappy pitch of the Madison Avenue ad man, the idiosyncratic patois of the assimilating immigrant, and the gaudy patter of the bootlegger infused the language. When the soaring national confidence after victory in the Great War and a booming Jazz Age economy buckled with the freefall of the Great Depression, another color was added. The best comedy written for the stage and (after 1927) for the screen during the period exploits this holiday time of the American tongue. The course focuses on the primacy of language in the work of these American men and women of letters who wrote so well out of the sides of their mouth. Not offered in 2003–2004.]

[DRAM 156b, Shakespeare's Tragic Modes. An intensive study of seven tragedies, their performance history and criticism, along with major critical theories. The plays are *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Troilus and Cressida*, *Antony and Cleopatra*, and *Coriolanus*. Not offered in 2003–2004.]

DRAM 166a/b, Criticism Workshop. A workshop in critical writing in which the student's work is analyzed and discussed by the class and the instructor. The class is divided into sections. In the fall term of their first year, students take a workshop in reading and writing about dramatic texts. Elinor Fuchs, Erika Munk, Marc Robinson, Gordon Rogoff, Thomas Sellar.

[DRAM 176a, Satire: From Aristophanes to Absolutely Fabulous. This course examines the genre so efficiently defined by George S. Kaufman. "Satire," he said, "is what closes on Saturday night." The satirist is part artist, part social critic, unable to stem the tide of outrage welling in his pen (or word processor). Beginning with Aristophanes, the course wends its way through the works of Swift, Fielding, Hecht, Perlman, MacLeish, Monty Python, Bulgakov, and Jennifer Saunders. Although the primary emphasis is, perforce, on dramatic literature, the course also avails itself of other prose forms and video. Not offered in 2003–2004.]

DRAM 186a, German Drama. This course covers what has been called the "German Moment" in world theater, that is, the period approximately encompassed by the life of Johann Wolfgang von Goethe (1749–1832). It includes work by Lessing, Lenz, Goethe,

Schiller, Tieck, Kleist, Grillparzer, Hebbel, and Büchner, and explores such concepts as classicism (including Weimar classicism), romanticism, and the *Sturm und Drang*. Theater production practice, acting, historical and philosophical context, and the other arts are also part of the discussion. James Leverett.

DRAM 186b, Theater About Theater: The Theatricalist Play from Shakespeare to Postmodernism. “Theatricalist” is a term describing plays that self-consciously use the means of theater in their dramatic construction. This type of play, along with its near relative the Dream Play, follows the *Theatrum Mundi* tradition in Western thought, and poses an interesting alternative to the Aristotelian tradition of theater as mimesis. The first part of the course is devoted to classic plays by Kyd, Shakespeare, Calderon, and the German Romantics. Modern plays by Pirandello, Genet, Adrienne Kennedy, Heiner Müller, Suzan-Lori Parks, Peter Barnes, and others make up more than half the course and take up such themes as revolution, gender, race, and the Holocaust. Elinor Fuchs.

DRAM 206a/b, Tutorial Study. A second- or third-year dramaturg may elect to undertake tutorial independent study by submitting, in consultation with his or her proposed tutor, a request stipulating course title, course description, reading list or syllabus, schedule of meetings with the tutor, and method of grading the tutorial. Approval must be granted by the student’s adviser and by the department. Forms for application are available from the registrar of the School of Drama. Faculty.

[DRAM 216a, Three Seasons: The Literature of the Rep and School. This class looks at the plays of the current Yale Rep season, third-year director’s theses, and verse projects. While only the Rep consciously creates a “season,” this class examines how these three groups of plays interact as well as how they operate distinctly, in order to come to an understanding of the dynamics of a season or cycle. Individual texts are examined from such different aspects as their place in their authors’ body of work and in the dramatic canon; their historical and critical contexts; the dramaturgical strategies their authors employ, and the implications for production or performance of those strategies; text preparation, production history, and other issues associated with the preproduction process. Not offered in 2003–2004.]

[DRAM 216b, Falstaff, Shylock, Bottom, and Others. A study of Shakespeare’s comic modes and characters, ranging through histories, problem plays, romances, tragedies, and even some comedies. Falstaff, however, will cast his shadow – and glow – over the entire proceedings. Not offered in 2003–2004.]

[DRAM 226a/b, Shakespearean Comedy and Drama. An intensive seminar that explores selected plays by Shakespeare and major critical theories and background material on Elizabethan and Jacobean drama. Not offered in 2003–2004.]

[DRAM 236a, Opera as Drama. A study of lyric drama and its vocabulary, with central emphasis on plays transformed into musical settings. Among the playwrights turned by librettists and composers into operatic sources are Euripides, Sophocles, Beaumarchais, Shakespeare, Schiller, Sardou, Maeterlinck, and Büchner; composers are Gluck, Cherubini, Mozart, Verdi, Puccini, Wagner, Strauss, Debussy, Alban Berg, Benjamin Britten, and Aribert Reimann. Production choices from the eighteenth century to Robert Wilson

are also examined, along with a study of operatic components from the aria and ensemble to the chorus and orchestra. Musical proficiency not required. Not offered in 2003–2004.]

DRAM 246a/b, Translation and Adaptation. This seminar explores the process of adapting and/or translating a play augmented by practical assignments, culminating in the translation of a foreign play. Required for second-year dramaturgs, and may be repeated as an elective in the third year with the permission of the student's adviser and the course instructor. James Magruder.

DRAM 256a, What's So Funny: Comic Theory and Practice. The formal and moral dimensions of comedy have been the subject of constant contemplation and comment from its written beginnings in the West to the present day. And key to the successful production of a comedy or the authoritative criticism of such a production is understanding the rules of the form. This course examines the workings of various comic forms through readings in theory and dramatic literature and screenings of films. The syllabus includes works by Aristophanes, Aristotle, Bakhtin, Benjamin, Bergson, Chaplin, Dryden, Feydeau, Frye, Goldsmith, Juvenal, Lope de Vega, Meredith, Molière, and Shakespeare. Catherine Sheehy.

DRAM 276a, Greek Drama. This course focuses primarily on Greek tragedy, considering the most important plays by Aeschylus, Sophocles, and Euripides, as well as two comedies by Aristophanes. In addition to studying the plays, we read some modern critical essays. The emphasis is on locating the dramas in terms of their cultural context including mythic and epic background, Athenian history, and dramatic conventions. The course work consists of participation in discussion, several short (two-page) papers, and one slightly longer paper (five to ten pages) and a class presentation at the end of the term. Andrew Szegedy-Maszak.

[**DRAM 276b, Euripides and Aristophanes.** Euripides and Aristophanes are often depicted as a study in contrasts, both ethically and aesthetically. In this view the tragedian represents the new and the unorthodox, while the comic poet promotes traditional values. Even in ancient times, however, it was recognized that the two writers had a great deal in common, so much so, in fact, that another comic poet, Kratinos, coined the verb "euripidaristophanize" to describe their shared poetic practice. This course examines the plays of Euripides and Aristophanes in tandem, concentrating on features such as parody, self-referentiality, and meta-theatricality. The readings consist of the plays in translation and selected modern critical essays. Not offered in 2003–2004.]

[**DRAM 286b, The Second Avant-Garde, 1918–1939.** This course is a sequel to Drama 286a but one is not required to take the other. Writers whose works are explored include Brecht, Toller, Bulgakov, Horvath, Pirandello, Artaud, Ghelderode, and Witkiewicz. As with the previous course, contemporary direction, design, and theory are examined along with the larger background of the period. Not offered in 2003–2004.]

[**DRAM 296b, The Third Avant-Garde, 1940–1969.** This course is the third in the avant-garde sequence, but Drama 286a and 286b are not prerequisites. In this course, there are three geographic areas of focus: Mediterranean (Sartre, Camus, Ionesco,

Genet, Arrabal, et al.); Germanic (Dürrenmatt, Frisch, Handke, Weiss, Müller, et al.); Eastern European (Mrozek, Gombrowicz, Rozewicz, Havel, et al.). Attention is paid to the political, social, and philosophical background of the period, developments in the other arts, and the work of significant theater directors. Not offered in 2003–2004.]

[DRAM 306a, Issues in Theory: From Drama to Performance. This course follows the contentious 2,400-year discussion with Aristotle that constitutes the core of Western dramatic theory. In addition to Aristotle, we read others who concerned themselves with the form and function of drama: Horace, the French classicists, enlightenment theorists, the romantics, Hegel, Nietzsche, and modern anti-Aristotelians — all with constant reference to artistic practice. Not offered in 2003–2004.]

[DRAM 306b, Issues in Theory: From Drama to Performance. In a stunning reversal of priorities, theorists of the dramatic text gave way in the twentieth century to theorists of theater and performance from Stanislavski to Artaud and Brecht, Grotowski, Brook, and Foreman. We read some classic non-Western theorists of performance, and a range of postmodern theorists of identity and culture — again, all with constant reference to artistic practice. Not offered in 2003–2004.]

DRAM 316b, The First Avant-Garde, 1880–1918. This course explores the roots of European theatrical modernism in such movements as naturalism, symbolism, expressionism, and futurism. Among the writers whose texts are read are Hauptmann, Ibsen (the symbolist), Chekhov (the symbolist), Strindberg (the symbolist and expressionist), Wilde, Yeats, Maeterlinck, Jarry, Wedekind, and Kraus. Innovations in direction, design, and theory are also investigated, as well as the general social, political, and philosophical background of the period. James Leverett.

DRAM 326b, British Postwar Drama: 1945 to the Present. An intensive seminar that explores the work of British playwrights, directors, and actors from the end of World War II to the present: from Osborne, Pinter, and Arden to Hare, Sara Kane, and Ravenhill; from Olivier, Gielgud, Ashcroft to Dench, Branagh, and Rylance; from Brook, Hall, Littlewood to Nunn, Hytner, Warner. Gordon Rogoff.

DRAM 336a/b, Comprehensive Examinations. Students submit comprehensive proposals to their advisers and other designated faculty members who help them to focus their areas of concentration and prepare bibliographies. In this way, the faculty oversees the course of study for the comprehensives. This tutorial is an essential part of the procedure leading to an M.F.A. degree. Catherine Sheehy and faculty.

DRAM 346a/b, Literary Office Practicum. Among the most important responsibilities of an institutional dramaturg is the evaluation of new writing. The dramaturg's ability to analyze and assess the potential of unproduced work is crucial to a theater's vitality. In the Literary Office Practicum students in all three years read work submitted for the Yale Repertory Theatre and write reader's reports articulating the scripts' strengths and weaknesses. These reader's reports provide the basis for the Literary Office's communication with playwrights. This course, led by the resident dramaturg, is Pass/Fail. Catherine Sheehy.

[**DRAM 356a, Melodrama.** “Melodrama is not a special and marginal kind of drama, let alone an eccentric or decadent one; it is drama in its elemental form; it is the quintessence of drama.” This statement by Eric Bentley provides the cornerstone for this course. The approach is threefold: melodrama as a ubiquitous dramatic impulse from the earliest times (Euripides, medieval theater, Shakespeare and his contemporaries); melodrama as an expression of society—a basic element of popular art (essential steps in the democratization of theater in Europe and the United States include the official beginnings of melodrama in the eighteenth century, its flowering in the nineteenth, and its role in the birth of cinema); melodrama as a form explored and exploited by theater innovators in this century (politically radicalized by Brecht and others; radically formalized by the surrealists and Richard Foreman, among others). Not offered in 2003–2004.]

[**DRAM 366a, Contemporary American Drama.** A seminar on American drama from 1960 to the present. Among the playwrights to be considered are Albee, Shepard, Kennedy, Baraka, Fornes, Mamet, Kushner, Shawn, and Parks. Not offered in 2003–2004.]

[**DRAM 366b, Modern American Drama.** A seminar on American drama from World War I to 1960. Among the playwrights to be considered are O’Neill, Stein, Cummings, Odets, Wilder, Hughes, Williams, Bowles, and Miller. Not offered in 2003–2004.]

DRAM 376b, The American Avant-Garde. Topics include the Living Theater, Happenings, Cunningham/Cage, Open Theater, Judson Dance Theater, Grand Union, Bread and Puppet Theater, Performance Group, Ontological-Hysteric Theater, Meredith Monk, Robert Wilson, Mabou Mines, and the Wooster Group. Marc Robinson.

[**DRAM 386b, American Drama to 1914.** Topics include the European inheritance, theater and nation-building, melodrama and the rise of realism, popular and nonliterary forms. Readings in Tyler, Dunlap, Aiken, Boucicault, Daly, Herne, Mitchell, Moody, Fitch, and Crothers, among others. Not offered in 2003–2004].

DRAM 396a/b, Dramaturgy Practicum. This course consists of discussion among the departmental faculty and students about just-completed and current assigned dramaturgical projects. The purpose is an exchange of practical and philosophical thoughts and information about issues, problems, and procedures encountered in the field. It meets monthly at a time and place designated before each session. The course is offered only for Pass/Fail, and is required of all Dramaturgy students. James Leverett, Catherine Sheehy.

[**DRAM 496b, Performing beyond the Human: Ecology, Animality, Theater.** This course explores intersections between theater practice, performance theory, and the emerging fields of animal studies and ecocriticism. How has performance, and specifically theater, reflected, affirmed, contested, or flagrantly ignored the growing cultural awareness of threats to the environment? What accounts has it furnished of the reasons for these threats? What models has it proposed for encountering, understanding, and responding to these threats? Among the topics to be explored in relation to modern

and contemporary theater practice are: eco-catastrophe and eco-apocalypse, animality and the construction of the human, zoo culture, and post-humanism. A fundamental inquiry of the course concerns the intersection of ecocritique and theatrical semiosis: can performance, by virtue of its unique ontology and phenomenology, offer new and unique approaches to the ecological crisis before us? Readings for the course are selected from theorists like George Sessions, Carolyn Merchant, Kate Soper, Jean Baudrillard, and Gilles Deleuze, and artists like Ibsen, Chekhov, Beckett, Churchill, O'Neill, Shepard, Rosenthal, and Breuer. Not offered in 2003–2004.]

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

Students may elect to take appropriate graduate courses in other schools and departments at Yale, subject to permission of the instructor, scheduling limitations, and the approval of the faculty adviser.

PLAYWRITING (M.F.A. AND CERTIFICATE)

The Playwriting program is eager to locate gifted writers and to identify and strengthen the power of their unique artistic voices through a concentrated three-year program. Toward this end, playwriting students are introduced to a wide variety of artistic sources that include classical and contemporary plays, novels, short stories, poetry, essays, visual art, music, and film. Through this exposure, students discover alternate creative strategies that can lead them to new forms of theatrical expression.

Innovative writing techniques are discussed, offering a wide spectrum of approaches for the creation and development of dramatic action, characters, and language, both spoken and gestural. The playwrights also are encouraged to question and shape their work through a series of writing exercises, readings, workshops, internships, and full productions in collaboration with student directors, actors, dramaturgs, designers, and faculty. An integral part of students' training and growth as artists is also the observing and offering of constructive commentary on the development of other students' scripts.

Play scripts are presented in classes within the Playwriting program. Drafts of scripts are read in the Playwrights' Laboratory (Drama 17a/b); student scripts are also given readings with student actors, directors, and dramaturgs in the Playwrights' Workshop (Drama 47a/b); on further revision and the approval of the chair of the program, the plays are given workshop productions in the student's first and second years and a thesis production in the student's third year. Other potential venues for the student's plays are the Cabaret and the Yale Repertory Theatre, and the Yale Playwrights at New Dramatists Playreading Festival.

The second- and third-year playwrights participate in a unique exchange program, *Yale Playwrights at New Dramatists*. The Yale Playwriting program and New Dramatists expose the playwriting students to a professional theater environment that serves as an artistic home, theater research and development center, and writer's colony for our national theater community. The program is an extension of the student's professional Yale training and course work and offers each a monthly playwriting workshop with

selected New Dramatists playwrights and attendance at monthly readings at New Dramatists *in the second year*; the establishment of a professional relationship with a New Dramatists playwriting mentor, and a professional reading *in the third year* at New Dramatists in New York City. The third-year students have their plays read as part of the *Yale Playwrights at New Dramatists Playreading Festival*, which features readings before an invited audience of prominent artistic directors, dramaturgs, agents, and New Dramatists playwright members. After the readings, the playwrights continue to have a series of follow-up meetings with their mentors. These meetings concentrate on an evaluation of the readings and future development of the plays. Finally, the mentors and Yale faculty offer the playwrights critical guidance, helping them to identify and develop short- and long-range goals as they begin to focus their energies as emerging professional writers.

The Master of Fine Arts degree, or a Certificate in Drama, is awarded for a body of work which is ready for professional production and for significant progress in the development of playwriting skills.

All those enrolled in the School of Drama are required to maintain full-time residency unless specific authorization is given for off-campus work. To playwrights this means that no commissions, contracts, or non-School workshops or productions are permitted during the academic year unless authorized in writing by the department chair and the dean.

Plan of Study: Playwriting

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 7a/b	Playwriting I
	Drama 17a/b	Playwrights' Laboratory I: Textual Analysis
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 67a/b	Playwrights' Laboratory II: Generative Writing Exercises
	Drama 77a/b	Playwriting Strategies, Obstacles, and Challenges
	Drama 102a	Scene Design
	One elective in another discipline second term	
II	Drama 17a/b	Playwrights' Laboratory I: Textual Analysis
	Drama 27a/b	Playwriting II
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 67a/b	Playwrights' Laboratory II: Generative Writing Exercises
	Drama 117a/b	Yale Playwrights at New Dramatists Workshops
	Drama 246a	Translation and Adaptation
	Two required electives in Dramaturgy and Dramatic Criticism	

III	Drama 17a/b	Playwrights' Laboratory I: Textual Analysis	
	Drama 37a/b	Playwriting III: The Playwright Prepares	
	Drama 47a/b	Playwrights' Workshop	
	Drama 57a/b	Playwriting Tutorial	
	Drama 67a/b	Playwrights' Laboratory II: Generative Writing Exercises	
	Drama 87a/b	Playwriting III: Screenwriting	
	Drama 127a/b	Yale Playwrights at New Dramatists Playreading Festival	
	Drama 217a/b	The Playwright's Thesis	
	Two required electives in Dramaturgy and Dramatic Criticism		

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. Required for first-year students. See description under Dramaturgy and Dramatic Criticism.

DRAM 7a/b, Playwriting I. A required seminar for first-year playwrights: techniques of playwriting are discussed, offering diverse approaches for the creation and shaping of dramatic action, structure, characters, and language. The writing of a short play (due at the end of the first term) and the completion of a first draft of a full-length script (due at the end of the second term) are required. Constance Congdon, Karen Hartman.

DRAM 17a/b, Playwrights' Laboratory I: Textual Analysis. A required seminar for all playwrights for the presentation and rigorous analysis of the students' first drafts of their stagework and screenplays. The class also reads and discusses new plays as well as articles and interviews on contemporary playwriting. Visiting playwrights and dramaturgs share their insights on writing and the American theater. There is also discussion and evaluation of the work and process completed in workshop and thesis productions by the student playwrights. Mark Bly.

DRAM 27a/b, Playwriting II. A required seminar for second-year playwrights. Classical and contemporary plays, novels, short stories, poetry, essays, visual art, and film are encountered and discussed, provoking alternative creative strategies for theatrical expression. The students bring in writing on a weekly basis to read and discuss. The writing of a full-length play is required (due at the end of the second term). Nilo Cruz, Ruth Margraff.

DRAM 37a/b, Playwriting III: The Playwright Prepares. This seminar focuses on preparing the third-year playwrights for submitting their plays to theaters, film and television studios, contests, and agents. Letters to agents, studios, and theaters are created; submission plays are selected and developed; and discussions on appropriate theatrical, film, and television venues are conducted with each student. Visiting agents, dramaturgs, screenwriters, directors, designers, managing directors, film and television producers all share their knowledge and interest in developing new work. Contemporary theater issues are also discussed, particularly those related to the role of the playwright in our society. Required for third-year playwrights. Mark Bly and guests.

DRAM 47a/b, Playwrights' Workshop. The weekly rehearsal, presentation and detailed discussion of a draft of a play through a reading with directing, acting, playwriting, and dramaturgy students participating in the event. The plays developed in this class are subsequently produced in the Collaborative Workshop Project New Play Series and the Third-Year Thesis Production, and frequently at the Yale Playwrights at New Dramatists Playreading Festival. Required for all playwriting students. Mark Bly.

DRAM 57a/b, Playwriting Tutorial. A required weekly individual meeting for discussion of writing progress, playwriting goals, and recommended reading that could enhance and deepen the student's growth as a writer. Mark Bly, Constance Congdon, Nilo Cruz, David Grimm, Karen Hartman, Ruth Margraff, Lynn Nottage, Eric Overmyer.

DRAM 67a/b, Playwrights' Laboratory II: Generative Writing Exercises. A required seminar for all playwrights. Weekly the students generate writing in response to playwriting exercises created by the instructor. These exercises will be read and discussed in the course. Contemporary plays are read and insights on writing and the American theater are shared. David Grimm, Lynn Nottage.

DRAM 77a/b, Playwriting Strategies, Obstacles, and Challenges. A series of workshops designed to focus not merely on generating new plays, but also on writing strategies or tools for meeting and overcoming the obstacles and challenges a playwright faces. The students are exposed to a wide spectrum of writing exercises including the Sensory Writing Exercise; the Character's Greatest Fear or Greatest Pleasure Exercise; the Music Memory Exercise; the What If Time and Space in Our World Behaved Another Way? Exercise inspired by Alan Lightman's *Einstein's Dreams*; and the Kafka's Train Exercise. These exercises require the playwright to respond to selected plays, prose, poetry, music, art, photographs, and films the playwrights encounter in the course. The exercises also offer unique perspectives on the writer's process and ongoing development as an artist. Required for first-year playwrights. Mark Bly.

DRAM 87a/b, Playwriting III: Screenwriting. The playwrights discuss screenwriting techniques, read and compare various drafts of selected screenplays and television scripts, view selected films, and create a screenplay for submission to a studio or producer. Required for third-year playwrights. Eric Overmyer.

DRAM 102a, Scene Design. Required for first-year playwrights. See description under Design.

DRAM 117a/b, Yale Playwrights at New Dramatists Workshops. Required for second-year playwrights. The students attend monthly workshops throughout the year conducted by current New Dramatists playwrights. In preparation for each workshop, the students read the workshop playwright's plays and germane interviews or articles about the playwright. After each workshop, the students also attend that evening a public reading of a new play by another New Dramatists playwright who is in residence. Mark Bly, Melissa Kievman, Todd London, and selected New Dramatists playwrights.

DRAM 127a/b, Yale Playwrights at New Dramatists Playreading Festival. Required for third-year playwrights. In the student's third year, a professional reading is presented

at New Dramatists before an invited audience of artistic directors, dramaturgs, and agents. The student is trained by Yale and New Dramatists staff in all aspects of a professional reading: selection and editing of a script; working with a casting director; discussion of the play with the director and the playwriting mentor in preparation for the reading; and the actual rehearsal process. Following the reading, the student meets with his/her Yale adviser and the New Dramatists playwriting mentor to evaluate the reading and future development of the script. The Yale adviser and mentors also offer the playwrights critical guidance, helping them to identify and develop short- and long-range goals as they begin to focus their energies as emerging professional writers. Mark Bly, Melissa Kievman, Todd London, selected New Dramatists Playwrights, and Resident Directors.

DRAM 137a/b, Independent Study. The playwriting student who wishes to pursue a special course of study on a guided research project or an artistic project not covered by existing formal courses may elect to take an independent study course. Subsequent to enrollment, the playwriting student must meet with the project adviser to plan an appropriate course of action. Proposals must be submitted and department approval by the chair must be obtained prior to enrollment for credit. The student meets regularly with the project adviser to discuss progress and to seek tutorial advice. Credit for the course is awarded by the Playwriting department based on the project adviser's recommendation and the departmental review of a final report on the project. Weekly progress meetings are scheduled. Mark Bly and faculty.

DRAM 217a/b, The Playwright's Thesis. The main project of the third-year playwright is the creation of a full-length play, which is approved for a thesis production by the department chair. Under the supervision of the department chair, the playwright works closely with the director, designers, and dramaturg on the creation of a stage production. The student also writes an extended essay and creates a production casebook documenting the student's writing process, prerehearsal and design phase, and rehearsal and postproduction evaluation of the thesis project. The department chair and student arrange consultation times for an ongoing discussion throughout the year focusing on the project's evolution and the writing of the thesis. Mark Bly.

DRAM 246a, Translation and Adaptation. A required course for second-year playwrights. See description under Dramaturgy and Dramatic Criticism.

DRAM 630b, Introduction to Theatrical Composition. A preferred elective for playwrights. See description under Directing.

STAGE MANAGEMENT (M.F.A. AND CERTIFICATE)

The Production Stage Management program is designed to prepare the qualified student for professional stage management employment, with the intended goal of assisting the student to recognize and fulfill his or her role as an artistic collaborator and as an effective organizational manager throughout the entire production process. The role of the Production Stage Manager requires a deep commitment to the artistic process and a fundamental desire to serve the work through the creation of an environment in which

artistic risks can be taken. The department seeks experienced, well-educated, and highly motivated students who are able to use the resources of the School and Yale Repertory Theatre to expand their professional abilities and deepen their artistic experiences.

This rigorous interdisciplinary curriculum consists of a balanced combination of required courses which provide a wide range of knowledge and training essential for today's professional. In addition to the classroom requirements, students are assigned each year to stage management positions for School and Yale Repertory productions that reflect progressively increased responsibilities throughout the plan of study. While the program is structured to prepare the student for work in the commercial and regional theater, it also provides a strong basis for learning a variety of artistic skills and managerial tools essential for employment opportunities in many different entertainment areas such as touring, ballet, opera, event management, and industrials. Workshops, seminars, and lectures by noted professionals provide an essential component in the course study.

The Yale Repertory Theatre serves as an advanced training center for the department. During his or her first year, the student may have the opportunity to work at the Rep in a production capacity. As part of the second year of study, the student is assigned as an assistant stage manager on at least one production. And in the final year, providing the standards and qualifications set forth by the department are met, the student will be assigned as the stage manager for a Yale Rep production. This fulfills the student's thesis requirement and provides an opportunity to attain membership in the Actor's Equity Association. Throughout this process, the student is under the professional supervision of the Production Stage Manager for Yale Repertory Theatre.

Plan of Study: Stage Management

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 40a/b	Stage Management
	Drama 80b	Stage Combat for Stage Managers
	Drama 100a/b	Stage Management Seminar
	Drama 102a	Scene Design
	Drama 111a/b	American Theater Practice
	Drama 141b	Law and the Arts
	Drama 149a	Production Planning
	Drama 159a	Theater Safety
	Drama 191b	Managing the Production Process
	Drama 700a/b	Stage Management Forum: The Artistic Process
Electives not suggested first year		
II	Drama 60a/b	Advanced Stage Management
	Drama 80b	Stage Combat for Stage Managers
	Drama 102a	Scene Design
	Drama 124a	Introduction to Lighting Design

Drama 158a	Introduction to Sound Design
Drama 189a	Costume Production
Drama 200a/b	Stage Management Seminar
Drama 249b	Technical Management
Drama 630b	Introduction to Theatrical Composition
Drama 700a/b	Stage Management Forum: The Artistic Process

Electives with chair approval only

III	Drama 80b	Stage Combat for Stage Managers
	Drama 241a	Commercial Theater
	Drama 300a/b	Stage Management Seminar
	Drama 349a	Production Management: Organization and Administration
	Drama 400a/b	Advanced Principles of Stage Management
	Drama 500b	The Stage Manager's Thesis
	Drama 700a/b	Stage Management Forum: The Artistic Process

At least one elective per term from suggested list after consultation with department head

REQUIRED ELECTIVE SEQUENCE

At least one elective per term from following list after consultation with department chair. Any other elective needs chair's approval. The sequence of this curriculum is subject to the course schedules of the various departments. The department chair may, at his or her discretion, restructure an individual's required curriculum to address any deficiencies in that student's training.

Drama 119b, Electricity; Drama 158b, Recording Arts; Drama 169a, Shop Technology; Drama 169b, Stage Rigging Techniques; Drama 198a, Sound Design Production Organization; Drama 199b; Computer Applications for the Technical Manager; Drama 209a, Physics of Stage Machinery; Drama 209b, Hydraulics and Pneumatics; Drama 221b, Labor and Employee Relations; Drama 256a, What's So Funny: Comic Theory and Practice; Drama 321a, The Artist in the Theater; and Drama 630b, Introduction to Theatrical Composition.

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 40a/b, Stage Management. This fundamental course is designed to explore the artistic and organizational techniques and practices of stage management. Topics covered include production preparation and management from prep week through closing, collaborative relationships with artistic, production, and administrative staff, development of individual stage management style, issues of employment, and stress management. Through a series of workshops with YSD faculty, a portion of this class provides

instruction on basic technical considerations and practice. Required for first-year stage managers. Mary Hunter.

DRAM 60a/b, Advanced Stage Management. An introduction to the Actors' Equity Association LORT contract: practices and concerns. The emphasis of the class is on practical use and application of the contract with particular focus on work rules. A brief overview and comparison to other Equity contracts such as Production, Off-Broadway, TYA, URTA, and Dinner Theater. An introduction to the field of opera, with emphasis placed on the different preparation, rehearsal, and cueing techniques with particular attention given to score reading. Also, an expansion on, and exploration of, the techniques and practices introduced in Drama 40a/b. Karen Quisenberry.

DRAM 80b, Stage Combat for Stage Managers. This course is designed to prepare the stage manager in the techniques of stage combat with emphasis on unarmed combat, swordplay, weapon use and maintenance, and safety issues. The student explores methods of artistic collaboration and management skills utilized during the rehearsal process, fight calls, and performance maintenance. Rick Sordelet.

DRAM 100a/b, 200a/b, 300a/b, Stage Management Seminar. This seminar sequence provides a forum for discussion of the stage management aspects of the concurrent productions at the School and the Repertory Theatre, and allows tutorial guidance for students who are serving as stage managers and assistant stage managers for those productions. Alternates with production reviews and seminar topics led by guest speakers from the industry. Mary Hunter.

DRAM 102a, Scene Design. See description under Design.

DRAM 111a/b, American Theater Practice. See description under Theater Management.

DRAM 119b, Electricity. See description under Technical Design and Production.

DRAM 124a, Introduction to Lighting Design. See description under Design.

DRAM 141b, Law and the Arts. See description under Theater Management.

DRAM 149a, Production Planning. See description under Technical Design and Production.

DRAM 158a, Introduction to Sound Design. See description under Sound Design.

DRAM 158b, Recording Arts. See description under Sound Design.

DRAM 159a, Theater Safety. See description under Technical Design and Production.

DRAM 169a, Shop Technology. See description under Technical Design and Production.

DRAM 169b, Stage Rigging Techniques. See description under Technical Design and Production.

DRAM 189a, Costume Production. See description under Technical Design and Production.

DRAM 191b, Managing the Production Process. See description under Theater Management.

DRAM 198a, Sound Design Production Organization. See description under Sound Design.

DRAM 199b, Computer Applications for the Technical Manager. See description under Technical Design and Production.

DRAM 209a, Physics of Stage Machinery. See description under Technical Design and Production.

DRAM 209b, Hydraulics and Pneumatics. See description under Technical Design and Production.

DRAM 221b, Labor and Employee Relations. See description under Theater Management.

DRAM 241a, Commercial Theater. See description under Theater Management.

DRAM 249b, Technical Management. See description under Technical Design and Production.

DRAM 256a, What's So Funny: Comic Theory and Practice. See description under Dramaturgy and Dramatic Criticism.

DRAM 321a, The Artist in the Theater. See description under Theater Management.

DRAM 349a, Production Management: Organization and Administration. See description under Technical Design and Production.

DRAM 400a/b, Advanced Principles of Stage Management. The focus of this course centers on stage management for the commercial theater with emphasis on process and current conditions in the industry as a whole. Topics covered include AEA production and IATSE contracts, issues involving associated unions, and the development of interpersonal relationships and the negotiation of conflict resolutions in the artistic process. Laura Brown MacKinnon, Lisa Porter, and faculty.

DRAM 500b, The Stage Manager's Thesis. Each student must submit an appropriate written or production thesis during the third year. Third-year students pursuing a production thesis are responsible for three aspects in fulfilling the requirement: stage manage a major production at the School or Repertory Theatre; prepare and submit the production book; and write an approved Acting Edition of the production. Thesis production work at the Repertory Theatre is assigned at the discretion of the department chair.

Students pursuing a written thesis are required to research and critically analyze an appropriate topic approved by the department chair. The document should show the student's mastery of critical thinking and writing as they pertain to some aspect of production stage management. The proposed topic must be approved by the chair no later than the beginning of the third year. The thesis is then developed under the guidance of the department chair. After revision and the chair's approval, the work must be evaluated and critiqued by three approved independent readers. The final, bound edition of the written thesis is considered by the faculty along with production work in determining whether a degree should be granted. Mary Hunter.

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

DRAM 700a/b, Stage Management Forum: The Artistic Process. An exploration of the artistic process through workshops and roundtable discussions led by guest speakers and resident faculty. Mary Hunter.

TECHNICAL DESIGN AND PRODUCTION (M.F.A. AND CERTIFICATE)

Contemporary theater design and production practices are profoundly influenced by the technology and economics of our age. The diverse aesthetics and the increasingly complex electronic and mechanical components now being used in the performing arts point up the need for professionals who can understand and apply these technologies to the achievement of artistic goals. The department seeks well-educated and highly motivated students who will best be able to use the resources of the School of Drama, the Repertory Theatre, and Yale University to expand their professional abilities and deepen their professional interests in theater and the performing arts.

This interdisciplinary program provides academic and practical training for professionals who can perform with excellence in producing organizations, consulting firms, manufacturing companies, and universities. The exceptional placement record of graduates who have trained in the unique situation offered by the School of Drama/Repertory Theatre emphasizes the career value of the graduate program.

Each student is expected to complete a sequence of required courses that stress the knowledge of physical and social sciences needed to apply technology effectively to the performing arts. Concurrent with the required sequence, each student enrolls in an elective sequence of courses leading to a concentration in Technical Direction, Production Management, Stage Machinery Design and Automation, or Theater Planning and Consulting. Degree candidates also prepare a research thesis in their chosen area of concentration.

American theater is no longer a centralized commercial structure. Technical managers must command a wide range of skills, knowledge, and diversity, requiring extensive training in the many disciplines that now comprise theater technology. The department has a faculty and staff of thirty-five. Special seminars and guest lectures by noted professionals are also conducted on a regular basis. The courses offered within the department

cover a wide range of topics, including production management, lighting and sound technology, electronics, mechanical design, structural design, acoustics, theater planning, computer applications, show control, AutoCAD, and technical writing. Students are encouraged to supplement their curriculum by selecting courses from other departments of the School of Drama as well as other schools or departments of Yale University including Architecture, Engineering, and Management.

Students are expected to develop effective application of their studies through production assignments at the School of Drama and the Repertory Theatre. School assignments allow initial experimentation and development. Assignments with the Repertory Theatre and its production staff serve to integrate proficiency in a professional environment.

Plan of Study: Technical Design and Production

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 109a/b	Structural Design for the Stage
	Drama 119b	Electricity
	Drama 149a	Production Planning
	Drama 159a	Theater Safety
	Drama 169a	Shop Technology
	Drama 169b	Stage Rigging Techniques
	Drama 179a	Production Drafting
	Drama 199b	Computer Applications for the Technical Manager
		Two electives
	Three production assignments	
II	Drama 209a	Physics of Stage Machinery
	Drama 249b	Technical Management
	Drama 269b	Technical Design
	Drama 299a	Technical Writing and Research
	Seven electives	
	Three production assignments*	
III	Drama 349a	Production Management: Organization and Administration
	Drama 399a/b	Technical Design and Production Thesis
	Five terms of elective sequence courses	
	Two production assignments*	

*Second- or third-year students may request the substitution of a substantial project for one production assignment.

ELECTIVE SEQUENCE

The elective sequence is determined in consultation with a department adviser and allows each student reasonable flexibility in selecting specific courses in a chosen area of concentration.

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 69a, Welding Technology. A course teaching the fundamentals and applications of all electric arc welding techniques (TIG, MIG, STICK) as well as brazing and soldering. Emphasis is on welding practice of metals including: steel, aluminum, brass, copper, etc.; joining dissimilar metals; fixturing; and evaluating the appropriate process for an application. The majority of class time is spent welding, brazing, or soldering. Six students maximum. Five hours a week. David Johnson.

DRAM 69b, Mechanical Instrumentation. A course geared for both the arts and sciences that goes beyond a basic introductory shop course, offering an in-depth study utilizing hands-on instructional techniques. Surface finishes and tolerances versus cost and time, blueprint reading, machineability of materials, feeds and speeds, and grinding of tools are discussed and demonstrated. Four hours a week. David Johnson.

DRAM 89a, Costume Construction. A course in costume construction for designers and technicians with hands-on practice in both machine and hand sewing. Various forms of patterning (draping, flat drafting, etc.) are also covered. Advanced students may elect to undertake patterning and construction projects using the School of Drama's antique costume collection. Two hours a week. Robin Hirsch.

DRAM 99a/b, Internship Practicum. Interns are required to successfully complete two terms of practicum in their area of concentration. Thirty hours a week. Area supervisor.

DRAM 109a/b, Structural Design for the Stage. This course concurrently develops the precalculus mathematics and physical sciences requisite for advanced study in modern theater technology, and concentrates on the application of statics to the design of safe scenic structures. Assignments relate basic principles to technical production applications. Two hours a week. Bronislaw Sammler.

DRAM 119b, Electricity. This course presents the basic theoretical and practical optics, electricity, and electronics of lighting instruments, dimmers, projectors, and special effects needed to function as a master electrician. Emphasis is placed on relevant portions of the National Electrical Code. Two hours a week. Alan Hendrickson.

DRAM 129b, History of Theater Architecture. Mainly a survey of European and American theater architecture as it relates to cultural and technological changes through time, this course uses the writings of current and past authorities on such subjects as acoustics, space layout, and decoration to illustrate and evaluate these buildings' many variations. Two hours a week. Alan Hendrickson.

DRAM 139a, Introduction to Sound Engineering and Design. This course provides students with the basic skills and vocabulary necessary to perform as sound engineers and sound designers. Students are introduced to standard sound design practice, associated paperwork for implementation, production design tools, acoustic assessment tools, and sound delivery systems addressing both conceptual and sound reinforcement design. This is accomplished through practical assignments, production reviews, and conceptual design projects. Three hours a week. Brian MacQueen.

DRAM 149a, Production Planning. An introduction to production planning. Topics include cost and time estimating, scheduling, and purchasing for all phases of production. One and one-half hours a week. Bronislaw Sammler.

DRAM 159a, Theater Safety. An introduction to theater safety and occupational health. Topics include chemical and fire hazards, accident and fire prevention, code requirements, emergency procedures, and training and certification in first aid and CPR. One and one-half hours a week. William Reynolds.

DRAM 169a, Shop Technology. This class serves as an introduction to the scene shops and technology available at the School. Traditional and modern materials, construction tools and techniques, and shop organization and management are examined in the context of scenic production. Class projects are tailored to each student's needs. Three hours a week plus a three-hour lab. Neil Mulligan.

DRAM 169b, Stage Rigging Techniques. This course introduces students to traditional and nontraditional rigging techniques used in proscenium and found spaces. Equipment discussed includes counterweight and mechanical rigging systems and their components. Class format is both lecture and lab with written and practical projects assigned to further the student's understanding. Four hours a week. Neil Mulligan.

DRAM 179a, Production Drafting. This course develops the skills necessary for effective and efficient graphic communication between the technical designer and shop staff. Emphasis is placed on graphic standards, notation, plan and section drawings, and the translation of designer plates to shop drawings. Students develop these techniques through sketching, applying the fundamental aspects of AutoCAD R14, and projects executed under classroom supervision. Three and one-half hours a week. Neil Mulligan.

DRAM 189a, Costume Production. A course to examine the processes involved in the realization of a complete set of costume designs, from the drawing board to the stage. Focus is on shop organization and the functions of the designer, assistant designer, and costume production staff, with emphasis on budgeting, scheduling, fabrics, tools, and equipment. Two hours a week. Tom McAlister.

DRAM 199b, Computer Applications for the Technical Manager. This course prepares students to apply the most appropriate software in undertaking common tasks in technical management. Focusing on pre-workstation applications, the course develops proficiency in spreadsheet, word processing, and database development. As time allows, it also offers exposure to Illustrator and desktop publishing applications. Though the course aims at distinguishing among *types* of software, the following software titles are

featured: Microsoft Word; Excel; Access; Adobe Illustrator and Photoshop; Quark XPress. Limited enrollment. Three and one-half hours a week. Don Harvey.

DRAM 209a, Physics of Stage Machinery. This course introduces Newtonian mechanics as an aid in predicting the behavior of moving scenery. Theoretical performance calculations are developed to approximate the actual performance of stage machinery. Topics include electric motors, gearing, friction, and ergonomics. Two hours a week. Alan Hendrickson.

DRAM 209b, Hydraulics and Pneumatics. Discussions of concepts and components begun in Drama 209a are continued for fluid power systems. Topics include hydraulic power unit design, the selection and operation of electro-hydraulic proportional valves, load lifting circuits using counterbalance valves, and pneumatic system design. A major emphasis is placed on the practical aspects of component selection, especially for hydraulic cylinders, hose, and fittings. Two hours per week. Alan Hendrickson.

DRAM 229a, Theater Planning and Construction. This course introduces the process of planning and building a performing arts facility. Emphasis is placed on the planning process as practiced in architecture, with stress on space allocation, budgeting, functional layout, and construction procedures. The course also surveys the standard phases of architectural planning, bidding and project management, construction, building and fire code requirements, and the effect of architectural design considerations on performing arts facility design. Two hours a week. Eugene Leitermann.

DRAM 249b, Technical Management. Applications of management techniques and organizational principles to technical production. Emphasis is placed on leadership and interpersonal skills as well as on organization, planning, and facilities utilization. Assignments provide further exploration of related topics in the form of written and/or presented material. Three hours a week. William Reynolds.

DRAM 269b, Technical Design. This course examines the technical design process in the development of solutions to scenery construction problems. Solutions, utilizing traditional and modern materials and fabrication techniques, are studied from the aspects of budget, safety, and structural integrity. Three hours a week. Bronislaw Sammler.

DRAM 279b, Advanced AutoCAD. An in-depth study of AutoCAD leading to greater productivity with the software. Proficiency in 2-D drafting and 3-D modeling and drafting as they apply to technical design is developed through project work. Additional topics include the AutoCAD database, customizing the drafting environment, hardware issues, and related software packages. Prerequisite: Drama 199a or permission of the instructor. Two hours a week. Neil Mulligan.

DRAM 289b, Patternmaking. This class is an exploration of costume history through the three-dimensional form. Each week students drape and/or draft a garment from a specific period from primitive "T" shapes to mid-twentieth-century patterns. Two hours a week. Robin Hirsch.

DRAM 299a, Technical Writing and Research. Research and coherent writing techniques are reviewed and practiced to develop a command of prose as a means of technical exposition and commentary. Students complete several comparative assignments to assist them in thesis preparation and write at least one article for the *Technical Brief* publication. Three hours a week. Don Harvey.

DRAM 309a, Mechanical Design for Theater Applications. This course focuses on the process of mechanical design for temporary and permanent stage machinery. Design considerations and component selections are examined through lectures, discussions, assignments, and project reviews. Other topics include motion control, fluid power circuit design, and industrial standards. Three hours a week. Alan Hendrickson.

DRAM 319a, Automation Control. Designing and constructing control systems for mechanized scenery involves theoretical and practical work in electrical power distribution, switching logic, electronics, and software programming. The material covered in lectures and numerous lab sessions progress from simple on-off electrical control, to relay logic, motor speed control, and finally full positioning control. Some class topics include motor starters, open collector outputs, power supplies, PLC ladder programming, and AC motor drives. Three and one-half hours per week. Alan Hendrickson.

DRAM 329b, Theater Engineering: Planning and Design. This course examines the process of programming and designing specialized theater equipment for performing arts facilities. The process is applied to the design of stage lighting, stage rigging, sound and communications, stage elevators, and auditorium seating. Beginning with initial equipment budgeting, the course proceeds with schematic design layouts through to the preparation of construction drawings and specifications. Typical project scenarios are discussed and examined. Two hours a week. Faculty.

[**DRAM 339a, Architectural Acoustics.** This course begins with a discussion of subjective responses to various sound stimuli. A knowledge of the relation between stimulus and response leads to a study of room acoustics, which includes the analysis of sound propagation, reflection, and absorption in enclosed spaces, as well as the design of such spaces to achieve the prescribed acoustic objective, e.g., auditorium acoustics. Two hours a week. Not offered in 2003–2004.]

DRAM 349a, Production Management: Organization and Administration. This course deals with the basic organizational structures found in not-for-profit and limited-partnership commercial ventures. Students explore patterns of responsibility and authority, various charts of accounts and fiscal controls, estimating techniques, budgeting, and scheduling. Discussions include a variety of theatrical organizations, their artistic policies, and different processes and products that result. Two hours a week. Rik Kaye.

DRAM 389a, Properties Design and Construction. Through lectures and demonstrations, students study design, fabrication, and handling of stage properties. Assignments encourage students to develop craft skills and to explore the application of traditional and new techniques to production practice. Three hours a week. Hunter Spence.

DRAM 389b, Mask: Design and Construction. A studio class exploring the problems in designing and constructing masks for the stage. Students fabricate masks using materials such as celastic, latex, feathers, and fabrics. Three hours a week. Hunter Spence.

DRAM 399a/b, Technical Design and Production Thesis. Each student develops a thesis dealing with a production or planning oriented subject. By the end of the second year, a thesis proposal is submitted for departmental review. Following topic approval, the thesis is researched under the guidance of an approved adviser, and a complete draft is submitted five weeks prior to graduation. After revision and adviser's approval, the work is evaluated and critiqued by three independent readers. Following revisions and departmental approval two bound copies are submitted. Two-hour advisory and tutorial meetings every other week. Don Harvey.

DRAM 409b, Finite Element Analysis. Introduction to engineering analysis of structures as applied to theater design utilizing PC-based finite element analysis methods. Two hours a week. Chuck Adomanis.

DRAM 419b, Control Systems for Live Entertainment. The rapidly developing field of "show control" is the focus of this course. Show control is the convergence of entertainment, computing, networking, and data communication technologies. Topics covered include basic data communication and networking principles; details of entertainment-specific protocols such as DMX512, MIDI, MIDI Show Control, MIDI Machine Control, and SMPTE Time Code; and practical applications and principles of system design. Four hours a week. John Huntington.

[DRAM 429b, Theater Planning Seminar. A continuation of Drama 229a and Drama 329a, concentrating on the restoration and renovation processes, and on design work by teams of students. Several visiting lecturers join the class to discuss such specialized areas as theater engineering, acoustical design, theater lighting systems, theater seating, architectural design, and the practice of theater consultation. Two hours a week. Not offered in 2003–2004.]

DRAM 449a/b, Independent Study. Students who want to pursue special research or the study of topics not covered by formal courses may propose an independent study following department approval of the topic. The student meets regularly with a project adviser to discuss progress and to seek tutorial advice. Credit for independent study is awarded by the department, based on the project adviser's recommendation. Tutorial meetings to be arranged. Faculty and staff.

[DRAM 469a, Scenery Construction for the Commercial Theater. This course examines construction techniques and working conditions existing in union scene shops servicing the Broadway theater industry. Class workshops include trips to several shops in the New York area and backstage tours of the shows being discussed in class. An important aspect of all assignments is an in-depth discussion of scenic construction including the transition from designer's drawings, construction in the scene shop, and eventual set-up in the theater. Two hours a week. Not offered in 2003–2004.]

THEATER MANAGEMENT (M.F.A.)

The Theater Management department seeks to provide its students with the overall knowledge, skills, and judgment to advance to leadership positions in theater institutions. The focus is on nonprofit theaters, although some students develop interests in the commercial theater, film, and electronic media. Students interested in the management of other performing arts organizations are also encouraged.

The Theater Management program combines a sequence of required courses with professional work assignments. The specific courses are noted below. Adjustments in the required courses are made for those students interested in other performing arts organizations.

Students are expected to function professionally on the administrative staff of the Yale Repertory Theatre. In the first year, a student is given responsibility in a number of operating positions on a rotating basis. In the second year, the student normally is given one term-long position of increased responsibility. One term of the second year may be spent in a professional setting away from the campus, chosen according to the student's needs and career objectives. If there is no internship, course requirements are increased appropriately.

The final year of the program is designed to be a culmination of the student's formal education and to provide the student with a transition into the work force. The third-year rotation assignment or case study is the single most important requirement for the degree. Through the third-year rotation or case study, the faculty expect to see evidence of strong leadership, managerial skills, and initiative. The requirement for the third year is determined by the faculty on or about April 1 of the student's second year.

The Theater Management department offers a four-year joint-degree (M.F.A./M.B.A.) program with the School of Management. Details of the joint-degree program and its requirements are available from the registrar.

Plan of Study: Theater Management

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 70a	Stage Management for Theater Managers
	Drama 111a/b	American Theater Practice
	Drama 131a/b	Principles of Marketing and Public Relations
	Drama 141b	Law and the Arts
	Drama 161a	Business Operating Systems
	Drama 161b	Principles of Development
	Drama 171a	Business Communications
	Drama 181a	Financial Accounting
	Drama 181b	Financial Management
	Drama 191b	Managing the Production Process
	Drama 311a/b	Management Issues Forum

II & III*	Drama 201a	Managing the Institutional Theater
	Drama 211a	Contracts
	Drama 221b	Labor and Employee Relations
	Drama 241a	Commercial Theater
	Drama 261a/b	Management Seminar
	Drama 271b	Advertising
	Drama 311a/b	Management Issues Forum
	Drama 321a	The Artist in the Theater
	Drama 349a	Production Management: Organization and Administration

In the second year a student enrolls in no more than three required departmental courses in addition to Management Issues Forum during the term in residence. Second and third-year students must enroll in at least five courses including Management Issues Forum.

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. See description under Dramaturgy and Dramatic Criticism.

DRAM 70a, Stage Management for Theater Managers. An introductory course in the basic techniques and practices of stage management with emphasis on understanding all functions of the stage manager, including his or her duties and responsibilities to the production and to management, and how to establish solid working relationships for the benefit of the production and organization. This course also presents an overview of techniques and guidelines used when stage managing productions at the School of Drama. Mary Hunter.

DRAM 111a/b, American Theater Practice. A survey of organizational practice in the American professional theater. Starting from historic precedent, the course surveys the commercial theater and the nonprofit theater as organizational models. Topics include limited partnerships, nonprofit corporate structure, staff organization, and budgeting. *This course is a prerequisite for all other Theater Management courses.* Benjamin Mordecai.

DRAM 131a/b, Principles of Marketing and Public Relations. This course explores the fundamentals of marketing and public relations in regional theater and the interrelation of these two functions. It offers a practical guide to such marketing techniques as planning subscription campaigns, writing advertising copy, managing telemarketing campaigns, and targeting potential audiences. The basic tools of public relations are also covered, including dealing with journalists, writing press releases, pitching feature stories, and managing photo calls. Anne Trites.

DRAM 141b, Law and the Arts. An examination of the legal rights and responsibilities of artists and artistic institutions. Topics include the law of intellectual property (copy-

*Based on one term spent in an optional internship.

right and trademark), moral rights, personality rights (defamation, publicity, and privacy), and freedom of expression. The course is also an introduction to the structure and language of contractual agreements, and includes discussion of several types of contracts employed in the theater. Other legal issues relating to nonprofit arts organizations may also be discussed. Joan Channick.

DRAM 161a, Business Operating Systems. An introduction to the practical tools of business management in the theater. Topics covered include legal forms of business, budget planning, cash flows, payroll, personnel issues, tax compliance, and insurance. Randall Rode.

DRAM 161b, Principles of Development. Structuring of development campaigns including such topics as market segmentations, staffing, and campaign planning. The seminar uses the Manhattan Theatre Club as a case study. Limited to first-year students. Barry Grove, Andrew Hamingson.

DRAM 171a, Business Communications. Through a series of exercises in written and oral communication, the course seeks to enhance students' ability to express themselves clearly and effectively. Victoria Nolan.

DRAM 181a, Financial Accounting. An introduction to corporate financial accounting concepts and procedures. Financial statements are stressed throughout the course, while attention is paid to developing procedural skills, including accounting controls. The basic financial statements are introduced: balance sheet, income statement, statement of cash flows, and statement of retained earnings. Accounting for assets, liabilities, and owners' equity. Jeffrey Bledsoe.

DRAM 181b, Financial Management. A study of the broad role of financial management in the realization of organization goals. Topics include management control, resource allocation, analysis, funds acquisition and management, and elementary investment alternatives. Prerequisite: Drama 181a. Michael Ross.

DRAM 191b, Managing the Production Process. An investigation of the relationship between the artistic director and the managing director. This course explores the role of a managing director in the production process of regional theater, including season planning, artistic budgeting, contract negotiations, artist relationships, and production partnering. Victoria Nolan.

DRAM 201a, Managing the Institutional Theater. Using the regional theater's model of an artistic director and a managing director in partnership, this course explores their relationship to the institution's trustees, staff, and community. Victoria Nolan.

DRAM 211a, Contracts. A seminar on how to read, write, and administer individual employment contracts. Harry Weintraub.

DRAM 221b, Labor and Employee Relations. An investigation of employee relations, with emphasis on the collective bargaining process. Topics discussed include wages and hours, personnel policy, grievances, negotiation of individual contracts, employment

discrimination, union negotiations, and contract administration. Admission to nonmajors by permission only. Harry Weintraub.

DRAM 231b, Advanced Topics in Development. This course focuses on strategic planning and fundraising and the interrelations among trustees, leadership individuals, and major corporations and foundations. Lisa Kirt.

DRAM 241a, Commercial Theater. This seminar surveys the business aspects of producing. Relationships examined include those with the author, director, cast, other personnel, the theater owner, unions, and agents. Other topics include financing, touring, and press relations. Benjamin Mordecai.

[DRAM 251a, Advanced Financial Management. A study of the broad role of financial management in the realization of organizational goals. Topics include management control, resource allocation, analysis, funds acquisition and management, and elementary investment alternatives. Prerequisite: Drama 181a. Not offered in 2003–2004.]

[DRAM 251b, Advanced Topics in Marketing. Marketing theory as a tool in the delivery of theater to an audience is explored. Marketing is examined as a function of all organizations involved in goods and services, and an effort is made to show the need for its techniques in theater management. Topics include economics of marketing, consumer behavior, matching of services with demand, efficient distribution, pricing, and effective communications. Not offered in 2003–2004.]

DRAM 261a/b, Management Seminar. An upper-level seminar designed to integrate skills and judgment through discussion of problems involved with institutional leadership or production organization. Enrollment limited to third-year theater management and directing students. Benjamin Mordecai.

DRAM 271b, Advertising. The elements of clear and persuasive communication through paid ads in the print and broadcast media are explored. Topics include choice of outlets, purchasing of space, size, placement, graphics, copy, and strategy. Nancy Coyne.

DRAM 281b, Strategy. Strategy is the match between a theater organization's qualifications and the opportunities afforded by a changing environment. It provides a guide to allocating human and financial capital when times are good, and to seeing opportunities for progress when times are bad. In seven four-hour sessions consisting primarily of case discussions, this course shows how to identify the organization's mission, analyze its internal and external environments, identify its strategy, resolve tensions between mission and strategy, analyze organizational culture, and adapt the culture in order to implement robust strategies. Edward Martenson.

DRAM 301a or b, Management Internship. One term of the second year may be spent in a professional setting, chosen according to the students' needs and objectives. Students electing the internship are required to pay tuition to the School for the term and receive appropriate credit for the internship work upon receipt of the supervisor's written evaluation.

DRAM 311a/b, Management Issues Forum. Roundtable discussions of current issues in theater management, led by guest speakers or resident faculty. Required for all theater management students in each term of the three years of the program. Faculty.

DRAM 321a, The Artist in the Theater. This course explores present-day working conditions in the American theater from the perspective of actors, directors, designers, and other artists. Alan Eisenberg.

DRAM 321b, Case Studies. Benjamin Mordecai.

DRAM 331a/b, First-Year Production. This seminar course reviews topics concerning the day-to-day management process. First-year students discuss their rotations in the context of contributing to an overall management structure. Benjamin Mordecai, Victoria Nolan, Anne Trites.

DRAM 349a, Production Management: Organization and Administration. See description under Technical Design and Production.

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

SPECIAL RESEARCH FELLOW STATUS

Each year, a limited number of scholars are admitted to the School as one-year special research fellows. These fellows are usually professionals in the field of theater from abroad who wish to pursue research and audit one or two courses a term within the School. Tuition for these fellows is one-half that charged a full-time student. The research and auditing of courses is arranged in consultation with the appropriate department chair and the registrar. Fellows are not eligible for Yale Health Plan (YHP) Basic Coverage because they are non-degree candidates. They should contact YHP Member Services (203.432.0246) to inquire about available coverage options. There is no fellow status affiliated with the Acting and Playwriting programs.

TECHNICAL INTERNSHIP PROGRAM (INTERNSHIP CERTIFICATE)

The Technical Design and Production department offers a one-year technical internship program for those seeking to become professional shop carpenters, sound technicians, property masters, costumers, scene painters, or theater electricians. This training program combines six graduate-level courses with closely guided and monitored practical work.

A faculty or staff adviser guides each student in selecting three courses each term in a particular area of concentration. Most of the courses offered as part of the department's three-year M.F.A. program are open to one-year technical interns. The courses cover a wide range of topics, including properties construction, shop technology, theater safety, electricity, sound technology, scene painting, costume construction, patternmaking, machining, rigging, and AutoCAD. Interns receive individual attention, training, and

supervision from their department advisers and work side-by-side with the Yale Repertory Theatre's professional staff.

Those who successfully complete the program receive an Internship Certificate during the School of Drama's May commencement ceremonies. Some of those who complete the program subsequently enroll in the three-year M.F.A. program in Technical Design and Production, receiving credit toward the degree for requirements already taken. Those who choose to enter the job market receive individual assistance from the School of Drama Registrar's Placement Service. Our alumni provide many job opportunities for professionally trained theater technicians.

Courses of Instruction

See course listings and descriptions under Technical Design and Production (M.F.A. and Certificate).

SPECIAL STUDENT STATUS

Each year, some students are admitted to the School as one-year special students in the areas of Design; Sound Design; Dramaturgy and Dramatic Criticism; Technical Design and Production; or Theater Management. These students are considered in residence on a full-time basis and are not eligible for a degree or certificate. However, they may apply to enter the degree program during their year of study. Special students who seek to enter degree status must comply with regular application deadlines and other admission requirements. The curriculum for special students is arranged in consultation with the appropriate department chair. Tuition is the same as for degree candidates. Special students requiring financial aid are urged to read the section on eligibility in the Financial Aid section. Special students are not eligible for Yale Health Plan (YHP) Basic Coverage because they are non-degree-candidate students. These students should contact YHP Member Services (203.432.0246) to inquire about available coverage options.

Tuition and General Expenses

The tuition fee for 2003–2004 is \$18,500.* A reasonable estimate of costs to be incurred by a student attending the School and living off campus in the 2003–2004 academic year is between \$31,300 and \$32,700. It includes:

Tuition (library, laboratory, gymnasium, health and accident, and graduation fees)	\$18,500
Hospitalization fee	1,212
Books and supplies (estimated)†	300–1,700
Estimated living expenses	11,288

Students who have completed the residence requirements but who wish to remain in New Haven to work on their theses and to use University facilities are charged a residency fee of \$1,000 per year. This amount does not include the University Health Services fee.

Students may receive a waiver of the \$1,212 hospitalization fee from the Yale Health Plan upon evidence that they have valid and sufficient alternative hospitalization coverage.

The living expenses estimate is based on the Bureau of Labor Statistics moderate budget standard for this area. The Drama School also reviews the actual budgets each year to verify that the living expense budget used is reasonable. Actual costs may vary depending on the individual. As educational costs have risen consistently over the past few years, it is safe to assume that costs for the 2003–2004 academic year will be higher.

GENERAL EXPENSES

Housing

The Graduate Housing Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 A.M. to 4 P.M., Monday through Friday.

Applications for 2003–2004 are available online and must be downloaded from the Web site (<http://www.yale.edu/graduatehousing/>) and then mailed or faxed—along with your letter of acceptance from Yale—to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact beverly.whitney@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact betsy.rosenthal@yale.edu, tel. 203.432.8270, fax 203.432.0177.

* Tuition for students in the Technical Internship program and for Special Research Fellows is \$8,900.

† Tuition for D.F.A. candidates in residence is \$1,000.

† Costs vary from one department to another

The University's Off-Campus Housing service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8:30 A.M. to 3:30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale through the intranet at <http://www.yale.edu/offcampushousing/>. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.

Food Service

Yale University Dining Services has tailored its services to meet the particular concerns of graduate and professional school students by offering meal plan options. "Eli Bucks," a favorite choice based on declining points, are accepted in all campus locations in lieu of cash. Whether residents or nonresidents of University housing, students are invited to take advantage of Yale University Dining Services.

The following dining areas and snack bars are available to students: A&A Penthouse at the School of Architecture; the Divinity School Cafe on Prospect Street; the dining room of the Kline Biology Tower; Donaldson Commons at the School of Management; and Durfee's, a traditional convenience store offering coffee, snacks, sandwiches, soft yogurt, and a variety of convenience items. Students are also encouraged to dine in any of Yale's residential college dining rooms, where students without meal contracts may purchase "all-you-care-to-eat" meals at fixed prices for breakfast, lunch, and dinner. Payment for these meals can be arranged by securing a Yale charge account from the Office of Student Financial Services at 246 Church Street.

Inquiries concerning food services should be addressed to Yale University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; telephone 1.888.678.9837 (toll free), or 203.432.0420. Dining Services can also be found on the Web at <http://www.yale.edu/dining/>.

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The telephone number is 203.432.2700.

Yale Charge Account

Students who sign and return a Yale Charge Card Account Authorization form will be able to charge designated optional items and services to their student accounts. Students who want to charge toll calls made through the University's telephone system to their accounts must sign and return this Charge Card Account Authorization. The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For more information, contact the Office of Student Financial Services at 246 Church Street, PO Box 208232, New Haven CT 06520-8232; telephone, 203.432.2700; fax, 203.432.7557; e-mail, sfs@yale.edu.

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Academic Management Services (AMS). To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$50. The deadline for enrollment is June 20. Application forms will be mailed to all students. For additional information, please contact AMS at the number above or visit their Web site at <http://www.tuitionpay.com/>.

Bills

A student may not register for any term unless all bills due for that and for any prior term are paid in full.

Bills for tuition, room, and board are mailed to the student during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose a late charge if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. The late charge will be imposed as follows:

<i>If fall-term payment in full is not received</i>	<i>Late charge</i>
by August 1	\$110
by September 1	an additional 110
by October 1	an additional 110

<i>If spring-term payment in full is not received</i>	<i>Late charge</i>
by December 1	\$110
by January 2	an additional 110
by February 1	an additional 110

Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

No degrees will be conferred and no transcripts will be furnished until all bills due the University are paid in full. In addition, transcripts will not be furnished to any student or former student who is in default on the payment of a student loan.

Charge for Returned Checks

A processing charge of \$20 will be assessed for checks returned for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a check is returned:

1. If the check was in payment of a term bill, a \$110 late fee will be charged for the period the bill was unpaid.

2. If the check was in payment of a term bill to permit registration, the student's registration may be revoked.
3. If the check was given in payment of an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

REGULATIONS ON TUITION REBATES OF INSTITUTIONAL CHARGES

Due to changes in federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the tuition rebate and refund policy has changed from that of recent years. The following rules became effective on July 1, 2000.

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the Yale School of Drama for any reason during the first 60% of the term will be subject to a *pro rata* schedule which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60% point has earned 100% of the Title IV funds. In 2003–04, the last days for rebate will be November 4, 2003 in the fall term and March 30, 2004 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100% of tuition will be rebated for withdrawals which occur on or before the end of the first 10% of the term (September 13, 2003 in the fall term and January 23, 2004 in the spring term).
 - b. A rebate of one-half (50%) of tuition will be granted for withdrawals which occur after the first 10% but on or before the last day of the first quarter of the term (September 29, 2003 in the fall term and February 9, 2004 in the spring term).
 - c. A rebate of one-quarter (25%) of tuition will be granted for withdrawals which occur after the first quarter of a term but on or before the day of midterm (October 25, 2003 in the fall term and March 18, 2004 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the Bursar will adjust the tuition on a *pro rata* basis.
4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford, if any; then Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other Federal, State, private or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale. They are notified by mail on how to complete the process.

Financial Aid Policy

The School of Drama's financial aid policy has been designed to ensure that, within the School's resources, no qualified student who is a citizen or permanent resident of the United States will be denied the opportunity to attend Yale because the student and the student's family cannot, by reasonable efforts, provide the full costs.* For that reason, financial aid at the School is awarded on the basis of need. Since financial aid awards are made after a separate application each year, students who are found not to have financial need for the first year may qualify for aid in a later year if their family's financial circumstances change substantially. Furthermore, students not qualifying for traditional financial aid may be able to receive assistance through term-time employment and various supplemental loan programs.

The problems of meeting the costs of a professional education are complex and can be troublesome. Therefore, students and their parents are encouraged to discuss individual questions with the financial aid officer either in person, by telephone, or by mail. The financial aid officer of the School of Drama may be reached at 203.432.1540. The School's aim is to assist each student in solving problems of meeting the costs of a Yale education, freeing the student to concentrate on professional pursuits.

STATEMENT ON CONFIDENTIALITY

Requirements of the School's need-blind admission policy as well as Yale's Policy on Student Records ensure the confidentiality of applicants' and their families' economic circumstances. Access to personally identifiable financial aid materials — including applications, financial aid transcripts, award letters, and loan applications — is limited to financial aid office personnel and members of the Financial Aid Committee.

HOW AWARDS ARE DETERMINED

The financial aid office makes awards that, when added to the funds that are expected from students, their spouses, their families, and other available sources, should enable students to meet the basic costs of attending Yale.

A financial aid award is determined by first establishing a standard student budget or cost of education. Using a set of formulae developed by the U.S. Congress, called the Federal Methodology and Need Access, called the Institutional Methodology, a calculation of a student's resources, or expected family contribution (EFC), if applicable, is then made. The difference between a student's cost of education and the student's personal or family contribution constitutes that student's needs. Under no circumstances may financial aid exceed a student's cost of education.

*All information in this section is typical of the 2003–2004 academic year. It may differ from year to year depending on changes in federal regulations, the cost of living, and available financial aid resources.

COST OF EDUCATION

In determining the student's financial aid award, the financial aid office develops an expense budget that includes tuition and fees, costs for books and supplies, and a basic living expense budget.

Basic living expenses are based on student surveys and Bureau of Labor Statistics data for the area. A dependent care allowance is considered if the student's (and spouse's) total income after taxes is not sufficient to meet the living expenses of the student's dependents. Except for allowable unusual expenses, which must be documented, higher budgets are not considered.

Student's Resources

EXPECTED FAMILY CONTRIBUTION

Assets

Students should take responsibility for contributing toward the cost of their own education. Financial aid recipients are expected to use a portion of their savings and assets during each year of enrollment at Yale. Students are advised not to reduce their assets by more than the expected contribution since the balance will be assumed to exist whether spent or not. If the savings and assets of the student increase, the expected contribution from these resources will also increase.

Earnings

It is assumed that students will contribute to their budget an amount based on either last year's or next year's earnings. If a recipient is married and his or her spouse is not a student, and they have no dependent children, the spouse will also be expected to contribute to the student's budget from his or her wages.

Parental Contribution

For the 2003–2004 academic year, the School will expect a contribution from the parents of applicants who will not be 22 years of age by December 31, 2002. The resource of such a student's parents is evaluated to determine a reasonable contribution. This amount is considered a student's resource in lieu of parents' contribution and may be replaced with loan and/or Work-Study assistance.

Other Resources

Other resources such as outside awards, income tax rebates, and Veterans Administration benefits are included among a student's resources.

COMPONENTS OF FINANCIAL AID AWARD

For new students in the 2003–2004 academic year, the first portion of a student's need was met through the assignment to work-study employment, the earnings for which range between \$1,600 and \$3,700, depending on the student's field of study. The next \$14,000 came in the form of an educational loan, and the balance of a student's demonstrated need, if any, was covered by a scholarship. In order to equalize the debt burden of

graduating students, the financial aid office looks carefully at total loan indebtedness and factors that in when determining a financial aid package.

Work-Study

The School's initial form of assistance consists of assignment to a job, or series of jobs, within the School or at the Yale Repertory Theatre. The assignment will be scheduled at a time dictated by the production calendar and departmental requirements.

Educational Loans

During the 2003–2004 academic year, students at the School who are citizens or permanent residents of the United States, are eligible to borrow under the Federal Stafford (both the Subsidized and Unsubsidized versions) and Federal Perkins loan programs, as well as various other private supplemental loan programs. Applicants are encouraged to contact the financial aid office for information on the current status of these programs. As of this printing the following terms pertain.

Provisions common to the Subsidized Federal Stafford and Federal Perkins loans: they are insured by the federal government; they accrue no interest while the student is in school; their repayment period may be as long as ten years; and they carry various cancellation and repayment deferral terms. Consult the financial aid office for details.

FEDERAL STAFFORD LOAN

The Federal Stafford Loan program is the primary student loan program available to School of Drama students. For the Subsidized Federal Stafford Loan, interest is paid by the federal government during the in-school period and repayment of principal is deferred until the student ceases to be enrolled at least half-time. Repayment of interest and principal by the borrower begins approximately six months after the student's last day of enrollment. For the Unsubsidized Federal Stafford Loan, interest is charged to the student as soon as the loan is disbursed. Students can pay the interest monthly or they can opt to capitalize the interest and begin repayment of principal and interest after the grace period. The interest rate is variable, adjusted annually based on the Treasury-bill rate, but will not exceed 8.25%. The interest rate for the 2003–04 academic year is 2.82% while attending school and 3.42% while in repayment. The Subsidized Federal Stafford Loan aggregate maximum for undergraduate and graduate study is \$65,500. The Federal Stafford Loan program aggregate maximum for undergraduate and graduate study is \$138,500 (\$65,500 in Subsidized Federal Stafford loans and \$73,000 in Unsubsidized Federal Stafford loans). The annual maximum for 2003–2004 is \$18,500 (\$8,500 in subsidized loans and \$10,000 in unsubsidized loans).

FEDERAL PERKINS LOAN

Because these funds are limited, Yale requires students to borrow the maximum Subsidized Federal Stafford Loan before permitting a student to borrow through this program. This loan carries a fixed annual interest rate of 5 percent. Repayment of interest and principal begins approximately nine months after the student's last day of enrollment.

OTHER LOAN PROGRAMS

Some federal and private supplemental loan programs offer funds to students who require assistance beyond the amount offered in the loan award or the amount of a program's annual borrowing limits. They are also available to those students who do not meet the eligibility criteria for those programs. The interest rate is generally tied to the prime or base rate and a standard commercial credit analysis is usually required.

A private loan program is offered through the Access Group, Inc. (a nonprofit corporation). Based on the criteria of cost, quality, and service this loan is considered one of the better private loans available to Yale students and their families. Additional information is available by calling 800.282.1550 or on the Internet at www.accessgroup.org.

CT FELP (Connecticut Family Education Loan Program), offered by the Connecticut Higher Education Supplemental Loan Authority, is another private loan program. Applications and more information are available from the financial aid office or by calling 800.252.FELP or 860.236.1400 or on the Internet at www.chesla.org.

Yale Scholarships

If a new student's financial need is greater than the total of the work-study award and the \$14,000 base loan, the remaining unmet need will normally be provided by a scholarship. Eligibility for grant assistance is limited to six terms of study.

LOAN CONSOLIDATION

The Consolidation Loan, which was created in 1986, will make it easier for certain student borrowers to manage the repayment of their educational loans. It may be used to replace any combination of Federal Stafford or Federal Perkins loans. Instead of making multiple payments, which may have been necessary under the original loan schedules, the borrower makes a single monthly payment. Moreover, at the discretion of the lender, the borrower may exercise an option to extend repayment (to more than ten years), graduate repayment (smaller payments in the early years and larger payments in the later years), or make income-sensitive repayments (payment as a percentage of the borrower's income). A condition for issuance of a Consolidation Loan is that all original loans must be in repayment or in the grace period, and that none may have past due payments greater than ninety days. Details on Consolidation Loans are available from the borrower's lender.

AID AVAILABLE TO SPECIAL STUDENTS AND OTHERS NOT ELIGIBLE TO RECEIVE FINANCIAL AID

At present, certain students, including those with special student status, who are not eligible for financial aid according to the congressional guidelines, may be eligible for an Access Loan or CT FELP loan. For more information, please see the paragraph headed Other Loan Programs.

STUDENT RESPONSIBILITIES UNDER THE FEDERAL PROGRAMS

Students who receive funds through the federal programs mentioned above must certify to the following: that any funds received will be used solely for expenses related to attendance at the School; that they will repay funds which cannot reasonably be attributed to meeting those expenses; and that they are not in default on any student loan nor owe a repayment on a federal grant.

Continued eligibility for financial aid requires that students maintain satisfactory progress in their courses of study according to the policies and practices of the School.

EMERGENCY LOANS

Sometimes an emergency situation arises in which a small amount of money is needed for a short length of time. The financial aid office may be able to assist any student, whether receiving financial aid or not, in such a situation by providing an emergency loan in an amount up to \$350. Such loans are available for a reasonable amount of time, not to exceed sixty days. If the loan is not repaid in full by the due date, a late charge of \$10 is assessed each month or part of a month until the amount is paid. Students facing genuine emergency situations should apply to the financial aid office for such an emergency loan.

VETERANS' AFFAIRS BENEFITS

Students seeking general information about veterans' education benefits should contact the U.S. Department of Veterans Affairs via the Web at www.gibill.va.gov/ for eligibility information. Students should contact the School registrar for enrollment certification.

Fellowships and Scholarships

Fellowships and scholarships are awarded exclusively to students with demonstrated financial need.

The *John Badham Scholarship*, established in 1987 by alumnus John Badham ('63), supports outstanding directing students at the Yale School of Drama.

The *Mark Bailey Scholarship*, established in 1991 through an estate gift from Marcia E. Bailey, is awarded to a student of the School of Drama with a preference to graduates of high schools in the state of Maine who show promise in the field of drama.

The *George Pierce Baker Memorial Scholarship*, established by friends of the late Mr. Baker and by alumni of the School in 1960, honors the memory of Professor Baker, who chaired the Yale Department of Drama from its founding in 1925 through 1933. The Baker Scholarship is awarded to a student of the School of Drama.

The *Herbert H. and Patricia M. Brodtkin Scholarship*, established in 1963 by Mr. and Mrs. Brodtkin, Yale School of Drama classes of 1940 and 1941 respectively, is awarded to a student of the School of Drama.

The *Patricia M. Brodtkin Memorial Scholarship*, established in 1983 by Herbert Brodtkin ('40), associates, and friends in memory of his wife Patricia ('41), is awarded to a student of the School of Drama.

The *Truman Capote Literary Fellowships* were established in 1994 through the generosity of The Truman Capote Literary Trust, Alan U. Schwartz, Trustee, to encourage students in Dramatic Criticism and Dramatic Writing to pursue the highest literary standards as reflected in the work of Mr. Capote.

The *Paul Carter Scholarship*, established in 1995 in memory of Paul Carter, a 1983 Technical Design and Production graduate of the Drama School, by his family and friends, is awarded to a student in the Technical Design and Production program with need for financial support to complete his or her education. Mr. Carter was well known as the author of *The Backstage Handbook*, a standard reference work in his field.

The *Cheryl Crawford Scholarship*, established in 2001 through an estate gift from Charlotte Abramson, honors the memory of producer Cheryl Crawford, a co-founder of The Group Theater and The Actors Studio. The Crawford Scholarship supports students in the Playwriting, Directing, and Acting programs.

The *Eldon Elder Fellowship*, established in 2001 through an estate gift from stage designer and professor Eldon Elder ('58), is awarded to international students with a preference for those studying Design and Technical Design and Production.

The *Foster Family Graduate Fellowship* was established in 1995 in memory of Max Foster (Yale College '23), who wanted to be a playwright or an actor, by his wife, Elizabeth, and

his son Vincent (Yale College '60). The fellowship is awarded to a Drama student, with preference given to graduates of Yale College.

The *Annie G. K. Garland Memorial Scholarship*, established in 1930 by William J. Garland in memory of his wife, is awarded to a student of the School of Drama.

The *Lotte Lenya Scholarship Fund*, established in 1998 through an estate gift from Margo Harris Hammerschlag and Dr. Ernst Hammerschlag, honors the late actress and wife of Kurt Weill, Lotte Lenya. The Lenya Scholarship is awarded to a student actor who also has proficiency in singing.

The *Lord Memorial Scholarship*, established in 1929 in memory of Henrietta Hoffman Lord by her mother, Mrs. J. Walter Lord, and friends, is awarded to a female student of the School of Drama.

The *Virginia Brown Martin Scholarship*, established in 2001 by Virginia Brown Martin, supports Drama School students with preference given to students enrolled in the Acting program.

The *Stanley R. McCandless Scholarship*, established in 1979 by Louis Erhardt ('32) and friends, honors the late Mr. McCandless, professor of stage lighting from 1925 through 1964. The McCandless Scholarship is awarded to a student in lighting design.

The *Kenneth D. Moxley Memorial Scholarship*, established in 1980 through an estate gift from alumnus Kenneth D. Moxley ('50), assists students of the School of Drama.

The *Donald M. Oenslager Scholarship in Stage Design*, established in 1977 by his widow, Mary P. Oenslager, honors Professor Oenslager, an original faculty member who founded and chaired the School's Design program until his retirement in 1970. The Oenslager Scholarship supports outstanding design students in their third year of study.

The *Donald and Zorka Oenslager Scholarship in Stage Design*, established in 1996 through an estate gift from Zorka Oenslager, is awarded to a resident student studying scene, costume, or lighting design.

The *Eugene O'Neill Memorial Scholarship*, established in 1958 by Drama alumni, faculty, and friends of the School, honors the American playwright who received an honorary Doctor of Literature degree from Yale University in 1926. The O'Neill Scholarship is awarded to a student in playwriting.

The *Mary Jean Parson Scholarship*, established in 1999 with estate gifts from alumna Mary Jean Parson ('59) and her mother, Ursula Parson, is awarded to a Drama student with preference for a second-year female directing student.

The *Richard Harrison Senie Scholarship*, established in 1987 through an estate gift from Drama alumnus Richard H. Senie ('37), is awarded to a Drama School student with a preference in design.

The *Leon Brooks Walker Scholarship*, established in 1975 by Alma Brooks Walker in memory of her son, Leon (Yale College '21), assists acting students of the Drama School.

The *Richard Ward Scholarship*, established in 1994 through an estate gift from Virginia Ward in honor of her late husband, is awarded to a minority student.

The *Constance Welch Memorial Scholarship* was established in 1979 by former students and friends in memory of Constance Welch, who originated the acting program at the School of Drama, where she taught from 1929 to 1967. The Welch Scholarship is awarded by the faculty to a student in acting.

The *Rebecca West Scholarship*, established in 1981 by Mrs. Katherine D. Wright, in honor of Dame Rebecca West, whose remarkable literary career spanned seven decades, assists students in the School of Drama.

The *Audrey Wood Scholarship* was established in 1983 by the friends of Miss Wood to honor her legendary career as a literary agent to many of America's most important new playwrights. It is awarded to students in the playwriting program.

Prizes

The *Truman Capote Prize*, established by the trustees of his estate, is awarded to a student of the School of Drama for excellence in critical writing. The 2002–2003 recipient was Emily Shooltz.

The *ASCAP Cole Porter Prize* is awarded to a student of the School of Drama for excellence in writing. The 2002–2003 recipient was Roberto Aguirre-Sacasa.

The *Edward C. Cole Memorial Award* is sponsored by the Technical Design and Production Class of 1983 to commemorate the contributions of Edward C. Cole to the profession of technical theater. The recipient of this award, selected by his or her classmates in the graduating class of the Technical Design and Production department, best exemplifies the ingenuity, creativity, craftsmanship, and dedication to the art of theater that are the hallmarks of the theater technician. The 2002–2003 recipients were Michael Banta and Emily Leue.

The *Carol Dye Award*, given by friends and classmates of the late Carol Joyce Dye, Yale School of Drama '59, is awarded to a student in acting in recognition of talent and accomplishment as a performer. The 2002–2003 recipients were Heather Mazur and Maulik Pancholy.

The *John W. Gassner Memorial Prize* is awarded for the best critical essay, article, or review by a student published in, or submitted to, *Theater*. The 2002–2003 recipient was Catherine Bredeson.

The *Bert Gruver Memorial Prize* is awarded to a student of the School of Drama for excellence in stage management. The 2002–2003 recipient was Christine Collins.

The *Allen M. and Hildred L. Harvey Prize*, established by Jean L. Harvey to recognize superior work and writing by Technical Design and Production students, is awarded to the student author of the best article in *Technical Brief* and/or the best Technical Design and Production research thesis. The 2002–2003 recipient was Michael Banta.

The *Morris J. Kaplan Award*, established by the friends and colleagues of Morris Kaplan, is given to the third-year theater management student who most exhibits the integrity, commitment, and selfless dedication to the art of theater which characterized Morris Kaplan's twenty-year career as counsel to the League of Resident Theaters. The 2002–2003 recipient was Ann Hamada.

The *Julian Milton Kaufman Memorial Prize*, established by Lily P. Kaufman in memory of her husband, Julian Kaufman, a 1954 alumnus of the directing program who, through teaching at the secondary and university levels, touched the lives of countless young people, is awarded to a graduating directing student who has demonstrated talent in his or her chosen field of endeavor. The 2002–2003 recipient was Susan B. Finque.

The *Leo Lerman Graduate Fellowship in Design*, given by friends of the late Mr. Lerman and the Samuel I. Newhouse Foundation, Inc., is awarded to a student of costume design for the purpose of enabling that student to study internationally upon his or her graduation from the School of Drama. The 2002–2003 recipient was Wade Laboissonniere.

The *Donald and Zorka Oenslager Travel Fellowship*, established in 1996 through an estate gift from Zorka Oenslager, is awarded to a design student who wishes to study internationally upon graduation. The 2002–2003 recipients were Wilson Chin, Young Ju Baik, and Leiko Fuseya.

The *Oliver Thorndike Acting Award*, established by Mrs. Nathaniel S. Simpkins, Jr., and supplemented by gifts from her son, Nathaniel Simpkins III, in memory of Oliver Thorndike Simpkins, whose stage name was Oliver Thorndike, is awarded annually to an actor in the School who best exemplifies the spirit of fellowship, cooperation, and devotion to the theater that characterized Mr. Thorndike. The 2002–2003 recipients were Heather Anderson and Nathanael Johnson.

The *Herschel Williams Prize*, established by Mr. Williams, who was a member of the first class accepted in Drama at Yale, is awarded to an acting student with outstanding ability. The 2002–2003 recipient was Peter Macon.

Enrollment 2003–2004

REGISTERED FOR THE DEGREE OF DOCTOR OF FINE ARTS*

Catherine Bredeson	Jonathan Shandell
Adrien-Alice Hansel	Wendy Weckwerth
Amy Rogoway	Claudia Wisch
Erika Rundle	<i>Total, 7</i>

REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

Third Year

Camille Assaf	Sabrina McGuigan
Charles Daniel Baker	Sterling Michols
Sarah K. Bartlo	Shaunda E. Miles
Nick Bria	Alice Rebecca Moore
Suzen Bria	Benjamin Mosse
Colin Buckhurst	Grace Eleanor O'Brien
Gabrielle Castellini	Jami O'Brien
Gregory Copeland	Adam N. O'Byrne
Stefani Katarina Cvijetic	Valerie Oliveira
Elin Eggertsdottir	Stephanie Pearlman
Gia Forakis	Phillip Scott Peglow
Jessica Elizabeth Ford	Reynaldo Pena
Sarah Fornia	Blythe Quinlan
Marcus Dean Fuller	James Donald Reynolds
Marcus Matthew Gardley	Kevin Michael Rich
Sandra Goldmark	Tijuana Teneda Ricks
Marion Emma Grinwis	Sarah Ryan Schmidt
John Hanlon	Carrie Silverstein
Christopher Hourcle	Carlos Tesoro
David Howson	Nathan Tomsheck
Phyllis Ann Johnson	Keith Townsend
Rolin Jones	Kara-Lynn Vaeni
Anne Kenney	Sergio Villegas
Peter Young Hoon Kim	Amanda Kate Walker
Ryan Christopher King	Keiko Yamamoto
Jennifer Chen Hua Lim	<i>Total, 54</i>
Anthony John Manna	
Molly McCarter	
LeRoy McClain	

*In residence.

Second Year

Nicholas Avila
David Bardeen
Jeffrey Barry
David Berendes
Sarah Bierenbaum
Erin Billings
Mark Blankenship
Chloe Chapin
Hillary Charnas
Sara Clement
Amanda Cobb
Kimberly Corbett
Miriam Crowe
Alixandra Englund
Kristan Falkowski
Stephen Fried
Marion Friedman
Anita Gandhi
Justin Haslett
James Hood
Lucas Howland
Anne Jacobs
Mikelle Johnson
Victor Kaufold
Bryan Keller
Jacob Knoll
Michael Kraczek
Nico Lang
Kenneth Lin
Lung-kuei Lin
Yu-Chan Lu
Karyn Lyman
Roweena Mackay
Jordan Mahome
Peter Malbuisson
Kate McConnell
Anne Michelson
Christine Mok
Elizabeth Morrison
Mozhan Navabi
Christianna Nelson

David Nugent
Evonne Paik
Amber Papini
Blythe Pittman
Allen Read
Rachel Rusch
Christopher Sanderson
Adam Saunders
Lee Savage
Jedediah Schultz
Brigid Slipka
Pablo Souki
Elisa Spencer
Rosemary Strub
Erik Sunderman
Ari Teplitz
Sarah Treem
Melissa Turner
Bradlee Ward
Nathaniel Wells
Gregory Winkler
Jeffrey Withers
HaeWon Yang

Total, 64

First Year

Monica Achen
Jocelyn May Adrales
Nastaran Ahmadi
Liz Susana Alsina
Shira D. Beckerman
Aaron Bollinger
Amy Michelle Boratko
Erin Colleen Buckley
David Bryant Byrd
Gordon Anthony Carver
Corena S. U. Chase
Bryan Terrell Clark
Dan R. Colman
Katharine Costa

Sean Louis Culligan
 Katherine Mary Cusack
 Michael D'Alessandro
 Adam J. Dahl
 Arielle B. Edwards
 Janann Eldredge
 Andrew Farrow
 Mike David Floyd
 Richard Gallagher
 Adam Caleb Ganderson
 Susanna Caroline Gellert
 Sofia Jean Gomez
 Alex Downing Grennan
 Emily Ruth Gresh
 Jon Blake Hackler
 Kanae Heike
 Bridget Jones
 Anna Gabriella Jones
 Suzanne H. Kim
 Tamar Klausner
 Daniel Lisowski
 Aleksandra Maslik
 David A. Matranga
 Patricia Kathleen McElfresh
 Alexis Marie McGuinness
 Brian James McManamon
 Benjamin Merrick
 Jennifer Yejin Moeller
 Arthur F. Nacht
 Andrew M. Nagel
 Liv E. Nilssen
 James Michael Noonan
 Alex Neal Organ
 Sharath Patel
 Yana Penkerzhik-Gould
 Moshe Hotseaynu Peterson
 Zane Rich Pihlstrom
 Ryan Allen Quinn
 Emily Elizabeth Rebholz
 Gina Scherr
 Alena Marion Smith
 John Barrett Starmer

Glenn Sturgis
 Joseph John Tapper
 Catherine Anne Tate
 Lillian Twining
 Carrie Elizabeth Van Deest
 Michael C. Walkup

Total, 62

**REGISTERED FOR THE
CERTIFICATE IN DRAMA**

Third Year

Brendan Hughes

Total, 1

Second Year

Stephen Moore

Total, 1

First Year

Shawn Senavinin

Total, 1

**REGISTERED AS
SPECIAL RESEARCH FELLOW**

Diane Coburn Bruning

Judith Hansen

Akiko Kosaka

Yi-Yu Lin

Total, 4

**REGISTERED FOR THE
TECHNICAL INTERNSHIP
CERTIFICATE**

Erica Edmonson

Douglas Hildeman

Katharine Kelsey

Amber Scherman

David Thomas

Total, 5

*Departmental Summary**Doctor of Fine Arts:* 7*Acting*

Third-Year Class: 16
 Second-Year Class: 15
 First-Year Class: 16

Design

Third-Year Class: 8
 Second-Year Class: 9
 First-Year Class: 10

Sound Design

Third-Year Class: 4
 Second-Year Class: 3
 First-Year Class: 3

Directing

Third-Year Class: 4
 Second-Year Class: 3
 First-Year Class: 3

Dramaturgy and Dramatic Criticism

Third-Year Class: 3
 Second-Year Class: 6
 First-Year Class: 7

General Summary

Candidates for the D.F.A. Degree (in residence)	7
Candidates for the M.F.A. Degree	180
Third-Year Class:	54
Second-Year Class:	64
First-Year Class:	62
Candidate for the Certificate in Drama	3
Candidates for the Technical Internship Certificate	5
Special Research Fellow	4
<i>Total number of students registered</i>	<i>199</i>

Playwriting

Third-Year Class: 4
 Second-Year Class: 4
 First-Year Class: 3

Stage Management

Third-Year Class: 5
 Second-Year Class: 4
 First-Year Class: 3

Technical Design and Production

Third-Year Class: 5
 Second-Year Class: 13
 First-Year Class: 10

Theater Management

Third-Year Class: 6
 Second-Year Class: 8
 First-Year Class: 8

Technical Internship: 5

The Work of Yale University

The work of Yale University is carried on in the following schools:

Yale College: Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please write to the Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234; telephone, 203.432.9300; e-mail, undergraduate.admissions@yale.edu; Web site, www.yale.edu/admit/

Graduate School of Arts and Sciences: Courses for college graduates. Master of Arts (M.A.), Master of Engineering (M.Eng.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please write to the Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323; telephone, 203.432.2771; e-mail, graduate.admissions@yale.edu; Web site, www.yale.edu/graduateschool/

School of Medicine: Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Postgraduate study in the basic sciences and clinical subjects. Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Courses in public health for qualified students. Master of Public Health (M.P.H.), Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please write to the Director of Admissions, Office of Admissions, Yale University School of Medicine, 367 Cedar Street, New Haven CT 06510; telephone, 203.785.2643; fax, 203.785.3234; e-mail, medical.admissions@yale.edu; Web site, <http://info.med.yale.edu/education/admissions/>

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, <http://publichealth.yale.edu/>

Divinity School: Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please write to the Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511; telephone, 203.432.5360; fax, 203.432.7475; e-mail, ydsadmsn@yale.edu; Web site, www.yale.edu/divinity/

Law School: Courses for college graduates. Juris Doctor (J.D.). For additional information, please write to the Admissions Office, Yale Law School, PO Box 208329, New Haven CT 06520-8329; telephone, 203.432.4995; e-mail, admissions.law@yale.edu; Web site, www.law.yale.edu/

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). For additional information, please write to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215; telephone, 203.432.1696; e-mail, gradpro.law@yale.edu; Web site, www.law.yale.edu/

School of Art: Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please write to the Office of Academic Affairs, Yale University School of Art, PO Box 208339, New Haven CT 06520-8339; telephone, 203.432.2600; e-mail, artschool.info@yale.edu; Web site, www.yale.edu/art/

School of Music: Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

For additional information, please write to the Yale School of Music, PO Box 208246, New Haven CT 06520-8246; telephone, 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu; Web site, www.yale.edu/schmus/

School of Forestry & Environmental Studies: Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.), Doctor of Forestry and Environmental Studies (D.F.E.S.).

For additional information, please write to the Office of Academic Services, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; telephone, 800.825.0330 or 203.432.5100; e-mail, fesinfo@yale.edu; Web site, www.yale.edu/environment/

School of Architecture: Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.).

For additional information, please write to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242; telephone, 203.432.2296; e-mail, gradarch.admissions@yale.edu; Web site, www.architecture.yale.edu/

School of Nursing: Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Science (D.N.Sc.).

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; telephone, 203.785.2389; Web site, www.nursing.yale.edu/

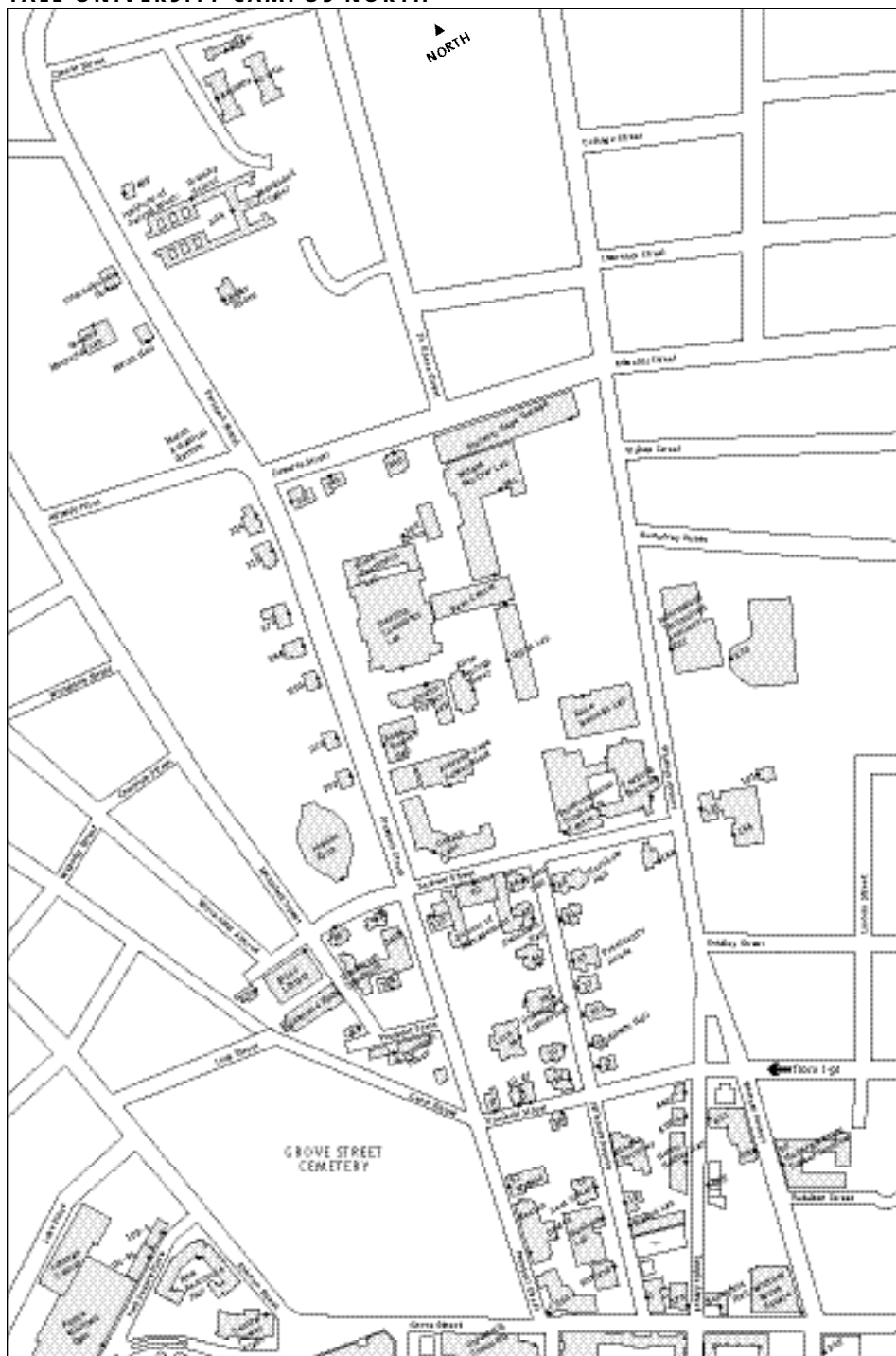
School of Drama: Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please write to the Registrar's Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; telephone, 203.432.1507; Web site, www.yale.edu/drama/

School of Management: Courses for college graduates. Professional degree: Master of Business Administration (M.B.A.).

For additional information, please write to the Admissions Office, Yale School of Management, PO Box 208200, 135 Prospect Street, New Haven CT 06520-8200; telephone, 203.432.5932; fax, 203.432.7004; e-mail, mba.admissions@yale.edu; Web site, www.mba.yale.edu/

YALE UNIVERSITY CAMPUS NORTH



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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, race, color, religion, age, disability, status as a special disabled veteran, veteran of the Vietnam era, or other covered veteran, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, special disabled veterans, veterans of the Vietnam era, and other covered veterans.

Inquiries concerning these policies may be referred to Valerie O. Hayes, Director of the Office for Equal Opportunity Programs, 104 W. L. Harkness Hall, 203.432.0849.

In accordance with both federal and state law, the University maintains information concerning current security policies and procedures and prepares an annual crime report concerning crimes committed within the geographical limits of the University. Upon request to the Office of the Secretary of the University PO Box 208230, New Haven CT 06520-8230, 203.432.2310, the University will provide such information to any applicant for admission.

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student.

For all other matters related to admission to the School of Drama, please telephone the Admissions Office, 203.432.1507.

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