

# School of Drama

## 2008–2009



BULLETIN OF YALE UNIVERSITY

*Series 104 Number 13 August 30, 2008*

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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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# Calendar

## FALL 2008

Aug. 28	TH	Fall term begins, 9 a.m. Registration for new students New student orientation sessions as scheduled; production work proceeds as scheduled
Aug. 29– Sept. 1	F–M	Production work proceeds as scheduled; other optional activities
Sept. 2	T	Registration for returning students New student orientation sessions and returning student departmental meetings as scheduled
Sept. 3	W	New student orientation sessions and returning student departmental meetings as scheduled
Sept. 4	TH	Fall-term classes begin, 9 a.m.
Nov. 26	W	Fall recess begins, 12 midnight, for students not involved in School of Drama or Yale Repertory Theatre productions
Dec. 1	M	Fall recess ends. Classes resume, 9 a.m.
Dec. 13	SA	Fall-term classes end. Work period begins, 12 midnight
Dec. 20	SA	Work period ends. Winter recess begins, 12 midnight, for students not involved in School of Drama or Yale Repertory Theatre productions

## SPRING 2009

Jan. 5	M	Winter recess ends. Work period begins, 9 a.m. Registration for all students
Jan. 12	M	Work period ends. Spring-term classes begin, 9 a.m.
Jan. 19	M	Martin Luther King, Jr. observance; classes suspended; production work proceeds as scheduled
Mar. 7	SA	Spring recess begins, 12 midnight, for students not involved in School of Drama or Yale Repertory Theatre productions
Mar. 16	M	Spring recess ends. Work period begins, 9 a.m.
Mar. 23	M	Work period ends. Spring-term classes resume, 9 a.m.
May 2	SA	Spring-term classes end. Work period begins, 12 midnight
May 17	SU	Work period ends. Summer recess begins, 12 midnight, for students not involved in School of Drama or Yale Repertory Theatre productions
May 25	M	University Commencement

# The President and Fellows of Yale University

## President

Richard Charles Levin, B.A., B.Litt., Ph.D.

## Fellows

Her Excellency the Governor of Connecticut, *ex officio*

His 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

Jeffrey Lawrence Bewkes, B.A., M.B.A., New York, New York

Peter Brendan Dervan, B.S., Ph.D., San Marino, California (*June 2014*)

Donna Lee Dubinsky, B.A., M.B.A., Portola Valley, California

Mimi Gardner Gates, B.A., M.A., Ph.D., Seattle, Washington (*June 2013*)

Paul Lewis Joskow, B.A., Ph.D., Locust Valley, New York

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

Margaret Hilary Marshall, B.A., M.Ed., J.D., Cambridge, Massachusetts (*June 2010*)

William Irwin Miller, B.A., M.B.A., Columbus, Indiana (*June 2011*)

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

Barrington Daniels Parker, B.A., LL.B., Stamford, Connecticut

Douglas Alexander Warner III, B.A., New York, New York

Margaret Garrard Warner, B.A., Washington, D.C. (*June 2012*)

Fareed Zakaria, B.A., Ph.D., New York, New York

# The Officers of Yale University

**President**

Richard Charles Levin, B.A., B.Litt., Ph.D.

**Provost**

Andrew David Hamilton, B.Sc., Ph.D., F.R.S.

**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 New Haven and State Affairs and Campus Development**

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

**Vice President for Development**

Ingeborg Theresia Reichenbach, Staatsexamen

**Vice President for Finance and Administration**

Shauna Ryan King, B.S., M.B.A.

# Yale School of Drama/Yale Repertory Theatre Administration and Faculty

## **Administration**

Richard Charles Levin, B.A., B.Litt., Ph.D., President of the University

Andrew David Hamilton, B.Sc., Ph.D., F.R.S., Provost of the University

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

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

Susan Rochette, B.A., Financial Aid Officer

Maria Leveton, B.S., Registrar/Admissions Administrator

## **Emeriti**

Wesley Fata, Professor Emeritus of Acting

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

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

## **Faculty**

Chuck Adomanis, M.F.A., Lecturer in Technical Design and Production

Awam Amkpa, Ph.D., Visiting Associate Professor of Dramaturgy and Dramatic  
Criticism

James Badrak, B.M., Lecturer in Stage Management

Christopher Bayes, Associate Professor (Adjunct) of Acting

Todd Berling, M.F.A., Lecturer in Technical Design and Production

Deborah Berman, B.A., Lecturer in Theater Management

David Biedny, Lecturer in Design

David Binder, B.F.A., Lecturer in Theater Management

Jeffrey Bledsoe, M.F.A., Lecturer in Theater Management

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

Laura Brown-MacKinnon, M.F.A., Lecturer in Stage Management

David Budries, Associate Professor (Adjunct) of Sound Design

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

Benjamin Cameron, M.F.A., Lecturer in Theater Management

Elisa Cardone, M.F.A., Lecturer in Technical Design and Production

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

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

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

Cheryl Cutler, M.A., Lecturer in Acting

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

Marion Koltun Dienstag, M.F.A., Lecturer in Theater Management

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

Patricia Egan, B.A., Lecturer in Theater Management

Alan Eisenberg, J.D., Lecturer in Theater Management

Gwen Ellison, Lecturer in Acting

Laura Freebairn-Smith, M.B.A., Lecturer in Theater Management

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  
Barry Grove, M.A., Lecturer in Theater Management  
John Guare, M.F.A., Lecturer in Playwriting  
Andrew Hamingson, Lecturer in Theater Management  
Wendall Harrington, Lecturer in Design  
Don A. Harvey, M.F.A., Professor (Adjunct) of Technical Design and Production  
Barbara Hauptman, M.F.A., Lecturer in Theater Management  
Alan Hendrickson, M.F.A., Professor (Adjunct) of Technical Design and Production  
Robin Hirsch, B.F.A., Lecturer in Technical Design and Production  
Mary Hunter, Associate Professor (Adjunct) of Stage Management  
John Huntington, M.F.A., Visiting Associate Professor of Technical Design and  
Production  
Peter Francis James, M.A., Lecturer in Acting  
David Johnson, Lecturer in Technical Design and Production  
Greg Kandel, M.F.A., Lecturer in Theater Management  
Michael Korie, Lecturer in Playwriting  
Lisa Kron, B.A., Lecturer in Playwriting  
Mark Lamos, A.B., Lecturer in Directing  
Tina Landau, B.A., Lecturer in Directing  
Lindsay Law, Lecturer in Playwriting  
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  
Todd London, Ph.D., Lecturer in Theater Management  
Joan MacIntosh, B.A., Associate Professor (Adjunct) of Acting  
Brian MacQueen, M.F.A., Lecturer in Technical Design and Production  
James Magruder, D.F.A., Lecturer in Dramaturgy and Dramatic Criticism  
Edward Martenson, A.B., Professor (Adjunct) of Theater Management  
Tom McAlister, Associate Professor (Adjunct) of Technical Design and Production  
Beth McGuire, M.F.A., Lecturer in Acting  
Susan Medak, B.A., Lecturer in Theater Management  
Scott Metcalfe, B.M., Lecturer in Sound Design  
James Mountcastle, M.F.A., Assistant Professor (Adjunct) of Stage Management  
Neil Mulligan, M.F.A., Assistant Professor (Adjunct) of Technical Design and  
Production  
David Neumann, B.F.A., Lecturer in Acting  
Jane Nichols, M.A., Lecturer in Acting  
Victoria Nolan, B.A., Professor (Adjunct) of Theater Management  
Lynn Nottage, M.F.A., Lecturer in Playwriting  
Ellen Novack, B.A., Lecturer in Acting  
Robert Orchard, M.F.A., Lecturer in Theater Management  
Peter Parnell, M.F.A., Lecturer in Playwriting  
Pamela Prather, M.F.A., Lecturer in Acting  
Ken Prestininzi, M.F.A., Lecturer in Playwriting

Richard C. Rauscher, B.A., Lecturer in Stage Management  
Jonathan Reed, M.F.A., Lecturer in Technical Design and Production  
Adam Reist, B.A., Lecturer in Stage Management  
William J. Reynolds, M.F.A., Lecturer in Technical Design and Production  
Marc Robinson, D.F.A., 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  
Howard Rose, B.F.A., Lecturer in Technical Design and Production  
Lori Rosecrans Wekselblatt, M.S., Lecturer in Stage Management  
Michael Rossmly, M.F.A., Lecturer in Acting  
Rebecca Rugg, D.F.A., Assistant Professor (Adjunct) of Dramaturgy and Dramatic Criticism  
Bronislaw Joseph Sammler, M.F.A., Henry McCormick 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  
Michael Sheehan, M.F.A., Lecturer in Theater Management  
Catherine Sheehy, D.F.A., Professor (Adjunct) of Dramaturgy and Dramatic Criticism  
Rachel Sheinkin, M.F.A., Lecturer in Playwriting  
Fay Simpson, M.A., Lecturer in Acting  
Ilona Somogyi, M.F.A., Lecturer in Design  
Rick Sordelet, M.F.A., Lecturer in Acting and Stage Management  
Hunter Nesbitt Spence, B.F.A., Lecturer in Technical Design and Production  
Stephen Strawbridge, M.F.A., Professor (Adjunct) of Design  
Matthew Suttor, D.M.A., Lecturer in Sound Design  
Jennifer Tipton, B.A., Professor (Adjunct) of Design  
Anne Trites, B.A., Assistant Professor (Adjunct) of Theater Management  
Ron Van Lieu, B.S., Lloyd Richards Professor (Adjunct) of Acting  
Timothy K. Vasen, M.F.A., Lecturer in Acting and Directing  
Paula Vogel, M.A., Eugene O'Neill Professor (Adjunct) of Playwriting  
Paul Walsh, Ph.D., Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism  
Ru-Jun Wang, M.F.A., Professor (Adjunct) of Design  
Harry H. Weintraub, J.D., Lecturer in Theater Management  
Walton Wilson, B.F.A., Associate Professor (Adjunct) of Acting  
Jessica Wolf, B.F.A., Lecturer in Acting  
Steven Wolff, M.F.A., Lecturer in Theater Management  
Robert Woodruff, M.F.A., Lecturer in Directing  
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**

Kate Baker, Head Properties Runner  
Deborah Bloch, First Hand

Elizabeth Bolster, Wardrobe Supervisor  
Paul Bozzi, Staff Sound Engineer  
Brian Cookson, Properties Master  
Janet Cunningham, Stage Carpenter  
Russel Facente, Shop Carpenter  
Matthew Gaffney, Master Shop Carpenter  
Don Harvey, Technical Director  
Alan Hendrickson, Electro Mechanical Lab Supervisor  
Robin Hirsch, Associate Costume Shop Manager  
Nora Hyland, Assistant Scenic Artist  
Linda Kelly-Dodd, Costume Project Coordinator  
Martha Lehr, Costume Stock Manager  
Brian MacQueen, Sound Supervisor  
Tom McAlister, Costume Shop Manager  
Jennifer McClure, Properties Assistant  
Lisa McDaniel, Shop Carpenter  
Angie Meninger, Scenic Artist  
James Mountcastle, Production Stage Manager  
Neil Mulligan, Technical Director  
Jonathan Reed, Senior Associate Production Supervisor  
Sharon Reinhart, Master Shop Carpenter  
Bronislaw Joseph Sammler, Production Supervisor  
David P. Schrader, Properties Craftsperson  
Eric Sparks, Shop Foreman  
Don Titus, Lighting Supervisor, Inventory Manager  
Mark Villani, Properties Stock Manager  
Ru-Jun Wang, Resident Scenic Charge  
Jason Wells, Head Electrician  
Jeanne Wu, Sound Operator  
Linda-Cristal Young, Head Electrician  
Clarissa Wylie Youngberg, Senior First Hand  
Mary Zihal, Senior Draper

**Administrative Staff**

Richard Abrams, Operations Associate  
Tracy Baldini, Assistant Audience Services Director  
Deborah Berman, Director of Development and Alumni Affairs  
Amy Boratko, Artistic Coordinator for Yale Repertory Theatre  
Daryl Brereton, Associate Information Technology Director  
Josephine Brown, Senior Administrative Assistant to the Dean/Artistic Director and  
Associate Artistic Director  
Katherine D. Burgueño, Director of Finance and Human Resources  
Susan Clark, Senior Development Associate  
Cristal Coleman, Associate Business Manager  
Magaly Costa, Associate Business Manager  
Daniel Cress, Associate Director of Marketing

Sheila Daykin, Associate Director of Finance  
Kathleen Driscoll, Senior Administrative Assistant for the Directing, Dramaturgy and  
Dramatic Criticism, Playwriting, and Stage Management Departments  
Debbie Ellinghaus, Senior Associate Director of Development and Alumni Affairs  
Maggie Elliott, Graphic Artist  
Janna Ellis, Director of Audience Services  
Ruth Feldman, Director of Education and Accessibility Services  
Nancy Genga, Audience Services Assistant  
Alex Grennan, Associate Editor, *Theater Magazine*  
Mara Hazzard, Tessitura System Administrator  
Hellen Hom, Manager, Online Communications  
Marcia Isaacs, Senior Administrative Assistant to the Financial Aid Officer  
Edward Jooss, Safety Personnel  
Pamela C. Jordan, Librarian  
Jennifer Kiger, Associate Artistic Director of Yale Repertory Theatre  
Ellen Lange, Senior Administrative Assistant for the Acting Department and Registrar/  
Admissions Administrator  
Ann M. K. McLaughlin, Senior Associate Director of Development, Yale Repertory  
Theatre  
Theresa Mensz, Library Services Assistant  
London G. Moses, Audience Services Assistant  
Steven Padla, Senior Associate Director of Communications  
William J. Reynolds, Director of Facility Operations  
Elizdalia Rivera, Associate Business Manager  
Randy Rode, Information Technology Director  
Audrey Rogers, Manager, Group Sales  
Claire S. Shindler, Senior Administrative Assistant to the Deputy Dean and Theater  
Management Department  
Marla Silberstein, Senior Administrative Assistant for the Production Department  
Toni Ann Simiola, Senior Administrative Assistant for the Business Office, Operations,  
Information Technology, and Tessitura Consortium  
Rachel Smith, Marketing Manager  
Jacob Thompson, Jr., Security Officer  
Laura Torino, Senior Administrative Assistant for Development and Marketing/  
Communications  
Anne Trites, Director of Marketing and Communications  
Mary Volk, Senior Administrative Assistant for the Design/Sound Design  
Departments  
Michael Walkup, Artistic Coordinator for Yale Repertory Theatre

# Mission Statement

Yale School of Drama and 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.

## CORE VALUES

### *Artistry*

Through mastery of skills and techniques, we nurture imagination and court inspiration. We seek fluent, authentic, original storytelling that reflects the complexity of the human spirit and questions accepted wisdom.

### *Professionalism*

High aspirations and profound dedication fuel our conservatory training. With a sure sense of the value of work in our lives, we pursue excellence and are willing to risk failure.

### *Collaboration*

We champion the unique voice of each artist and strive for a collective vision of our goals; working in balance, we prize the contributions and accomplishments of the individual and of the team.

### *Discovery*

We wrestle with the most compelling issues of our time, to derive new understanding for the advancement of the human condition. We foster curiosity, invention, bravery, and humor, promoting practical innovation and personal revelation as lifelong habits of the artist.

### *Diversity*

We joyfully embrace the differences that enrich our society and enhance our artistry, as a means to approach and comprehend our humanity.

### *Community*

We reach out to the widest possible audience for our work; in so doing, we celebrate the ethical and animating exchange of idea and spirit with each other, with our field, and with the world.

## OBJECTIVES

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

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 of Drama, and 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 Yale School of Drama is the artistry of the legitimate stage.

# History and Facilities

## HISTORY OF YALE 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, 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).

## HISTORY OF YALE REPERTORY THEATRE

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

A hallmark of Robert Brustein's artistic leadership of Yale Repertory Theatre from 1966 to 1979 was his insistence on a resident company of artists. Brustein's dream of a permanent repertory company became an inspiration to the emerging field of nonprofit 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.

During the tenure of Lloyd Richards, dean of Yale School of Drama and artistic director of Yale Repertory Theatre from 1979 through 1991, the theater increased its emphasis on the production of new plays. Notable writers such as Athol Fugard, Lee Blessing, and August Wilson were among the playwrights who premiered their work at Yale Rep during Richards's leadership. Yale Rep was one of the first resident 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 Suzan-Lori Parks, Len Jenkin, and Ralph Lemon, and numerous actors, directors, and performance artists.

James Bundy, appointed dean and artistic director in 2002, emphasizes the production of new works and bold interpretations of the classics that make immediate connections to contemporary audiences. His tenure has included regional, American, and world premieres of plays and translations by Henry Adam, Roberto Aguirre-Sacasa, Kia Corthron, Amy Freed, Marcus Gardley, Kama Ginkas, Rolin Jones, Sunil Kuruvilla, Elizabeth Meriwether, Richard Nelson, Bruce Norris, David Rabe, Sarah Ruhl, and August Wilson, as well as the introduction of *Will Power!*, an educational initiative designed to engage middle- and high-school students from Greater New Haven in the world of Shakespeare and the theater.

Yale Repertory Theatre has produced nearly 100 world and American premieres, two of which have received the Pulitzer Prize. The theater has sent ten productions to Broadway, earning nine Tony® Awards and thirty-seven Tony® nominations. Yale Repertory Theatre itself received the Tony® for Outstanding Regional Theatre in 1991, and it has been recognized for its outstanding contribution to the development of creative talent with the Jujamcyn Theaters 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.

## FACILITIES

The *University Theatre* at 222 York Street is Yale School of Drama's center. It includes a proscenium theater seating 654, which is shared with the undergraduate dramatic association. The University Theatre also houses the main administrative offices, the scene, prop, and costume shops, and several classrooms.

*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 Yale School of Drama/Yale 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 Yale School of Art.

The *School of Drama Annex*, at 205 Park Street, houses the Design department, the Robertson Computer Lab, the Laurie Beechman Center for Theatrical Sound Design and Music, a lighting and sound lab, performance space, and several classrooms.

217 *Park Street* contains the Yale Cabaret as well as rehearsal rooms and performance space, classrooms, faculty offices, and the offices of *Theater* magazine.

149 *York Street* is home to several key administrative offices, including registrar, admissions, business, and financial aid, as well as an extensive paint shop, rehearsal rooms, classrooms, and faculty offices. The Digital Media Center for the Arts is also housed in this building.

212 *York Street* is home to faculty offices of the Dramaturgy and Dramatic Criticism department.

305 *Crown Street* houses faculty offices and classrooms for the Acting and Playwriting departments.

The *Robert B. Haas Family Arts Library* in Paul Rudolph Hall is the physical and intellectual center for the pursuit of research, teaching, learning, and practice of the arts at Yale. The library houses the collections of the Art and Architecture and School of Drama libraries, and the Arts of the Book Collection, as well as staff and services for the Visual Resources Collection. One of the largest working collections in existence of books and periodicals on drama and theater can be found here, including the collections of George Pierce Baker, Abel Thomas, and Donald M. Oenslager. Library materials on motion pictures, television, and radio are also represented. Yale School of Drama students 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 establish connections between traditional art and the computer age. The DMCA was conceived by and serves the several arts departments and institutions at Yale. Beyond providing classroom and laboratory facilities, the DMCA provides instruction and equipment that allow faculty and students in all arts disciplines to discover and create in the diverse fields of electronic media. Advanced technologies, staff expertise, and interdisciplinary approaches make the DMCA an ideal auxiliary for Yale's arts community.

## YALE SCHOOL OF DRAMA COMPUTING

Yale School of Drama urges all students to consider the purchase of a computer and appropriate software to use during their time at the School of Drama. The School of Drama has established purchase programs with several vendors that provide the opportunity to purchase a reliable, competitively priced laptop compatible with the Yale network. For more information on these programs, and for hardware/software requirements for each department, please refer to our Web site, [www.yale.edu/drama/students](http://www.yale.edu/drama/students).

### *Student Computer Labs*

Yale School of Drama maintains the Robertson Computer Lab in the basement of 205 Park Street. The facility is open to School of Drama students twenty-four hours a day for school-related projects. It features eight Dell workstations, two flatbed scanners, one high-speed laser printer, and one color printer. Software in the lab includes Adobe Design Collection, Autocad, Microsoft Office Professional, VectorWorks, Lightwrite, Final Draft, and FileMaker Pro.

Other student computers are assigned to the various departments for use by students engaged in department-related academic and production work. Networked laser printers assigned to each department can be accessed by students. A student should check with his or her department chair for further information.

### *Wireless Network Access*

Yale University and Yale School of Drama provide a range of computer resources aimed at supporting student needs. Students should visit our Web site, [www.yale.edu/drama/students/](http://www.yale.edu/drama/students/), to learn how to access the University computer network and wireless networking, e-mail, anti-virus and anti-spyware software, and other crucial information.

# 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 Yale School of Drama 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. This committee is comprised of the full-time faculty of the Dramaturgy and Dramatic Criticism department.

## 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 of study 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 Yale School of Drama to students who complete with distinction the one-year technical 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 1, 2009.

# Living at Yale School of Drama

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

## TRAINING

### *The Classroom*

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

### *Production*

Production activity is central to the training in all departments, featuring more than forty productions at Yale School of Drama, Yale Repertory Theatre, and Yale Cabaret each season. The School of Drama's production calendar is the most extensive of any theater training program in the United States. These productions 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.

### *Yale School of Drama Productions*

Yale School of Drama presents six plays in productions for which tickets are sold to the general public. Three of these are selected in consultation with the Directing department; three are new plays from the Playwriting department, produced in repertory in the spring term. Additional productions within the School of Drama include the Shakespeare Repertory Projects, new plays from the Playwriting department, and projects selected by the chair of the Acting department.

### *Yale Repertory Theatre*

Yale Repertory Theatre serves as master teacher for Yale School of Drama. Each department has established a unique relationship with this professional theater and challenges students to work at the level of this distinguished professional company. Yale Rep is a member of the League of Resident Theatres and draws talent from around the world. In addition to offering main stage productions and special presentations, Yale Rep connects to the community through outreach programs including the Dwight/Edgewood Project and *Will Power!* Students wishing to participate in either program may contact Ruth Feldman, education director.

### *Yale Cabaret*

Yale Cabaret provides an extracurricular outlet for exploration of a wide range of material as determined by its leadership. Yale Cabaret is entirely student run, with its own student artistic and management leadership. It is the only area of production at Yale School of

Drama where students are free to move out of their primary discipline of study: actors sometimes direct, managers act, and playwrights sing.

## PRIORITIES

The administration attempts to avoid conflicts between the requirements of the various programs and activities. Should such 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 (including required work-study); (2) classes; (3) publicly performed productions of Yale School of Drama to which tickets are sold; 4) other assigned production projects (acting projects, new plays, Shakespeare Repertory Projects, etc.); (5) required work-study other than Yale Rep rehearsal and performance calls covered in (1) above; (6) Yale Cabaret productions; (7) elective work-study. A comprehensive production calendar is issued at the beginning of the academic year. Exceptions to the priorities do not set precedent.

## ATTENDANCE

Attendance at scheduled classes, special activities, and Yale School of Drama meetings is required in order to remain in good standing. Lateness is not tolerated. Unexcused absences from class, production assignments, rehearsals, and required work-study assignments are not permitted. Requests for absences must be approved in writing in advance by an instructor, the director or stage manager, the professional work assignment or work-study supervisor, and the chair of the student's department, and filed with the registrar. Rehearsal 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 may result in disciplinary action or dismissal from the School of Drama.

## UNDERSTUDY RESPONSIBILITIES

Understudy assignments at Yale Repertory Theatre are treated seriously. 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. Student understudies must have permission from the chair of the Acting department before leaving New Haven. Failure to be available to perform as an understudy is treated as unprofessional behavior subject to an action of dismissal by the faculty.

## DEPARTMENTAL ASSIGNMENTS

Each department assigns its students responsibilities in productions at Yale School of Drama and Yale Repertory Theatre. Departments may change or eliminate assignments for individual students depending upon the needs of the program. All members of the cast and crew of a production at the School of Drama are obligated to strike the show.

## *Casting*

Actors are cast at the discretion of the chair of the Acting department. Directors must discuss their casting suggestions with the chair of the Acting department and appropriate Directing faculty. A cast list is posted only after it is approved by the dean. The casting pool for Yale School of Drama 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 cast in a role, the student is required to fulfill that obligation.

## REHEARSALS

Yale Repertory Theatre and Yale School of Drama maintain an open rehearsal policy. Rehearsals at Yale Rep, however, may be closed by the director at any time. School of Drama rehearsals may be closed by the director with the permission of the chair of Stage Management, and with notice posted on the callboard.

Rehearsals are normally scheduled from 2.30 to 11 p.m. Monday through Saturday. Sunday is normally the day off. With advance notice and approval of the dean, directors of major productions at Yale School of Drama 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 are ordinarily called no more than five hours in one day for rehearsal of a Yale School of Drama production. Actors who are double cast cannot commit to Yale Cabaret productions. A director may ordinarily rehearse a major School of Drama production no more than seven hours in one day. Directors should cooperate with each other to ensure that actors have reasonable 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 of Drama.

## WORK-STUDY REQUIREMENT

Yale School of Drama and Yale Repertory Theatre together maintain an ambitious production calendar. The combination of artistic aspiration and significant scope in production creates vital opportunities for training, both in a student's own discipline and across disciplines. Such opportunities are made possible, in part, by students sharing responsibility for the varieties of work that support the production experience for all.

Work-study reinforces Yale School of Drama's commitment to collaboration and community by giving all students responsibility for participation in artistic, production, and administrative work in accordance with the mission of the School of Drama and Yale Repertory Theatre.

Therefore, every student in Yale School of Drama is required to fulfill a minimum of 150–200 hours of work-study, on a production or other required work-study assignment. The dean and deputy dean, in consultation with the work-study committee, set the number of hours devoted to required work-study jobs according to the needs of the School of Drama and Yale Repertory Theatre. The production supervisor or student work-study supervisor makes all work-study assignments.

## ELECTIVE WORK-STUDY

In addition to required work-study, there are a number of elective work-study opportunities at Yale School of Drama and Yale Repertory Theatre. Elective work-study hours are exclusively supplemental: they cannot be substituted for required work-study hours. Students who seek elective work-study should consult with the financial aid office to determine the impact, if any, of elective work-study income on their financial aid awards.

## OUTSIDE EMPLOYMENT

Yale School of Drama is a professional environment and, as such, encourages professional work. Nonetheless, the School of Drama does not encourage students to pursue outside work at the expense of their obligations to the School. The School of Drama 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 of Drama 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.

## RECESS

Whenever a student is required to forgo all or part of a Yale School of Drama recess, including summer recess, because of a department or required work-study assignment for either a School of Drama or Yale Repertory Theatre production, the student is paid eight hours for each recess day in which he or she is required to be present up to a maximum of forty hours a week. Compensation for such is set at the prevailing work-study rate. Should the assignment not require eight hours of work per day or forty hours per week, as determined by the department chair for department assignments and by the work-study supervisor for work-study assignments, the student may be assigned additional work by the work-study supervisor.

If the additional assigned work-study exceeds forty hours per week, the student is paid at time-and-one-half. Examples of assignments that often do not require eight hours per day or forty hours per week are: departmental assignments such as lighting and sound designers and dramaturgs during the design phase; master electricians and sound engineers during a build period; understudies during performance weeks; and work-study assignments such as ushers and electric crew during performances and load-ins, respectively. In these circumstances, students are notified of any additional assignments, up to forty hours, by the work-study supervisor or production supervisor prior to the start of the original assignment. Student actors and stage managers paid on Actors' Equity contracts for the full production period are not eligible for recess pay.

## REGISTRATION

Students must register prior to the beginning of classes in the fall. Any student who cannot attend the scheduled fall-term registration must receive written permission from his or her department chair and notify the registrar in advance. 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 Yale School of Drama 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 subsequent changes in their schedules.

## **DRAMA 6A/B, SURVEY OF THEATER AND DRAMA**

Solid grounding in theater history is a foundation for lasting creativity. Therefore DRAM 6a/b, Survey of Theater and Drama, is a required course for all Certificate in Drama and Master of Fine Arts candidates in Yale School of Drama. Students may be exempted from this requirement through an examination administered by the Dramaturgy and Dramatic Criticism faculty at the beginning of each term.

## **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 of study, which may encompass assigned off-campus field trips and field work, with the aid of the chair of his or her department. A department may choose to vary specific requirements on an individual basis with the approval of the dean.

Yale 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 School of Drama. 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 School of Drama policy. Process and laboratory courses are ordinarily open only to students in the department offering the courses.

## **GRADING**

Except where noted, courses at Yale School of Drama are offered on a Pass/Fail basis. Grades are posted at the end of each term to the student's private SIS account. At the discretion of the instructor, courses in Stage Management and Technical Design and Production may be offered as Honors (92–100), High Pass (82–91), Pass (75–81), Fail (below 75), Withdrew. At the discretion of the instructor, courses in Dramaturgy and Dramatic Criticism may be offered as: Honors+ (98 and above), Honors (95–97), Honors- (92–94), High Pass+ (88–91), High Pass (85–87), High Pass- (82–84), Pass+ (78–81), Pass (75–77), Fail (below 75), Withdrew.

Should a student fail to complete all required course work by the end of a term, an instructor may give a grade of Incomplete. However, the student is required to complete the remaining course work within one month of the end of the term. If, for good reason, the student is unable to complete the course requirements during the allotted time, the student may petition the instructor for an extension. If, after the allotted time or the

period of extension, the course requirements are not met, the grade of Incomplete will be converted to a grade of Permanent Incomplete.

A student may withdraw from a required course only with permission of the department chair.

## EVALUATION

Students are evaluated on the basis of their application to training, development of craft, academic and production performance, and professionalism.

The first year of residence is probationary for all students at Yale School of Drama. The faculty shall evaluate each student's progress during the first year, and a student who fails to meet all the requirements of the program and to progress appropriately in the criteria noted above may be dismissed at any time despite having achieved passing grades in all course work.

At the end of each student's first year, the faculty may determine that a student has failed to advance appropriately in the criteria noted above, and may extend the student's probation into his or her second year. See section on Notice of Probation below.

Students in the second year and third year continue to be evaluated on the criteria noted above. A student's failure to advance appropriately in the evaluation of the faculty may result in his or her being placed on probation during the second or third year. See section on Notice of Probation below.

Serious breaches of Yale School of Drama or Yale University policy, including failure to meet class requirements of departmental or required work-study assignments (such as persistent absence from classes without excuse, repeated failure to meet and make up class assignments, unprofessional behavior in production, and the like), may lead to immediate dismissal of a student who is not currently on probation.

Each department may have additional guidelines and standards for performance. For further information on requirements specific to each program, carefully refer to department descriptions later detailed in this bulletin.

Students who have satisfactorily completed their course of study and have successfully fulfilled all non-classroom requirements of their program are recommended by a majority vote of the faculty to receive the Certificate, M.F.A., or D.F.A., conferred by the President and Fellows of Yale University.

### *Notice of Probation*

Notice to extend a first-year student's probation into his or her second year, or to place a second- or third-year student on probation, shall be given in a formal probation meeting with the dean or deputy dean and the student's department chair. The student is encouraged to bring to the probation meeting a faculty member or another adviser selected from the administration of Yale School of Drama. Following the meeting, the student receives written confirmation of his or her probationary status, the reasons for the probation, and the improvement required within a defined time frame to have this probationary status removed. Failure to have the probationary status removed within the time frame usually leads to dismissal.

Probation beyond a student's first year may be imposed when the faculty expresses serious reservation about the ability or willingness of the student to meet the requirements of his or her program when evaluated by the criteria noted above.

Dismissal may be imposed at any time for serious breaches of Yale School of Drama or Yale University policy, or when the faculty determines that a student on probation is not meeting the requirements of his or her program when evaluated by the criteria noted above. Once dismissed, a student is not eligible for readmission.

## LEAVES OF ABSENCE

A student who wishes or needs to interrupt his or her study temporarily may request a leave of absence. There are three types of leave: personal, medical, and parental, all of which are described below. The general policies that apply to all types of leave are:

1. Leave of absence application forms are available by contacting the registrar's office at Yale School of Drama.
2. All leaves of absence must be approved by the appropriate department chair, and the dean. Medical leaves also require the recommendation of a physician.
3. A student may be granted a leave of absence for one, two, or three terms. A student is not normally granted a leave of absence to take on a professional commitment.
4. A student on leave of absence may complete outstanding work in courses for which he or she has been granted extensions. He or she may not, however, fulfill any other degree requirements during the time on leave.
5. A student on leave of absence does not have to file a formal application for readmission. However, he or she must notify the registrar in writing of his or her intention to return 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 Yale School of Drama's financial aid office to determine eligibility. For returns from medical leaves of absence, see the medical leave of absence section.
6. 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. A student is not eligible for coverage by Yale Health Plan (YHP) Basic or YHP Hospitalization/Specialty Coverage. Coverage terminates the day the leave is granted. In order to secure continuous coverage through YHP, a student must request enrollment in the YHP Affiliate Coverage and pay the premium prior to the beginning of the term for which the leave is taken. If a leave of absence is granted during the term, the student must request YHP Affiliate Coverage enrollment within 30 days of the date the leave is granted. Applications are available from the YHP Member Services Department, 17 Hillhouse Ave. (203.432.0246), or can be downloaded from the YUHS Web site ([www.yale.edu/uhs](http://www.yale.edu/uhs)).
7. A student on leave of absence who does not return at the end of an approved leave, and does not request and receive an extension by his or her chair, and the dean, is automatically dismissed from Yale School of Drama.

### *Personal Leave of Absence*

A student who is current with his or her degree requirements and wishes to interrupt study temporarily because of personal exigencies may request a personal leave of absence. The general policies governing leaves of absence are described above. A student is eligible for a personal leave after satisfactory completion of at least one term of study. Personal

leaves cannot be granted retroactively, and normally are not approved after the tenth day of a term.

To request a personal leave of absence, a student must complete the form available in the registrar's office before the beginning of the term for which the leave is requested, explaining the reasons for the proposed leave, and stating both the proposed start and end dates of the leave, and the address at which the student can be reached during the period of the leave.

If the chair of the department finds the student to be eligible, and the dean approves, the leave is granted. In any case, the student is informed in writing of the action taken. A student who does not apply for a personal leave of absence, or who applies for a leave but is not granted one, and who does not register for any term, is considered to have withdrawn from Yale School of Drama.

Refer to general policy section regarding health coverage.

### *Medical Leave of Absence*

A student who must interrupt study temporarily because of illness or injury may be granted a medical leave of absence with the approval of the appropriate department chair and the dean, on the written recommendation of a physician. The final decision concerning a request for a medical leave of absence is communicated in writing from the department chair and the dean.

Yale School of Drama reserves the right to place a student on a medical leave of absence when, on the recommendation of the director of the University Health Services or the chief of the Division of Mental Hygiene, the dean of the School of Drama determines that the student is a danger to self or others because of a serious medical problem.

A student who is making satisfactory progress toward his or her degree requirements is eligible for a medical leave any time after matriculation. A student who is placed on medical leave during any term has his or her tuition adjusted according to the same schedule used for withdrawals. (See Tuition Rebate and Refund Policy.) Before re-registering, a student on medical leave must secure written permission to return from a physician at the University Health Services.

Refer to general policy section regarding health coverage.

### *Leave of Absence for Parental Responsibilities*

A student who is making satisfactory progress toward his or her degree requirements and wishes or needs to interrupt his or her study temporarily for reasons of pregnancy, maternity, or paternity care, may be granted a leave of absence for parental responsibilities. Any student planning to have or care for a child is encouraged to meet with his or her department chair and the dean to discuss leaves and other short-term arrangements. For many students short-term arrangements, rather than a leave of absence, are possible. The general policies governing all leaves are described above, including health coverage. A student who is making satisfactory progress toward his or her degree requirements is eligible for parental leave of absence any time after matriculation.

Students living in University housing units are encouraged to review their housing contract and the related policies of the Graduate Housing Office before applying to Yale School of Drama for a parental leave of absence. Students granted a parental leave may

continue to reside in University housing to the end of the academic term for which the leave was first granted, but no longer.

## **WITHDRAWAL**

A student who wishes to end his or her program of study should submit the appropriate withdrawal form to the registrar. Normally, a student who has chosen to withdraw is eligible to apply for readmission. A student who is asked to withdraw by the faculty is not eligible to apply for readmission. Refer to page 35 regarding Yale Health Plan premium refunds, and coverage, if applicable.

## **TRANSCRIPTS**

The registrar of Yale School of Drama maintains academic transcripts of current and former students. Transcripts are issued by the registrar only by written request from the student or former student, and only if the student has no outstanding debts to the School of Drama or the 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 dossier service for Yale School of Drama students and graduates. 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 Yale 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 of Drama. 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.

## **YALE SCHOOL OF DRAMA STUDENT GOVERNMENT**

Yale 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 School of Drama.

## BEHAVIOR SUBJECT TO DISCIPLINARY ACTION

Students at Yale School of Drama freely associate themselves with the University, and in doing so affirm their commitment to the University's principles of honesty and academic integrity. They are expected to abide by all University regulations, as well as local, state, and federal laws. The forms of behavior subject to disciplinary action include, but are not limited to:

1. Cheating and plagiarism: Plagiarism and cheating are understood to include all forms of misrepresentation in academic and professional work. Yale University policies on cheating and plagiarism may be found at the following Web site: [www.yale.edu/yalecollege/publications/uregs/appendix/cheating.html](http://www.yale.edu/yalecollege/publications/uregs/appendix/cheating.html)
2. Illegal activity: Any activity illegal by state or federal statutes is not permitted on or off campus, and will be subject to prosecution.
  - a. Illegal behaviors directed against the University or the University community.
  - b. Possession or use of explosives or weapons on University property. Note: the use of stage weapons and stage violence and combat in YSD/YRT classes and theater productions is governed by the YSD/YRT Stage Weapons Use Policy and the YSD/YRT Fight/Violence Policy.

## 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 department 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 Yale School of Drama.

### *Yale School of Drama's Procedure for Student Complaints*

Yale School of Drama's 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 orientation, or handicap, against a member of the faculty or administration of the School of Drama, as well as complaints that involve misapplication of School of Drama 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

## A GLOBAL UNIVERSITY

In a speech entitled “The Global University,” Yale President Richard C. Levin declared that as Yale enters its fourth century, its goal is to become a truly global university—educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world:

The globalization of the University is in part an evolutionary development. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. But creating the global university is also a revolutionary development—signaling distinct changes in the substance of teaching and research, the demographic characteristics of students, the scope and breadth of external collaborations, and the engagement of the University with new audiences.

Yale University’s goals and strategies for internationalization are described in a report entitled “The Internationalization of Yale: The Emerging Framework,” which is available online at [www.world.yale.edu/pdf/Internationalization\\_of\\_Yale.pdf](http://www.world.yale.edu/pdf/Internationalization_of_Yale.pdf).

International activity is coordinated by several University-wide organizations in addition to the efforts within the individual schools and programs.

Launched in 2003–2004, the Office of International Affairs supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale’s international activities around the globe. ([www.yale.edu/oia](http://www.yale.edu/oia))

The Office of International Students and Scholars is a resource on immigration matters and hosts orientation programs and social activities for the University’s international community. See pages 31–32 in this bulletin and [www.oiss.yale.edu](http://www.oiss.yale.edu).

The Whitney and Betty MacMillan Center for International and Area Studies is the University’s principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures. ([www.yale.edu/macmillan](http://www.yale.edu/macmillan))

The Yale Center for the Study of Globalization draws on the intellectual resources of the Yale community, scholars from other universities, and experts from around the world to support teaching and research on the many facets of globalization, and to enrich debate through workshops, conferences, and public programs. ([www.ycsg.yale.edu](http://www.ycsg.yale.edu))

The Yale World Fellows Program hosts eighteen emerging leaders from outside the United States each year for an intensive semester of individualized research, weekly seminars, leadership training, and regular interactions with the Yale community. ([www.yale.edu/worldfellows](http://www.yale.edu/worldfellows))

For additional information, the “Yale and the World” Web site offers a compilation of resources for international students, scholars, and other Yale affiliates interested in the University’s global initiatives. ([www.world.yale.edu](http://www.world.yale.edu))

## CULTURAL OPPORTUNITIES

Two sources of information about the broad range of events at the University are the *Yale Bulletin & Calendar (YB&C)*, a newspaper printed weekly during the academic year, and

the Yale Calendar of Events, an interactive calendar that can be found online at <http://events.yale.edu/opa>. The *YB&C*, which also features news about Yale people and programs, is available without charge at many locations throughout the campus and is sent via U.S. mail to subscribers; for more information, call 203.432.1316. The paper is also available online at [www.yale.edu/opa/yb&c](http://www.yale.edu/opa/yb&c).

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

The Yale University Art Gallery is known worldwide for its collections of American art, the Jarves Collection of early Italian paintings, the finds excavated at the ancient Roman city of Dura-Europos, the Société Anonyme Collection of early-twentieth-century European and American art, and most recently the Charles B. Benenson Collection of African art. The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for the Yale and New Haven communities. Admission is free, and the gallery is open to the public six days a week.

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, the Horowitz Piano Series, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. The Institute of Sacred Music sponsors Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theatre, Yale Repertory Theatre, Yale Cabaret, 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 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, issues the visa documents needed to request entry into the U.S. under Yale's immigration sponsorship,

and processes requests for extensions of authorized periods of stay, 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 international coffee hours, Community Friends hosting program, daily English conversation groups and conversation partners program, U.S. culture workshops, and receptions for newly arrived graduate students, postdocs, and visiting scholars, 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 welcomes volunteers from the Yale community to serve as hosts and as English conversation partners. Interested individuals should contact OISS at 203.432.2305.

OISS maintains an extensive Web site ([www.oiss.yale.edu](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 students, scholars, and their families and partners can connect with OISS and the international community at Yale by subscribing to the following e-mail lists. OISS-L is the OISS electronic newsletter for Yale's international community. *YaleInternational E-Group* is an interactive list through which over 3,000 international students and scholars connect to find roommates, rent apartments, sell cars and household goods, find companions, and keep each other informed about events in the area. Spouses and partners of international students and scholars will want to get involved with the organization called International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community. The *ISPY E-Group* is an interactive list of over 300 members to connect spouses, partners, and families at Yale. To subscribe to any list, send a message to [oiss@yale.edu](mailto:oiss@yale.edu).

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars is open Monday through Friday from 8:30 a.m. to 5 p.m., except Tuesday, when the office is open from 10 a.m. to 5 p.m.; tel. 203.432.2305.

## INTERNATIONAL CENTER FOR YALE STUDENTS AND SCHOLARS

The International Center for Yale Students and Scholars, located at 421 Temple Street, across the street from Helen Hadley Hall, offers a central location for programs that both support the international community and promote cross-cultural understanding on campus. The center, home to OISS, provides a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 p.m. on weekdays, the center also provides office and meeting space for student groups, and a space for events organized by both student groups and University departments. In addition, the center has nine library carrels that can be reserved by academic departments for short-term international visitors. For more information about the International Center, call 432.2305 or visit the center at 421 Temple Street.

## HEALTH SERVICES FOR YALE 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, 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, or on the YHP Web site at [www.yale.edu/yhp](http://www.yale.edu/yhp).

### *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 Health & Counseling. 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 register 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 register 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 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**

For a detailed explanation of this plan, see the *YHP Student Handbook*, which is available online at [www.yale.edu/yhp/pdf/studenthb.pdf](http://www.yale.edu/yhp/pdf/studenthb.pdf).

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.

**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-gender 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 services described in both the YHP Basic Coverage and the 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)) 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, students paying less than half tuition, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in

YHP Student Affiliate Coverage, which includes services described in both the YHP Basic and the 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)) 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 or refunded. Students who withdraw are not eligible to enroll in YHP Student Affiliate Coverage.

**Leaves of absence** Students who are granted a leave 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. Premiums paid for YHP Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)). Premiums will not be prorated or refunded.

**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 services described in both the YHP Basic and the 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)). Students must complete

an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

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 (rubella)** 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, 2008. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

*Note:* 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 30. Special requests for University housing need to be made in the housing application. 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 Cross Campus 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](mailto:judith.york@yale.edu)) or through its Web site ([www.yale.edu/rod](http://www.yale.edu/rod)).

## RELIGIOUS LIFE AT YALE

The religious and spiritual resources of Yale University serve all students, faculty, and staff. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Yale University Church at Battell Chapel, an open and affirming church; 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; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and non-denominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, and the Muslim Student Association. Hours for the Chaplain's Office during the academic term are Monday through Friday, 8:30 a.m. to 5 p.m., as well as evenings Sunday through Thursday, 5 to 11. Additional information is available at [www.yale.edu/chaplain](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; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, jazz, modern, and ballroom), martial arts, yoga and pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, the Yale Polo and Equestrian Center, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on hours and specific costs at all these recreational facilities can be obtained from

the Sport and Recreation Office (203.432.1431). Please check the Yale Athletics Web site (<http://yalebulldogs.collegesports.com>) for more information concerning any of these recreational facilities and programs.

Approximately fifty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of these activities are open to graduate and professional school students. Yale faculty, staff, and alumni, and nonaffiliated groups may use the Yale Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes overnight cabins and campsites, a pavilion and dining hall, and a waterfront area with a supervised swimming area, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, 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://yalebulldogs.collegesports.com> (click on Sports 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 online at <http://yalebulldogs.collegesports.com>.

# Departmental Requirements and Courses of Instruction

## ACTING (M.F.A. AND CERTIFICATE)

Ron Van Lieu, Chair

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 of study 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, The Collaborative Process). After this project, students in good standing enter the casting pool for Yale School of Drama productions. The year begins with a concentration on realism, and at the beginning of the second term, actors are introduced to 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 into verse drama, with 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. In the second term of the second year, the work shifts to other writers such as Molière, George Bernard Shaw, Oscar Wilde, etc. The third year is spent exploring the varied material of contemporary theater.

Yale School of Drama production opportunities include work in a diverse season of directors' thesis productions, Shakespeare Repertory Projects, 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 page 21, under Departmental Assignments. During the school year, acting in projects outside the School of Drama is discouraged, and permission to do so is rarely given.

Yale Repertory Theatre serves as an advanced training center for the department. All acting students work at Yale 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 at Yale Repertory Theatre, those students who are not members of Actors' Equity will attain membership upon graduation.

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.

## REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	DRAM 6a/b	Survey of Theater and Drama
	DRAM 50a	The Collaborative Process
	DRAM 103a/b	Acting I
	DRAM 113a/b	Voice I
	DRAM 123a/b	Speech I
	DRAM 133a/b	Movement I
	DRAM 143a/b	Alexander Technique I
	DRAM 153a	In-Play
	DRAM 163b	Text Analysis I
	DRAM 173b	Singing I
	DRAM 403a/b	Stage Combat I
II	DRAM 163a	Text Analysis II
	DRAM 203a/b	Acting II
	DRAM 213a/b	Voice II
	DRAM 223a/b	Speech II
	DRAM 233a/b	Movement II
	DRAM 243a/b	Alexander Technique II
	DRAM 253b	Clown
	DRAM 273a/b	Dance
	DRAM 405a/b	Stage Combat II
	DRAM 413a/b	Singing II
III	DRAM 253a	Commedia
	DRAM 303a/b	Acting III
	DRAM 313a/b	Voice III
	DRAM 323a/b	Speech III
	DRAM 333a	Movement III
	DRAM 333b	Yoga
	DRAM 343a/b	Alexander Technique III
	DRAM 363a	Creating Actor-Generated Work
	DRAM 423a/b	Singing III
	DRAM 433a	Acting for Camera
DRAM 433b	Audition and Professional Preparation	

*Courses of Instruction*

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

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

**DRAM 103a/b, Acting I** Scene study in the first year begins with a concentration on the works of American writers such as Tennessee Williams, Eugene O'Neill, August Wilson, Suzan Lori-Parks, Tony Kushner, and others. In the second term the concentration shifts to the realistic works of Chekhov and Ibsen. 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. Ron Van Lieu

**DRAM 113a/b, Voice I** Voice training is structured as a progression of exercises/experiences designed to liberate the individual's natural voice from habitual psychophysical tensions, to connect breath and sound to image and emotion, to develop the potential for expression and the appetite for language, and to promote vocal ease, clarity, power, stamina, range, and sensitivity to impulse. Walton Wilson

**DRAM 123a/b, Speech I** Speech training 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 kinesthetically linked to the body, rather than only to the articulating surfaces of the mouth. Dialects are explored as a transformational acting tool in connection with dramatic texts. In the third year, commercial voice-over techniques are introduced and individual recordings are created with the assistance of Sound Design students. Pamela Prather

**DRAM 133a/b, Movement I** In this course, students approach the practice of the improvisational mind as the very basis of creativity itself. Fundamental is the perhaps counter-intuitive view that critical thinking, creativity, and performance are all grounded in the skills of listening and improvisation. To develop a more centered, agile, and responsive mind/body, the weekly practice of creative listening includes a physical warm-up followed by the exploration of improvisational movement structures designed to awaken and hone perception and expression. Through reading, discussion, and performance, actors discover how improvisation teaches them to think, create, and problem solve with more spontaneity and imagination, transform fear and become more creative under pressure, attend and follow creative intuition, heighten awareness of composition and non-verbal communication, and convey ideas with a stronger sense of focus and presence. Cheryl Cutler

**DRAM 143a/b, Alexander Technique I** Offered in all three years 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

**DRAM 153a, In-Play** This course encourages the actor's imagination, threads impulse through the voice and body, promotes spontaneity, and prepares the actor to make bold physical choices in production. Jane Nichols

**DRAM 163a, Text Analysis II** This course seeks to provide students with tools to mine the printed text for given circumstances, character, objective, and action, noting the

opportunities and limitations that the printed play script presents, and promoting the freedom and responsibility of the actor as an interpretive artist. James Bundy

**DRAM 163b, Text Analysis I** See description under DRAM 163a. James Bundy

**DRAM 173b, Singing I** Through classes and tutorials in all three years, this work develops actors' singing voices, gives them experience in acting sung material, and contributes to the overall development of their vocal instruments. Vicki Shaghoian

**DRAM 203a/b Acting II** Second-year work expands the focus on verse drama, with continued emphasis on understanding and performing the works of Shakespeare. Projects are designed to allow each student to perform in a play by Shakespeare. In the second term the focus switches to an emphasis on heightened and extended language through contact with writers such as Molière, Shaw, Wilde, and so on. Text work continues. Peter Francis James, Evan Yionoulis

**DRAM 213a/b, Voice II** See description under DRAM 113a/b. Walton Wilson, Grace Zandarski

**DRAM 223a/b, Speech II** See description under DRAM 123a/b. Beth McGuire

**DRAM 233a/b, Movement II** See description under DRAM 133a/b. Fay Simpson

**DRAM 243a/b, Alexander Technique II** See description under DRAM 143a/b. Gwen Ellison

**DRAM 253a, Commedia** This course explores the classical archetypes of the *commedia dell'arte*. It makes use of mask, physical articulation, sound, and rhythm to develop the transformational power of the actors. When the mask is alive and impulses begin to travel with abandon through the physical psychology of the body, the student begins to understand the actor/audience relationship in all its ferocious beauty. The work is primarily improvisational with the actor/creator at the center of the theatrical conversation. Christopher Bayes

**DRAM 253b, Clown** This course focuses on the discovery of the playful self through exercises in rhythm, balance, generosity, and abandon. The blocks and filters that prevent the actor from following impulses fully are removed. It allows the actor to listen with the body and begin to give more value to the pleasure of performance. Once the actor learns to play without worry, he or she begins to discover the personal clown that lives in the center of the comic world. Christopher Bayes

**DRAM 273a/b, Dance** Description TBA. David Neumann

**DRAM 303a/b, Acting III** Scene study begins with the study of Brecht and different approaches to action. Students tackle modern and contemporary material to discover how technique is adapted to the requirements of varying texts. Audition material for the Actor Showcase in New York and Los Angeles is selected and developed. Ron Van Lieu, Evan Yionoulis

**DRAM 313a/b, Voice III** See description under DRAM 113a/b. Walton Wilson, Grace Zandarski

**DRAM 323a/b, Speech III** See description under DRAM 123a/b. Beth McGuire, Pamela Prather

**DRAM 333a, Movement III** See description under DRAM 133a/b. Fay Simpson

**DRAM 333b, Yoga** This course is a detailed introduction to the practice of vinyasa hatha yoga, primarily informed by the Kripalu and astanga lineages. Class meetings are spent reviewing fundamental postures (“asanas”), plus their variations; as well as examination of primary breathing techniques (“pranayama”) in conjunction with these postures. Supplemental reading and brief writing assignments investigate the mental and ethical underpinnings of this ancient discipline, and their relationship to the work on (and off) the mat. Students of all levels are welcome. Faculty

**DRAM 343a/b, Alexander Technique III** See description under DRAM 143a/b. Jessica Wolf

**DRAM 363a, Creating Actor-Generated Works** The goal of this course is to create actor-generated works for the theater. A student answers these questions: What is he or she passionate about? What is he or she longing to express? What are his or her concerns and desires? Using many techniques of discovery and exploration, the actors create theater works that spring from the answers to these questions. The resulting works celebrate the actor’s individuality and diversity, encouraging access to ethnic roots and traditions. Joan MacIntosh

**DRAM 403a/b, Stage Combat I** Unarmed combat in the first year prepares the actor to execute stage violence effectively and safely. Skills of concentration, partner-awareness, and impulse-response are also fostered in this work. Michael Rossmly, Rick Sordelet

**DRAM 405a/b, Stage Combat II** Armed combat in the second year prepares the actor to execute stage violence effectively and safely. Skills of concentration, partner-awareness, and impulse-response are also fostered in this work. Michael Rossmly, Rick Sordelet

**DRAM 413a/b, Singing II** See description under DRAM 173b. Vicki Shaghoian

**DRAM 423a/b, Singing III** See description under DRAM 173b. Vicki Shaghoian

**DRAM 433a, Acting for Camera** In this workshop, third-year students become comfortable in front of the camera, learning how to transfer the work they do to the medium of film. On-camera audition techniques are taught. Ellen Novack

**DRAM 433b, Audition and Professional 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. Ellen Novack, Ron Van Lieu

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

Ming Cho Lee, Stephen Strawbridge, Co-Chairs

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 School of Drama 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.

Each entering class is unique, with the ratio of set to costume to lighting designers varying according to the qualifications of the applicants. Approximately ten students are admitted each year. With two full-time teachers in each design discipline, there is a high faculty to student ratio. The Design department faculty make a strong, personal commitment to each student that is accepted. There is no second-tier status. All students participate at the same level and are expected to complete the program of study.

The student's training is accomplished through approximately equal parts 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.

Sound design students who are admitted into the Design department 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.

### *Designing for Yale Cabaret*

The permission of the Design department co-chairs is necessary in order to participate in any capacity in a Yale Cabaret production.

### *Plan of Study: Design*

#### REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>	
I	DRAM 112a/b	Scene Design: Background and Practice	
	DRAM 115a/b	Costume Design: Background and Practice	
	DRAM 122a/b	Stagecraft for Designers	
	DRAM 124a/b	Introduction to Lighting Design (non-lighting designers)	
	DRAM 125a/b	History of Costume and Costume Construction	
	DRAM 134a/b	Advanced Problems in Stage Lighting (lighting designers only)	
	DRAM 158a	Introduction to Sound Design (lighting designers only)	
	DRAM 162a/b	Design Studio	
	DRAM 172a/b	Digital Imaging for Scenic Designers	
	DRAM 189a	Costume Production (set and costume designers only)	
	DRAM 189b	Fabric and Fabric Manipulation (set and costume designers only)	
	DRAM 224a/b	Introduction to Projection Design	
	DRAM 289b	Patternmaking (costume designers only)	
		Assignments as assistant designer	
	II	DRAM 6a/b	Survey of Theater and Drama
		DRAM 89a	Costume Construction (costume designers only)
DRAM 132a/b		Advanced Problems in Scene Design	
DRAM 134a/b		Advanced Problems in Stage Lighting (non-lighting designers)	
DRAM 135a/b		Advanced Problems in Costume Design (set and costume designers only)	
DRAM 152a/b		Scene Painting	
DRAM 158a		Introduction to Sound Design (set and costume designers only)	
DRAM 162a/b		Design Studio	
DRAM 164a/b		Professional Stage Lighting 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: DRAM 132a/b, 134a/b, or 135a/b.

III	DRAM 142a/b } DRAM 145a/b } DRAM 154a/b }	} Master Class in Design
	DRAM 162a/b	Design Studio
	DRAM 174a/b	Advanced Professional Stage Lighting Design (lighting designers only)

One two-term elective

Design assignments for School of Drama productions and possible design assignments for 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 the instructor.

**DRAM 102a/b, Scene Design** An introduction for all non-design 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 Yeargan

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

**DRAM 114b, Lighting Design for Stage Managers** This course explores the aesthetics and techniques of professional stage lighting with particular emphasis given to the working relationship between the lighting designer and stage manager. Additionally, this course prepares stage managers for their role in maintaining and recreating lighting designs on touring and long-running productions. Classroom discussion and practical application are equal components. Stephen Strawbridge

**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, Ilona Somogyi

**DRAM 122a/b, Stagecraft for Designers** An introductory course for all first-year designers in drafting, stagecraft, and production techniques. Michael Yeargan

**DRAM 124a/b, Introduction to Lighting Design** An introduction for all non-lighting 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 DRAM 112, carrying it a step further and focusing on design realization. Prerequisite: DRAM 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: DRAM 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: DRAM 115a/b and DRAM 125a/b. Two hours a week. Jess Goldstein, Ilona Somogyi

**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 Yale 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 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: DRAM 134a/b and permission of the instructor. Two hours a week. Jennifer Tipton

**DRAM 172a/b, Digital Imaging for Scenic Designers** A comprehensive introduction to two-dimensional computer graphics as it applies to designing for the theater. Students develop a working understanding of a digital workflow that includes input (scanning and digital photography), computer-aided design (Adobe Photoshop CS2), and output (printing). The course focuses on the possibilities the computer offers scenic, lighting, and costume designers in professional practice. David Biedny

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

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

**DRAM 189b, Fabric and Fabric Manipulation** See description under Technical Design and Production.

**DRAM 212a/b, Independent Study** There may be special circumstances in which a student is allowed to pursue a particular area of inquiry independently, and on his or her own time. Faculty supervision and approval is required in formulating the goals and the methods to be employed and a timetable. Faculty

**DRAM 224a/b, Introduction to Projection Design** In this yearlong course, students develop an understanding of how projection can be integrated into the theatrical space. Students consider media as a storytelling tool, as well as produce a short music video. Emphasis is on exploration, collaboration and thinking in pictures. Students are expected to participate in a number of digital skills seminars that are offered concurrently with this class. Wendall Harrington

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

**DRAM 334a/b, Advanced Projection Design** A course to prepare students for production of projection for the stage. Emphasis is given to script analysis, research, and media preparation as well as exploration of technical challenges, cuing, and elementary programming. Prerequisite: DRAM 224a/b. Wendall Harrington

**DRAM 350a, A Practical Introduction to Opera for Directors and Designers** See description under Directing.

**DRAM 489a/b, Advanced Patternmaking** See description under Technical Design and Production.

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

David Budries, Chair

The Sound Design concentration offered through the Design department attempts to exercise and develop the conceptual, compositional, and technical skills of a sound designer through substantial academic offerings and a set of practical design opportunities that together provide a solid professional training experience. This rigorous preparation readies students for a variety of design and engineering jobs related to music

and sound in performance. It is also directly applicable to teaching the art and craft of sound design.

The Sound Design experience at Yale School of Drama is unique in that the four areas of design – scenic, costume, light, and sound – are integrated. All designers are required to take introductory course work in each of the design areas. This introductory course work provides students with a core of basic knowledge and the ability to exercise good communication skills through the design process, while helping to build camaraderie and respect among the designers. This ensemble approach provides a foundation for networking as design professionals after graduation. Collaboration is an essential part of the experience at the School of Drama.

The program is rigorous. Students must be dedicated and willing to work hard. The course work covers the aesthetics of design, music composition, script interpretation, critical listening, professional collaboration, sound and music technology, aural imaging in large spaces, acoustics, investigations into psychoacoustics, digital audio production, advanced sound delivery systems, advanced problem solving, advanced digital applications, production organization, and professional development combined with a wide variety of practical assignments.

The *Sound Designers and Directors Workshop* is a unique class in which directors and sound designers focus on communication and exploration of each other's production process.

All students attend *Sound Master Classes* and *Sound Seminars*. In these meetings, current production work, concepts for design, and current technological developments are discussed. Professional artists, designers, and technicians are invited to present and discuss their work at these sessions.

Besides the classroom work, the core training revolves around practical production assignments that include working on medium- to large-scale student productions as well as professional design work at Yale Repertory Theatre. Additionally, Yale Cabaret provides students with up to twenty extracurricular design opportunities annually. These hands-on assignments provide invaluable practical learning experiences.

In order to support this work, students have open access to three production studio spaces. Additionally, students are required to develop their own digital audio workstations while they are in school so that upon graduation, students have their personal studios ready for professional work.

The Sound Design concentration sponsors critiques of current productions. Critiques are scheduled at the beginning of each term, and all sound designers are required to attend. All Yale School of Drama students and invited guests are welcome. After viewing a production, those attending gather informally to discuss all aspects of the work including the storytelling, dramaturgy, acting, directing, design, and music.

The Sound Design concentration nurtures individual creativity and exploration. Its goal is to train professionals who will become leaders in the field of professional theatrical sound design.

### *Academic Expectation and Professional Practice*

Because Yale School of Drama programs of study attempt to balance academics with practical production work, it is necessary for students to learn how to manage their time in both activities. This is an essential skill set for design students to acquire or to further

develop. Students are always expected to show up on time and be prepared for classes, meetings, and production assignments. Any variation from that expectation requires direct communication and approval from the instructor, supervisor, stage manager, or other person in charge. Students are expected to be active participants in the production process, attending all required meetings, actor rehearsals, technical rehearsals, and previews. All sound design students are required to attend focus and system balance sessions as well as all scheduled production critiques unless there is a direct production conflict. Again, any variation from that expectation must be directly communicated to the appropriate supervisor to obtain approval.

### *Designing for Yale Cabaret*

First-year students are not allowed to design at Yale Cabaret in their first term, and in the second term they need the approval of a faculty adviser. Any student with a course incomplete may not design for Yale Cabaret regardless of an advanced commitment. All sound designers must promptly convey their Yale Cabaret design commitments to their faculty adviser in writing.

### *Plan of Study: Sound Design*

#### REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	DRAM 6a/b	Survey of Theater and Drama
	DRAM 112a	Scene Design: Background and Practice*
	DRAM 118a/b	Master Class in Sound Design
	DRAM 119b	Electricity
	DRAM 124a	Introduction to Lighting Design*
	DRAM 128a/b	Sound Seminar
	DRAM 138a/b	Production Sound Design and Technology
	DRAM 158a	Introduction to Sound Design
	DRAM 158b	Recording Arts
	DRAM 198a	Sound Design Production Organization
	One term of music elective, usually second term, or DRAM 188b, Individual Music Lessons	
	Three production assignments (if prepared)	
II	DRAM 125a	History of Costume and Costume Construction*
	DRAM 128a/b	Sound Seminar
	DRAM 218a/b	Master Class in Sound Design
	DRAM 248a	Sound Designers and Directors Workshop
	DRAM 248b	Sound Design for New Plays
	DRAM 258a/b	Composition for Sound Design
	DRAM 278b	Advanced Problems in Sound Design
	DRAM 288a/b	Individual Music/Composition Lessons

\*DRAM 112a, 124a, and 125a are required courses for Sound Design, while DRAM 112b and 124b are optional and do not count as general electives.

One term of music elective  
 One term of general elective  
 Three production assignments (if prepared)

III	DRAM 128a/b	Sound Seminar
	DRAM 318a/b	Master Class in Sound Design
	DRAM 358a/b	Professional Development
	DRAM 388a/b	Individual Music/Composition Lessons Thesis (full production or research paper)

One term of music elective (optional)  
 One term of general elective  
 Three production assignments (if prepared)

### ELECTIVE SEQUENCE

The elective sequence is determined in consultation with a departmental adviser. Students must complete two terms of music electives and two terms of general electives. Non-music electives may include DRAM 67b, Lyric Writing for Musical Theater; DRAM 141b, Law and the Arts; DRAM 169a, Shop Technology; DRAM 169b, Stage Rigging Techniques; DRAM 229a, Theater Planning and Construction; DRAM 319a, Automation Control; DRAM 339b, Architectural Acoustics; DRAM 419b, Control Systems for Live Entertainment. The design adviser must approve any exemptions or adjustments to the elective sequence.

### *Courses of Instruction*

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

**DRAM 67b, Lyric Writing for Musical Theater** See description under Playwriting.

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

**DRAM 118a/b, 218a/b, 318a/b, Master Class in Sound Design** This class provides opportunities for an in-depth presentation of current production work during the design, budgeting, and technical rehearsal phases. Participants must formally present their design work as if to a director and design team. The presentation of a scale model of the scenic design, as well as costume renderings, is essential. Any questions regarding practical production problems may be presented in this forum. A calendar of presentation dates is distributed. Other design or production partners are welcome to attend these classes. 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 125a, History of Costume and Costume Construction** See description under Design.

**DRAM 128a/b, 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. Class typically meets two hours a week. Meeting times are scheduled via e-mail. David Budries

**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 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. David Budries

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

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

**DRAM 188b, Individual Music Lessons** This is an introductory project-oriented lesson in music that allows first-year students to develop a path toward their musical development. The student-driven projects are aimed at addressing the musical concerns and needs of the individual, including notation, performance skills, and the expansion of musical vocabulary. One hour per week, meeting time arranged with faculty. Matthew Suttor

**DRAM 198a, Sound Design Production Organization** This course prepares students to execute all the necessary production paperwork including cue sheets, schematic block diagrams (line drawings or flow charts), system overlays on plan and section drawings, 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 software includes FileMaker Pro, Excel, and VectorWorks. Required for all first-year sound designers. Two hours a week. David Budries

**DRAM 229a, Theater Planning and Construction** See description under Technical Design and Production.

**DRAM 248a, Sound Designers and Directors Workshop** The aim of this class is to develop a strong and dynamic relationship among the director, sound designer, and/or composer. Through a series of projects based on short scripts, participants explore the vast potential of designed sound. Topics include the elements of sound design and composition, building an expressive aural vocabulary, developing critical listening skills, understanding each other's respective production processes, producing in traditional and nontraditional venues, as well as sound design practice for film and television. Required for all second-year sound designers and directors. Two hours a week. David Budries

**DRAM 248b, Sound Design for New Plays** This course examines the creative and practical interchange among directors, sound designers, composers, and playwrights through an investigation of the function of sound and original music in new plays. Students use contemporary published plays and the works of first-year playwrights to explore the aural creative process. Through critical listening, students attempt to extrapolate ideas from musical sources. The class then turns to a discussion of aesthetics, content, style, and vocabulary with the larger aim of exploring the developmental process from preliminary sketches to a fully realized design. At times students work individually as well as in assigned teams. Through the teamwork, directors and playwrights have an opportunity to be part of practical studio work. The class also examines the role of sound designer in musical theater, cinema, and television. Ninety minutes a week. David Budries, Matthew Suttor

**DRAM 258a, Composition for Sound Design** This course explores composition as a fundamental component of sound design, focusing on developing an aural imagination through advanced digital tools. Students are assigned projects based on a variety of specialized techniques within a theatrical framework. Students present their projects on assigned dates followed by discussion and critique. During the fall term, students realize six compositional etudes that explore topics of investigation. The nature of the etudes is negotiated with each individual to accommodate production schedules. Due dates are agreed upon by week two (allowing for some flexibility in terms of content). Students must complete at least four etudes by the end of the fall term in order to progress to DRAM 258b. Required for all second-year sound designers. Two hours a week. Matthew Suttor

**DRAM 258b, Composition for Sound Design** With reference to specific plays, this course builds on the techniques acquired in the fall term as students continue to augment

their compositional palette through original and progressive studies in selected areas such as idiomatic acoustic instrumental writing, computer-generated realization, and song. Required for all second-year 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 second-year sound designers. Two hours a week. David Budries

**DRAM 288a/b, Individual Music/Composition Lessons** Individual project-oriented studies in music composition, either acoustic or technological, aimed at addressing the musical concerns and needs of the particular student, including notation and performance skills. One hour per week; meeting time arranged with faculty. Matthew Suttor

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

[**DRAM 339b, Architectural Acoustics** See description under Technical Design and Production. Not offered in 2008–2009]

**DRAM 358a/b, Professional Development** This time is dedicated to development and execution of the third-year thesis project and a professional sound design portfolio that can include Web-based materials for professional promotion. This time is available to all third-year students and is individually scheduled as required. One hour per student each week is recommended. David Budries

**DRAM 388a/b, Individual Music/Composition Lessons** See description for DRAM 288a/b. Matthew Suttor

**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

## DIRECTING (M.F.A. AND CERTIFICATE)

Liz Diamond, Chair

The Directing department at Yale School of Drama admits a few talented individuals each year who have demonstrated the potential to become professional directors. They bring to the School of Drama a wide range of sensibilities, but they share some crucial qualities. They are generators of ideas and projects. They are not afraid to take risks, and they take responsibility for the philosophical and political implications of their work. They have a deep respect for the artists with whom they work. Above all, they have lively imaginations, an appetite for hard questions, and a robust curiosity about the world beyond their own cultural borders.

The Directing department's entire aim is the education of the director as creative artist and leader. To that end, in course and production work, emphasis is placed on developing the director's unique artistic imagination and mastery of collaborative leadership. We want our directors to leave Yale School of Drama able to make theater that reveals our world to us in surprising ways, that speaks to us now, whether the project is a new play or old, whether it centers on a text or is derived from material not based on the written word.

Our core courses are the Directing Practicum, which engages the student over three years in a practical exploration of theatrical composition—the relationship of form to content—through studio exercises, experiments, and projects; the Directing seminars, which expose the director to a broad range of dramatic writing, to the history of the art of directing, and to contemporary theories and practices in our field; and the Scene Study Lab, where directors and actors develop their ability to creatively collaborate through scene work and critical feedback. In addition, throughout the academic year, the Directing department hosts master classes and labs with visiting artists from around the world.

Because mastery in directing also requires a deep understanding of all the expressive modes that together embody theater, the Directing department's curriculum integrates core courses of key collaborative disciplines into its programming. Directors are required to participate in the core acting courses in their first and second years. They take core courses in costume, set, lighting, projection, sound design, and dramaturgy and dramatic criticism. In addition, directors are required to take a foundation course in theater management. A variety of courses in other disciplines may also be taken as electives.

Hands-on production work involving intensive collaboration with fellow students in all departments of Yale School of Drama is central to our training. Throughout their three years at the School of Drama, directors practice their craft in diverse forums, ranging from scene work to full productions in various performance spaces. Through these varied production opportunities, directors develop their ability to respond to a great range of artistic and logistical challenges. First-year directors serve as assistant directors on School of Drama productions, participate as directors in the first-year collaborative workshop project, and direct one new play by a student playwright. In the second year, directors direct one Shakespeare Repertory Project and one new play. Third-year directors direct one new play in a fully supported production, as well as a full production of their own thesis project. Every director, in his or her first or second year, serves as an assistant director on one Yale Rep production. In addition, all directors are encouraged to

direct productions for Yale Cabaret. Additional projects may be assigned to directors in all three years, including new works, assistantships, and, on occasion, casting in School of Drama and Yale Rep productions.

### *Plan of Study: Directing*

#### REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	DRAM 6a/b	Survey of Theater and Drama
	DRAM 50a	The Collaborative Process
	DRAM 103a/b	Acting I
	DRAM 110a/b	First-Year Directing
	DRAM 113a	Voice I
	DRAM 133a/b	Movement I
	DRAM 191b	Managing the Production Process
	DRAM 253b	Clown
	DRAM 320b	Scene Study Lab
DRAM 330a/b	Directing Practicum	

Assignments as director and assistant director for School of Drama productions; possible assignment as assistant director at Yale Repertory Theatre

II	DRAM 102a/b	Scene Design
	DRAM 115a	Costume Design: Background and Practice
	DRAM 120a/b	Second-Year Directing
	DRAM 124a	Introduction to Lighting Design
	DRAM 203a	Acting II
	DRAM 248a	Sound Designers and Directors Workshop
	DRAM 248b	Sound Design for New Plays
	DRAM 320a/b	Scene Study Lab
DRAM 330a/b	Directing Practicum	

Required electives

Assignments as director for School of Drama productions

Possible assignment as assistant director at Yale Repertory Theatre

III	DRAM 130a/b	Third-Year Directing
	DRAM 140a/b	The Director's Thesis
	DRAM 224a	Introduction to Projection Design
	DRAM 253a	Commedia
	DRAM 330a/b	Directing Practicum
	DRAM 350a	A Practical Introduction to Opera for Directors and Designers

Required electives

Assignments as director for School of Drama productions

## ELECTIVE SEQUENCE

Directors are required to take two term-length elective courses over three years and are encouraged to take more as their schedules permit. Courses may be selected from the Dramaturgy and Dramatic Criticism, Playwriting, and other departments within Yale School of Drama, subject to approval by the course instructor and the chair of Directing. Where course scheduling permits, students may propose to fulfill an elective requirement by enrolling in a course elsewhere within the University.

*Courses of Instruction*

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

**DRAM 50a, The Collaborative Process** A laboratory workshop in collective creation designed for first-term actors, directors, dramaturgs, and playwrights who are divided into three 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 three ensemble creations is presented to the full School of Drama community 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, Ron Van Lieu, Paula Vogel

**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 playtexts, 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 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 113a, Voice I** See description under Acting.

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

**DRAM 120a/b, Second-Year Directing** A seminar for the examination of the artistic and technical demands of verse drama. Emphasis is placed on the role of verse in determining action and shaping character. In the fall term, plays chosen by students as Shakespeare Repertory Projects, as well as other plays by Shakespeare, are used to investigate the relation of script requirements to production style and acting processes. In the spring term, directorial approaches to Greek tragedy are examined in a practical laboratory. Karin Coonrod, Robert Woodruff

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

**DRAM 130a/b, Third-Year Directing** A practical course on directorial approaches to modern and contemporary nonnaturalistic drama. 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 and contemporary avant-garde are the course texts. Students' own production strategies for these works are presented and discussed in weekly sessions. Liz Diamond

**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 department 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. Liz Diamond

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

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

**DRAM 224a, Introduction to Projection Design** See description under Design.

**DRAM 248a, Sound Designers and Directors Workshop** See description under Sound Design.

**DRAM 248b, Sound Design for New Plays** See description under Sound Design.

**DRAM 253a, Commedia** See description under Acting.

**DRAM 253b, Clown** See description under Acting.

**DRAM 320a/b, Scene Study Lab** A practical course for the development of the actor's and director's ability to collaborate effectively in rehearsal. In this lab, directors develop their ability to communicate ideas about the content and form of a moment, a scene, or a play to actors; to create rehearsal conditions that encourage active, embodied exploration of dramatic action and conflict; and to sensitively respond to the actor's process with timely and constructive feedback. Actors develop their ability to engage with the director's ideas in a fully physicalized, imaginatively activated, and mutually creative exploration of the text. Lab work is drawn from plays explored in the directing seminars, and from Chekhov, Shakespeare, and Greek tragedy. Second-year directors take this course in the fall and spring terms; first-year directors take this course in the spring term. Acting students participate in this lab in rotation throughout the year. David Chambers, Karin Coonrod, Ron Van Lieu, Robert Woodruff

**DRAM 330a/b, Directing Practicum** As the core course of the Directing department, the Directing 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 Directing Practicum explores issues in staging dramatic action and conflict, manipulating the elements of composition, and leading artistic collaborations. Work in the Directing Practicum includes prepared scenes, open rehearsals, exercise in composition, and the creation of devised work. Practical work is supplemented by cri-

tiques of student productions, and by workshops and master classes with visiting artists. David Chambers, Liz Diamond, Tina Landau

**DRAM 340b, Directing Lab on Greek Tragedy** This is a practical course for the exploration of how the contemporary theater artist approaches Greek tragedy. Issues of directorial interpretation, translation, design, and performance style of selected plays are addressed in a series of practical projects and scene work. This course, also known as DRAM 120b, Second-Year Directing, and DRAM 320b, Scene Study Lab, is an elective option for playwrights, designers, and dramaturgs by permission of the instructor. Robert Woodruff

**DRAM 350a, A Practical Introduction to Opera for Directors and Designers** This course introduces some of the methods and practices used by directors and designers in approaching the production of an opera. How do we listen to and read a score for information about story and dramatic action? How can we discover, by studying the composition and orchestration of an opera, key information about its social and cultural context? How does the shape and sound of the music convey stage action? What are the unique demands made upon opera singers by the music, and how can the director and designer support them? With scores and libretti from selected major works in the repertory as the course texts, students explore a range of approaches to directing and designing these works. DVDs and recordings of major productions are used. Assignments include production pitches and design proposals. Visitors from the world of opera are invited to join the class for discussion of specific issues in opera production. Mark Lamos

[**DRAM 630a, 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 to Yale School of Drama students not enrolled in the Acting and Directing departments. Not offered in 2008–2009]

**DRAM 640a, Introduction to Theatrical Performance** How does an actor build a character, prepare a role, and perform in front of a live audience? How does a director work with the actor in creating his/her performance? This is a practical course designed to expose students to some of the ways actors and directors collaborate to bring imaginative, dynamic, and truthful performances to life onstage. Students act and direct in weekly exercises, improvisations, and scenes. This course is an acting and directing studio for Yale School of Drama students not enrolled in the Acting and Directing departments, and is offered in alternating years with DRAM 630a. Enrollment is limited and by permission of the instructor. Timothy K. Vasen

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

Catherine Sheehy, Chair

Students in the Dramaturgy and Dramatic Criticism department receive intensive training to prepare for careers in three areas: to work in theaters as dramaturgs, artistic producers, literary managers, 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 of study 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 an essential component in the faculty's evaluation of students' progress from term to term.

Historically, 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 School of Drama playwrights, workshops and full productions by School of Drama directors, and professional presentations of classical and contemporary works at Yale Repertory Theatre 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; the conducting of audience discussions; participation in programs in educational outreach; 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 director and producer but have also founded theaters themselves, students are encouraged to take select courses offered by the Theater Management department. By fostering this interchange, Yale 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 and literary management, students have opportunities to develop as writers, editors, and translators through their work on the professional staff of *Theater* magazine, published three times annually by the Yale School of Drama/Yale Repertory Theatre and Duke University Press.

*Theater* has been publishing new writing by and about contemporary theater artists since 1968. 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. 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	DRAM 6a/b	Survey of Theater and Drama*
	DRAM 50a	The Collaborative Process
	DRAM 96a	Models of Dramaturgy
	DRAM 106a	Theater Magazine Workshop
	DRAM 166a/b	Criticism Workshop
	DRAM 306a	Models of Dramatic Structure†
	DRAM 306b	Issues in Twentieth-Century Performance†
	DRAM 346a/b	Literary Office Practicum
	DRAM 396a/b	Dramaturgy Practicum
	At least four elective courses after consultation with adviser†	
	At least one production dramaturgy assignment	
II	DRAM 166a/b	Criticism Workshop
	DRAM 246a/b	Translation and Adaptation
	DRAM 306a	Models of Dramatic Structure†
	DRAM 306b	Issues in Twentieth-Century Performance†
	DRAM 346a/b	Literary Office Practicum
	DRAM 396a/b	Dramaturgy Practicum
	At least four elective courses after consultation with adviser†	
	At least one production dramaturgy assignment	
III	DRAM 166a/b	Criticism Workshop
	DRAM 306a	Models of Dramatic Structure†
	DRAM 306b	Issues in Twentieth-Century Performance†
	DRAM 336a/b	Comprehensive Examinations
	DRAM 346a/b	Literary Office Practicum
	DRAM 396a/b	Dramaturgy Practicum
	At least four elective courses after consultation with adviser†	
	At least one production dramaturgy assignment	

\*All first-year students must take the Survey of Theater and Drama (DRAM 6a/b) exemption exam. Those who do not qualify for exemption must take this course in their second year.

†Models of Dramatic Structure (DRAM 306a) and Issues in Twentieth-Century Performance (DRAM 306b) are offered once every three years and are required for all Dramaturgy and Dramatic Criticism students. In the academic years they are offered, students reduce the number of required electives by two.

## *Additional Requirements for the Degree*

### READING LIST AND BASIC KNOWLEDGE OF THE FIELD

Upon acceptance to the department, 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 one or more productions per year either at Yale Repertory Theatre or in Yale School of Drama and assists the resident dramaturg and Yale Rep's associate artistic director in script evaluation and related tasks. During the fall term of their first year, students are assigned to a project in The Collaborative Process (DRAM 50a). In the second term, students may be assigned to a play by a School of Drama playwrighting student and may also work on other plays under the supervision of the resident dramaturg. In the second and third years, students may undertake a project at Yale Repertory Theatre, a third-year director's thesis production (see Directing department, The Director's Thesis, DRAM 140a/b), or a Shakespeare Repertory Project (see Directing department, Second-Year Directing, DRAM 120a/b).

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

### YALE CABARET

Dramaturgy and Dramatic Criticism 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. No student with an Incomplete grade in any course, and no second- or third-year student on probation, may participate in the Yale Cabaret in any capacity.

### YALE REPERTORY THEATRE LITERARY OFFICE

Each student is required to read scripts for 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 artistic coordinators and associate literary manager, who are advanced students in the department.

### THEATER MAGAZINE REQUIREMENT

During their first year, Dramaturgy and Dramatic Criticism students are required to work as editorial assistants on *Theater*, the international journal of criticism and plays co-published by Yale School of Drama and Duke University Press. Students in their first year must also take the *Theater Magazine Workshop* (DRAM 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 authors and professional critics, *Theater* has 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 in the Translation and Adaptation seminar (DRAM 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 department, 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. Through this process the student takes responsibility for mastery of subjects of his or her own choosing. Often these subjects have not been covered in course work.

Each student may elect to write two independently researched exams or to write one such exam and submit a dramaturgical casebook based on production work at Yale Repertory Theatre or Yale School of Drama. All dramaturgs will sit for a two-part departmental exam in the spring term. These written components are followed by an oral comprehensive exam. Topics for written examinations and dramaturgical casebooks must be chosen in consultation with the student's adviser and reflect breadth of study across time periods, genres, movements, etc.

For each independently researched exam, the student writes essay-length answers to two questions in the chosen area of study. 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.

A dramaturgical casebook is based on a production assignment completed during the student's first five terms at Yale School of Drama and approved by the faculty. Eligible projects include Yale Repertory Theatre, a director's thesis project, or Shakespeare Repertory Project productions. Casebooks must include the full and cut scripts, an essay of textual analysis, a comprehensive production history, a critical bibliography, pre-production and rehearsal journals, and other pertinent materials generated by work on the production (program pages, poster design, etc.). Guidelines for the casebook are available from the department.

A two-part departmental examination is given in the January work week and taken by all third-year students on three consecutive days. There will be three areas of examination – Classical and Medieval Drama, Pre-Modern Drama (Renaissance through 1880), and Modern Drama (1880 to the present) – from which students will elect two.

Oral examinations are designed not only as defenses of the written exams but may be a further exploration of areas students have worked up but not answered in their other comprehensives as well. These exams will be completed in early May.

Final grades for the comprehensive examinations are determined upon completion of the process. 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 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 9, 2009: Deadline for submission of comprehensive examination topics. At this time, each student must declare his or her intention to do either two independently researched exams or one such exam and a dramaturgical casebook. Exam topics must be submitted in memorandum form to all non-visiting members of the departmental faculty for approval.

March 2, 2009: Deadline for submission of a full comprehensive proposal, including a carefully researched and selected bibliography, for faculty approval. This bibliography should reflect an understanding of the most essential reading in the proposed subject, and reflect prior consultation with appropriate members of the department's faculty.

April 13, 2009: Deadline for submission of final revised comprehensive proposal and bibliography.

### **Third-year students must adhere to the following schedule**

September 15, 2008: 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 at least one examination or submit their casebook during the fall term, according to the schedule below.

October 19, 2008: First fall deadline for taking a comprehensive examination.

November 23, 2008: Final fall deadline for taking a comprehensive examination.

January 7–9, 2009: Over the course of these three days, students take the departmental examinations in their two declared areas.

February 28, 2009: First spring deadline for taking a comprehensive examination.

April 12, 2009: Final deadline for having completed independently researched exams and casebooks.

May 18, 2009: 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 department requirements for an M.F.A. degree and graduation from Yale School of Drama, a student is eligible to register to remain in residence for the proposal year to apply to the Doctor of Fine Arts (D.F.A.) program. Acceptance into the D.F.A. program is not to be considered an entitlement. Candidates must submit their proposals by January 12, 2009, for review

by the D.F.A. Committee. The proposal must conform to departmental guidelines and designate first and second readers. If either reader comes from outside the department, the proposal must include a letter from the reader acknowledging his or her willingness to advise the dissertation. It is understood that, except in extraordinary circumstances, if the student's proposed dissertation can be read by a member of the full-time faculty, that faculty member will be considered the first reader. Upon review, the committee may approve, reject, or recommend changes to the proposal. If changes are recommended, the student has until April 15, 2009, to obtain the Committee's approval. If the proposal has not been sufficiently revised at that time, it will be finally rejected.

A student holding an M.F.A. degree from Yale School of Drama has two years after graduation to apply to and be accepted into the D.F.A. program. Upon acceptance of the proposal by the D.F.A. Committee, the student is expected to complete the dissertation within two years, working in close consultation with the first reader. In exceptional circumstances an extension may be granted to candidates who submit a written request. 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 proposal guidelines contain complete details and stipulations for obtaining the degree and 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 Yale Health Plan Basic Coverage, and to eligibility for tickets to Yale School of Drama and Yale Repertory Theatre productions. In the first and second years of candidacy, the student may apply for a fellowship to cover tuition and Yale Health Plan Hospitalization/Specialty Coverage. Students enrolled in the D.F.A. program are eligible to apply for one of two departmental fellowships, a Yale Rep artistic associate fellowship, a Theater magazine fellowship, and teaching assistantships.

### *Courses of Instruction*

**DRAM 6a/b, Survey of Theater and Drama** An introduction to the varied histories of world drama and theater as an art form, as a profession, as a social event, and as an agent of cultural definition through the ages. Drama 6a examines select theatrical cultures and performance practices to 1700. Paul Walsh

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

**DRAM 96a, Models of Dramaturgy** Through lecture, discussion, and practicum this course examines current practice in dramaturgy and literary management. Guests include longstanding collaborators – dramaturgs, directors, playwrights, producers – who discuss the evolution of their processes. Literary managers of regional theaters address the issues of new play production. This course is also a forum for discussion of students' production work at Yale School of Drama and Yale Repertory Theatre. Rebecca Rugg, Catherine Sheehy

**DRAM 106a, Theater Magazine Workshop** This course combines an overview of critical and scholarly publishing with a workshop focused 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 1737 and the coffeehouse phenomenon. Catherine Sheehy

[**DRAM 126a, 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 2008–2009]

**DRAM 126b, Tragicomedy** Tragicomedy has been characterized as the quintessential form of modern drama, but its origins extend back to the beginnings of art. As a genre, it provides a necessary perspective from which to discuss many different kinds of work, including some of the most contemporary and innovative. Its study requires the investigation of other fundamental dramatic forms such as the romance, pastoral, satire, grotesque – and, of course, tragedy and comedy. Playwrights to be considered in this course come from many periods and include Euripides, Plautus, Shakespeare, Beaumont and Fletcher, Tirso, Calderón, Molière, Kleist, Musset, Ibsen, Strindberg, Chekhov, Lorca, Lady Gregory, O’Casey, and Shaw. James Leverett

[**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. Not offered in 2008–2009]

[**DRAM 136b, Beckett** A detailed study of Beckett’s plays and prose, including Beckett the critic on poets, painters, music, Proust, and performance. Not offered in 2008–2009]

**DRAM 146b, Theaters of the Black Atlantic** Through a close examination of dramatic texts, theatrical groups, and movements, this course offers a comparative study of drama and theater produced by African, African-American, Black British, and Caribbean practitioners. It explores how conventions of drama and theater, as cultural practices, offer sites for performing identity and subjectivity. The course uses the idea of the “Black

Atlantic” as a framing device signifying Africa’s historical encounter with Europe, and the connections of Africans and people of African descent in Britain, the United States, and the Caribbean. The idea is conceptualized as a counter-modernist discourse to European modernity, as well as a confluence of other modernities from which cultural practices such as drama and theater are resourced. Issues and theories of national, racial, ethnic, gender, sexual, and class identities are closely studied. The years after World War II to the end of the twentieth century frame the course’s historical context. Dramatists include Wole Soyinka, Ngugi wa Thiongo, Ama Ata Aidoo, August Wilson, Ntozake Shange, Suzan-Lori Parks, Robert O’Hara, and Derek Walcott. Groups include Market Theatre, Kamirithu, Talawa Arts, Negro Ensemble, and Sistren. Drama in films such as *Rue Cases Negres*, *Dance Hall Queen*, and *Do the Right Thing* are studied. Awam Amkpa

[**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 2008–2009]

[**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 2008–2009]

**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 their first year, students take a workshop in reading and writing about dramatic texts. Elinor Fuchs, Marc Robinson, Gordon Rogoff, Thomas Sellar

[**DRAM 176a, Satire: From Aristophanes to Arrested Development** 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, Monty Python, Bulgakov, and Jennifer Saunders. Although the primary emphasis is on dramatic literature, the course also avails itself of other prose forms and video. Not offered in 2008–2009]

[**DRAM 176b, 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 2008–2009]

[**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. Not offered in 2008–2009]

[**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. Not offered in 2008–2009]

**DRAM 196a, American Musical Theater and National Culture** This course considers the relationship between nationalism and popular culture by examining the development of American musical theater across the twentieth century, placing the majority of emphasis on the mid-century musicals of the form’s so-called Golden Age. The constitutive function of musical theater in Americans’ understanding of their national identity, both as national whole and as individuals, is tracked. These works are analyzed and compared on a variety of criteria including their engagement with evolving historical, social, and cultural forces; their differing performance aesthetics; formal considerations; issues of adaptation; and constructions of class, race, and gender. In order to place musicals in terms of all these criteria, there is substantial secondary reading, which is historical, biographical, and theoretical. Collectively, different methods of understanding the relationship between popular and national culture, between art and commerce, gender and patriotism, are tried out. Through independent research, students arrive at their own perspectives on these relationships, and as a group use the term’s historical survey to map the contemporary cultural position of musical theater. Rebecca Rugg

**DRAM 196b, Bertolt Brecht and Augusto Boal** “The proof of the pudding is in the eating,” wrote Bertolt Brecht, asserting the importance of practice, experience, and embodiment. This class considers the theaters of Brecht and his political inheritor, Augusto Boal, not as abstract projects but as embodied political praxis. Theoretical statements of both artists in conjunction with lived examples of their work are read: Brecht’s poems and plays, and case studies of Boal’s Theater of the Oppressed methods. Additionally, the course includes practical experiments and exercises, creating a repertoire of direct experience for our discussion and understanding. Over the term, students use the ideas of these two artists to explore the contemporary possibilities for political theater. Rebecca Rugg

**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 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, casts his shadow — and glow — over the entire proceedings. Not offered in 2008–2009]

[**DRAM 226a, Shakespearean 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 2008–2009]

[**DRAM 226b, Shakespeare and His Comic Brethren** An intensive study in which Shakespeare matches wits with his friends and rivals, all of them defining comedy as they like it, some based on character (Falstaff, Rosalind), some on Humours (Volpone), others on festival and pastoral, and finally, those who find life and fun in the non-aristocratic city. Playwrights covered, along with critical responses and historical frameworks, are Shakespeare, Jonson, Dekker (and Middleton), with a presumptuous leap to 1641 and Shirley's *Hyde Park*. Not offered in 2008–2009]

[**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 2008–2009]

[**DRAM 236b, Corneille, Racine, and Molière: Glory, Honor, and Duty** This course explores the concentration of talent, the consolidation of empire, and the economic incentives necessary to manufacture “the Classical Moment” in French drama. In addition to readings of Corneille's stringent heroic conceptions, Racine's pagan tragedies, and deep draughts from Molière's horn of plenty, time is spent examining the cultural environment — Richelieu's statecraft, court life, Jansenism, and the endless theoretical hissy fits — that formed the topography of the Baroque landscape. Not offered in 2008–2009]

**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. Not offered in 2008–2009]

[**DRAM 256b, The Political Shakespeare** Is Shakespeare, as Jan Kott would have it, still our contemporary? And if we stand by that concept, how can he be read through the prism of the contemporary politics we know? This course is an intensive study of Shakespeare's English and Roman chronicles, centering on medieval political arrangements that can still be seen through the prism of our own political arrangements. From the Wars of the Roses to the catastrophic empire building of Julius Caesar, Marc Antony, and Coriolanus, this course examines, as Northrop Frye claims Shakespeare does, "the question of identity...connected with social function and behavior; in other words with the dramatic self, not with some hidden inner essence." Great themes of war, power, the law, sexuality, lies, and betrayal are tracked by Shakespeare with all his characteristic disregard for factual verities, yet with his equally characteristic gift for the right words in the most familiar circumstances. In addition to Shakespeare's history and Roman plays, the course looks at *Troilus and Cressida*, *Timon of Athens*, and *Measure for Measure*, while also examining the perceptions of several critics, among them Frye, Tillyard, Auden, Kermode, Eagleton, Greenblatt, Garber, Bates, and Kott. Not offered in 2008–2009]

[**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. Not offered in 2008–2009]

[**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 2008–2009]

[**DRAM 286a, The Second Avant-Garde, 1918–1939** This course is a sequel to DRAM 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 2008–2009]

[**DRAM 286b, 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. Not offered in 2008–2009]

[**DRAM 296a, The Third Avant-Garde, 1940–1969** This course is the third in the avant-garde sequence, but DRAM 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 2008–2009]

[**DRAM 306a, Models of Dramatic Structure.** Dramatic form, debated over the contentious 2,400-year history of Western dramatic criticism that began with Aristotle, is the principal subject of this course. Reading plays and dramatic theory written up to the beginning of the twentieth century, the course explores classic, medieval, enlightenment, romantic, and symbolist dramatic structures with special focus on the ways ideas illuminate and shape plays and teach us how to perform them. Not offered in 2008–2009]

[**DRAM 306b, Issues in Twentieth-Century Performance** In a stunning reversal of priorities, theories of the dramatic text give way to theories of theater and performance in twentieth-century modernism. By the end of the century, text-based theater comes to be seen as one branch of the larger field of performance. Marinetti, Artaud and Brecht, Gertrude Stein and Grotowski, Richard Schechner and Joseph Roach are among those who shape the discussion. The ongoing debate on the meaning and value of “modernism” is a central focus. For non-dramaturgs, 306a is not a prerequisite. Not offered in 2008–2009]

[**DRAM 316a/THST 394a, Contemporary African-American Playwrights** An in-depth consideration of contemporary African-American playwriting and performance, with readings from well-known and emerging artists. Material includes plays, solo performance, standup comedy, dance theater, and hip hop performance poetry by artists including George C. Wolfe, Lynn Nottage, Suzan-Lori Parks, Tyler Perry, Tracey Scott Wilson, Robert O’Hara, Carl Hancock Rux, and Mos Def. Not offered in 2008–2009]

[**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. Not offered in 2008–2009]

**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 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 (the invention of the genre "melodrama" in the eighteenth century, its flowering in the nineteenth, and its role in the birth of cinema in the twentieth); melodrama as a form explored and exploited by modern theater innovators. James Leverett

[**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 2008–2009]

[**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, Hurston, Williams, Bowles, and Miller. Not offered in 2008–2009]

[**DRAM 376a, 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. Not offered in 2008–2009]

**DRAM 376b, Ibsen, Strindberg, and the Invention of Modern Drama** A close reading of selected plays by Henrik Ibsen and August Strindberg within the wider context of theatrical and cultural practices in the west in the late nineteenth and early twentieth centuries, with special consideration given to how these plays have been reread over the course of the past century. Paul Walsh

**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. Marc Robinson

**DRAM 396a/b, Dramaturgy Practicum** This course consists of discussion among the departmental faculty and students about just-completed and current 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 for Pass/Fail, and is required of all Dramaturgy students. Catherine Sheehy

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)

Paula Vogel, Chair

Yale School of Drama's Playwriting department is designed to guide the writer in finding strategies, honest and astonishing, that articulate the personal and cultural impulses for writing and making meaningful theater. Through playful, purposeful, and rigorous study of playwriting as an art and profession, the School of Drama's playwrights use their time in the program to write for themselves, their collaborators, and their present and future audiences. Playwrights at the School of Drama are committed to the exacting disciplines of dramatic art and performance and work alongside their fellow theater artists as they write plays for production. The playwright creatively and critically employs the actor's instrument, character recipes, narrative strategies, organizing principles of form, poetic images, political and aesthetic manifestos, sinewy language, and the dance of design to convey and challenge our private and public dreams. The goal of the department is to encourage the widest range of work possible, in a variety of mediums, and to mentor each playwright's evolving understanding and translation of his or her craft.

Although the playwright writes the script, collaborators together write the production. When we say that theater is a collaborative art form, we mean precisely that. Not only will we explore a wide range of strategies on the page taken from all periods and parts of the globe, but also we must learn a wide range of strategies as playwrights in the rehearsal room, for it is here that plays are made. When to articulate one's intention, when to watch, when to listen, when to question, and when to hold one's ground – all of the process will be explored through three years of production and collaborative opportunities. Playwrights are encouraged to partake in other processes – acting, design, directing, dramaturgy, stage and technical management – in order to build a lifelong appreciation of and respect for our fellow collaborators.

Yale School of Drama's playwriting program believes that every voice is unique: by intense submersion into a spectrum of aesthetics, literature, and theory, the writer's singular voice is strengthened. By engaging in the annual boot camp with other artists in the School of Drama, playwrights are able to begin a lifelong conversation with a common language; short exercises sharpen our writers' muscles. Each year, in addition to productions, collaborative courses, and the Yale Cabaret, the program hosts at least two bake-offs – short plays on assigned themes with assigned elements written within forty-eight hours.

### *Plan of Study: Playwriting*

Throughout the year, playwrights are required to take part in Boot Camp (DRAM 7a), Workshop (DRAM 47a), and How Things Work (DRAM 47b). Each term, a student is required to take three courses for credit, at least one of which must be a writing workshop. More than one writing workshop may be taken, and students are encouraged to take other classes as audits beyond their three required credit courses. Any writing workshop may be repeated for credit. All plans of study must be approved by the chair

and/or associate chair. If a playwright is having a play produced in a Yale playwrighting festival, he or she also is required to take DRAM 207a/b.

In the second year of study, playwrights may choose a “track” to pursue for the next two years. A “track” may be film/television writing, musical theater, design, dramaturgy, or stage and production management.

While considerate of each playwright’s individual and unique plan of study, the Playwriting department encourages playwrights to expand their horizons through elected study of design, dramaturgy, performance, and production management, and expects playwrights to take courses in the other departments at Yale School of Drama that challenge them as critical thinkers and creative artists.

## PRODUCTION

Playwrights are produced at least once a year. First-year playwrights participate in The Collaborative Process (DRAM 50a) and also write a one-act play that is performed at the end of the first term of their first year. In the second term of the first year, playwrights begin to write a full-length play that is then produced in the first term of their second year. By the third year, playwrights have written a second full-length play that is designed and produced in repertory in the spring of their final term.

Although it is the goal and hope that all playwrights receive the three productions described above, all plays are subject to the approval of the chair prior to production.

## REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	DRAM 6a/b	Survey of Theater and Drama
	DRAM 7a	Boot Camp
	DRAM 47a	Fall Workshop
	DRAM 47b	How Things Work
	DRAM 50a	The Collaborative Process
	DRAM 207a	Plays in Production

Suggested spring-term electives: one additional course for credit; at least one writing workshop: DRAM 17b, Writing: A Poetics of Space; DRAM 67b, Lyric Writing for Musical Theater; DRAM 77b, Libretto Writing for Musical Theater

II	DRAM 7a	Boot Camp
	DRAM 27b	Second-Year Master Class
	DRAM 47a	Fall Workshop
	DRAM 47b	How Things Work
	DRAM 207a	Plays in Production

Fall term: one additional course for credit

Spring term: one additional course for credit and a writing workshop

Suggested electives: DRAM 17a, Reading Contemporary Plays; DRAM 17b, Writing: A Poetics of Space; DRAM 37a, Master Class, Life into Theater; DRAM 57b, Television Intensive; DRAM 67b, Lyric Writing for Musical Theater; DRAM 77b, Libretto Writing for Musical Theater; DRAM

87a/b, Screenwriting I; DRAM 163b, Text Analysis II; DRAM 237b, Spring Workshop; DRAM 246a/b, Translation and Adaptation

III	DRAM 7a	Boot Camp
	DRAM 47a	Fall Workshop
	DRAM 47b	How Things Work
	DRAM 207b	Plays in Production

Fall term: at least two additional courses for credit

Spring term: at least one additional course for credit

Suggested electives: DRAM 17a, Reading Contemporary Plays; DRAM 17b, Writing: A Poetics of Space; DRAM 37a, Master Class, Life into Theater; DRAM 57b, Television Intensive; DRAM 67b, Lyric Writing for Musical Theater; DRAM 77b, Libretto Writing for Musical Theater; DRAM 87a/b, Screenwriting I; DRAM 97a/b, Screenwriting II; DRAM 237b, Spring Workshop; DRAM 246a/b, Translation and Adaptation

### *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, Boot Camp** An intensive, twelve hours a day, four-day seminar in theater making; with conversation, exercises, readings, manifestos, eating, drinking, and lots of caffeine. Paula Vogel and faculty

**DRAM 17a, Reading Contemporary Plays** A seminar looking at the work of assigned contemporary playwrights as taking part in multiple conversations, aesthetically and culturally. Kenneth Prestininzi

**DRAM 17b, Writing: A Poetics of Space** This seminar looks at how playwrights may write for a stage, a room, a site, and/or a landscape. Playwrights draw on the work of Bachelard, Bogart, Fornes, Kantor, Kennedy, Stein, and others. Kenneth Prestininzi

**DRAM 27b, Second-Year Master Class** A spring-term seminar for second-year playwrights taught in New York City. Visits to productions, rehearsals, and meetings with theater professionals, as well as discussion of assigned weekly writing. John Guare

**DRAM 37a, Master Class, Life into Theater** This class is an in-depth investigation of dramatic action and how it actually functions as a primary tool of audience engagement. The class also investigates the meaning and uses of a “true” and “authentic” voice, how narrative can be built through the presentation of “pre-narrativized” event, and the relationship of the specific to the universal. Lisa Kron

[**DRAM 37b, Solo Performance** This seminar explores the writing and performing of a solo show. Not offered in 2008–2009]

**DRAM 47a, Fall Workshop** A required seminar for all playwrights. Readings and discussions of works in progress. Paula Vogel

**DRAM 47b, How Things Work** A second-term practicum, with guest artists and short workshops (from puppeteering and press agents to dramaturg/director/writer/design artists), and “The Biz,” a series of pragmatic seminars in grant writing, marketing one’s play, strategies and tools for the emerging artist in today’s field. Ken Prestininzi, Paula Vogel

**DRAM 50a, The Collaborative Process** Required for first-year students. See description under Dramaturgy and Dramatic Criticism.

**DRAM 57b, Television Intensive** Three sessions over the course of six weeks. An intensive practicum of television writing structured around the writing of a “spec” script. Peter Parnell

**DRAM 67b, Lyric Writing for Musical Theater** A seminar in lyric writing for lyricists. This course is open to students from other departments at Yale School of Drama and Yale College. Limited enrollment. Michael Korie

**DRAM 77a, Microdramas** Short plays, playful exercises, and a discussion of the fundamentals of playwriting for actors, designers, directors, dramaturgs, stage managers, technical artists, and theater managers. Limited enrollment. Paula Vogel

**DRAM 77b, Libretto Writing for Musical Theater** This course combines practical instruction in book writing for musical theater with a close reading of historical and contemporary examples from the genre. This course is open to students from other departments at Yale School of Drama and Yale College. Limited enrollment. Rachel Sheinkin

**DRAM 87a/b, Screenwriting I** A seminar for second-year playwrights and third-year directors. Discussion and analysis of screenplays and the films that were made from them. In the first term, students work on exercises in writing a short screenplay based on a short story and on writing a short screenplay based on an original idea. Lindsay Law

**DRAM 97a/b, Screenwriting II** A seminar and tutorial for third-year playwrights in which they adapt their second-year produced plays into full-length screenplays. Lindsay Law

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

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

**DRAM 163b, Text Analysis II** See description under Acting.

**DRAM 207a/b, Plays in Production** Discussion, preparation, and rehearsals for plays in festival production. Meeting time and place to be assigned. Kenneth Prestininzi

**DRAM 237b, Spring Workshop** This seminar is open to first-, second-, and third-year playwrights. Students engage in writing outside of “ourselves,” exploring race in theater and other frontiers. Lynn Nottage

**DRAM 246a/b, Translation and Adaptation** See description under Dramaturgy and Dramatic Criticism.

**DRAM 248b, Sound Design for New Plays** See description under Sound Design.

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

Mary Hunter, Chair

The Stage Management department 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 support the work through the creation of an environment in which artistic risks to support the work can be taken.

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 to stage management positions for Yale School of Drama and Yale Repertory Theatre productions that reflect progressively increased responsibilities throughout the plan of study. While the program of study 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, dance, opera, event management, and industrials. Workshops, seminars, and lectures by noted professionals provide an essential component in the course of study.

Yale Repertory Theatre serves as an advanced training center for the department. During the first year, the student may have the opportunity to work at Yale 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 is assigned as the stage manager for a Yale Rep production. This assignment 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	DRAM 6a/b	Survey of Theater and Drama
	DRAM 11b	Founding Visions for Places in the Art
	DRAM 40a/b	Principles of Stage Management
	DRAM 80a	Stage Combat for Stage Manager
	DRAM 100a/b	Stage Management Seminar
	DRAM 102a	Scene Design
	DRAM 141b	Law and the Arts
	DRAM 149a	Production Planning
	DRAM 159a	Theater Safety

DRAM 191b	Managing the Production Process
DRAM 700a/b	Stage Management Forum: The Artistic Process

Electives not suggested first year

II	DRAM 60a	Rehearsal Rules and Process for the Equity Stage Manager
	DRAM 60b	Professional Stage Management in Performance
	DRAM 80a	Stage Combat for Stage Managers
	DRAM 114b	Lighting Design for Stage Managers
	DRAM 158a	Introduction to Sound Design
	DRAM 189a	Costume Production
	DRAM 200a/b	Stage Management Seminar
	DRAM 630a	Introduction to Theatrical Composition*
	DRAM 640a	Introduction to Theatrical Performance*
	DRAM 700a/b	Stage Management Forum: The Artistic Process

Electives with chair approval only

III	DRAM 80a	Stage Combat for Stage Managers
	DRAM 300a/b	Stage Management Seminar
	DRAM 400a	Stage Management for the Commercial Theater
	DRAM 400b	Current Stage Management Practice
	DRAM 500b	The Stage Manager's Thesis
	DRAM 700a/b	Stage Management Forum: The Artistic Process

Three required electives with chair approval<sup>†</sup>

#### REQUIRED ELECTIVE SEQUENCE

Three electives are required during the third year from the suggested list of elective courses, other Yale professional schools, or Yale College. All required electives must be approved by the chair.

Suggested elective sequence: DRAM 77a, Microdramas; DRAM 115a, Costume Design: Background and Practice; DRAM 119b, Electricity; DRAM 158b, Recording Arts; DRAM 169a, Shop Technology; DRAM 169b, Stage Rigging Techniques; DRAM 198a, Sound Design Production Organization; DRAM 199b; Computer Applications for the Technical Manager; DRAM 209a, Physics of Stage Machinery; DRAM 209b, Hydraulics and Pneumatics; DRAM 221b, Labor and Employee Relations; DRAM 224a, Introduction to Projection Design; DRAM 249b, Technical Management; DRAM 349a, Production Management: Organization and Administration; and DRAM 640a, Introduction to Theatrical Performance.

\*Introduction to Theatrical Composition (DRAM 630a) and Introduction to Theatrical Performance (DRAM 640a) are offered in alternate years and required for second- and third-year Stage Management students.

<sup>†</sup>Introduction to Theatrical Performance (DRAM 640a) is an elective for third-year Stage Management students only in 2008–2009.

## *Courses of Instruction*

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

**DRAM 11b, Founding Visions for Places in the Art** See description under Theater Management.

**DRAM 40a/b, Principles of 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; 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 Yale School of Drama faculty, a portion of this class provides instruction on basic technical considerations and practice. Required for first-year stage managers. Mary Hunter

**DRAM 60a, Rehearsal Rules and Process for the Equity Stage Manager** 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 rehearsal work rules and provisions. Specific stage management methods and techniques within the collaborative process of rehearsal and tech are closely considered. In addition, this course includes a comparative analysis of the LORT rules and similar guidelines in various other Equity contracts such as Production, Off-Broadway, TYA, Guest Artist, URTA, and SPT. James Mountcastle

**DRAM 60b, Professional Stage Management in Performance** This course continues a study of the professional stage manager working within various Equity agreements. Looking at specific methods and practices, the focus shifts to processes in place after the show has opened. Among the topics discussed in this course: backstage set-up, cue calling, show maintenance, performance assessment and reports, understudies, replacements, and a stage manager's close working relationship with actors in performance. Serious consideration of these topics is intended to lead to a candid ongoing discussion of practical realities and principles crucial to the notion of professional stage management as a career. James Mountcastle

**DRAM 80a, 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, flying technique, 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 Yale School of Drama and Yale 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, department meetings, and seminar topics led by guest speakers from the industry. Mary Hunter

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

**DRAM 114b, Lighting Design for Stage Managers** See description under Design.

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

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

**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 224a, Introduction to Projection Design** See description under Design.

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

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

**DRAM 400a, Stage Management for the Commercial Theater** 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 primer for the stage manager to work in the commercial theater, this course is an in-depth study of the production process according to the theatrical unions who perform backstage on Broadway, including but not limited to AEA, I.A.T.S.E., Local 764/Wardrobe, Local 798/Hair and Make-up, and Local 802/Musicians. Laura Brown-MacKinnon

**DRAM 400b, Current Stage Management Practice** An insightful study of the “Next Step” into professional stage management. As a resource class, topics include leadership, networking, developing relationships in the commercial theater, personal finance, and pursuing employment. Current topics and practices in the industry are discussed by the instructor and invited guest speakers. Diane DiVita

**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 Yale School of Drama or Yale Repertory Theatre; prepare and submit the production book; and write an approved Acting Edition of the production. Thesis production work at Yale Rep 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 end of the second year. In addition, the student stage manages a major production at Yale School of Drama or Yale Repertory Theatre, and submits the production book.

The written or production 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 630a, **Introduction to Theatrical Composition**. Not offered in 2008–2009.]

\*DRAM 640a, **Introduction to Theatrical Performance** See description under Directing.

**DRAM 700a/b, Stage Management Forum: The Artistic Process** This two-term course focuses on stage managerial techniques outside of traditional theater practice. Through a series of workshops led by professionals in the fields of music, dance, television and film, event management, opera, and touring, students explore artistic process and the development of managerial skill sets. James S. Badrak, Mary Hunter, Richard C. Rauscher, Adam Reist, Matthew Suttor, Lori Rosecrans Wekselblatt, and other guest speakers

\*Introduction to Theatrical Composition (DRAM 630a) and Introduction to Theatrical Performance (DRAM 640a) are offered in alternate years and required for second- and third-year Stage Management students. Introduction to Theatrical Performance (DRAM 640a) is an elective for third-year Stage Management students only in 2008–2009.

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

Bronislaw Sammler, Chair

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 Yale School of Drama/Yale Repertory Theatre and the University to expand their professional abilities and deepen their professional interests in theater and the performing arts.

This program of study 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 environment offered by Yale School of Drama/Yale Repertory Theatre emphasizes the career value of the graduate program of study.

Technical management requires a wide range of skills and knowledge. The department's sequence of required courses focuses on key principles of the physical and social sciences and their application to performing arts technology. Concurrently, with the required sequence, each student pursues a sequence of elective courses that leads 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.

To assure complete training, the department maintains a faculty and staff of thirty-five, whose courses cover a wide range of topics including production management, lighting, sound and video technology, mechanical design, automation, structural design, acoustics, theater engineering, computer applications, show control, AutoCAD, and technical writing. In addition, the department's weekly seminar features guest lectures by noted professionals. Students are encouraged to augment their studies with courses from other departments in Yale School of Drama and from other schools at Yale University including Architecture, Management, and Engineering & Applied Science.

Finally, to afford students the opportunity to develop and test newly developed skills, the department requires that each student complete a series of production assignments at Yale School of Drama/Yale Repertory Theatre. Individually tailored to each student's skills and professional goals, the production assignments represent a sequence of increasingly demanding production experiences.

### *Plan of Study: Technical Design and Production*

#### REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	DRAM 6a/b	Survey of Theater and Drama
	DRAM 109a/b	Structural Design for the Stage
	DRAM 119b	Electricity
	DRAM 129b	History of Theater Architecture

	DRAM 149a	Production Planning
	DRAM 159a	Theater Safety
	DRAM 169a	Shop Technology
	DRAM 169b	Stage Rigging Techniques
	DRAM 179a	Production Drafting
	DRAM 199b	Computer Applications for the Technical Manager
	Two electives	
	Three production assignments	
II	DRAM 209a	Physics of Stage Machinery
	DRAM 249b	Technical Management
	DRAM 269b	Technical Design
	DRAM 299a	Technical Writing and Research
	Seven electives	
	Three production assignments*	
III	DRAM 349a	Production Management: Organization and Administration
	DRAM 399b	Technical Design and Production Thesis
	Five terms of elective sequence courses	
	Two production assignments*	

#### 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 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 an 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

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

**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 Yale 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 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** 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, and scheduling, 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 course serves as an introduction to the scene shops and technology available at Yale School of Drama. 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. 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. Two 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, and projects executed under classroom supervision. Three and one-half hours a week. Neil Mulligan

**DRAM 189a, Costume Production** This course examines 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. One and one-half hours a week. Thomas McAlister

**DRAM 189b, Fabric and Fabric Manipulation** This course explores the aesthetics and performance characteristics of fabrics commonly used for the stage, and how to go about choosing a successful apparel fabric. It examines the basic properties of natural and synthetic fibers: weaves and texture, pattern and scale, drape, memory, hand, finish, and cost. Time is spent exploring fabrics under stage lighting and in the context of our performance venues. One and one-half hours a week. Thomas McAlister

**DRAM 199b, Computer Applications for the Technical Manager** This course develops proficiency in spreadsheeting, word processing, desktop publishing, and database development. Its ultimate aim, however, is to enable students to apply the most appropriate software in undertaking the various tasks of technical management. As time allows, the course explores other types of software such as illustration and project management applications. 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 DRAM 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 a week. Alan Hendrickson

**DRAM 229a, Theater Planning and Construction** This course is an introduction to planning, design, documentation, and construction of theaters, concert halls, and similar spaces. Emphasis is placed on the role of the theater planning consultant in functional planning and architectural design. The goal is to introduce the student to the field and provide a basic understanding of the processes, concerns, and vocabulary of theater planning. Two hours a week. Eugene Leitermann

**DRAM 239b, Introduction to Projection Engineering** This course provides students with the skills and vocabulary necessary to perform as projection engineers. Students are introduced to the paperwork to design, the equipment to implement, and the software to operate a successful video projection system while interfacing with a projection designer. Class format includes lectures and lab sessions that focus on equipment and software. Three hours a week. Jonathan Reed

**DRAM 249b, Technical Management** This course discusses application 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. Two and one-half hours a week. William Reynolds

**DRAM 269b, Technical Design** This course examines the technical design process in the development of solutions to scenery construction projects. 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: DRAM 179a 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 progresses from simple on-off electrical control, to relay logic, motor speed control, and finally full positioning control. Class topics include motor starters, open collector outputs, power supplies, PLC ladder programming, and AC motor drives. Three and one-half hours a week. Alan Hendrickson

**DRAM 329a, Theater Engineering: Lighting, Sound, Video, and Communication Systems** This course introduces the basic concepts of the design of lighting, sound, video, and communication systems and infrastructure within the context of the overall design of performing arts facilities. Topics include programming and budgeting equipment systems, code requirements, and integration with other building systems. The student develops and details basic equipment systems within a building envelope provided by the instructor. Two hours a week. Todd Berling, Howard Rose

[**DRAM 339b, Architectural Acoustics** This course is both an introduction to the basic principles and terminology of acoustics and a survey of the acoustics of performance venues, with an emphasis on theaters. The course covers physical acoustics, room acoustics, psychoacoustics, electroacoustics, sound isolation, and noise and vibration control. The goals are to furnish the student with a basic background in acoustical theory and practice, and an understanding of the acoustical priorities in various performance spaces and the basics of achieving those needs. Not offered in 2008–2009]

**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 processes and products that result. Two hours a week. Elisa Cardone, Don Harvey, and guests

**DRAM 389a, Properties Design and Construction** Through lectures and demonstrations, students study design and fabrication 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 elastic, latex, feathers, and fabrics. Three hours a week. Hunter Spence

**DRAM 399b, 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 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 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. Two hours a week plus a two-hour lab. John Huntington

**[DRAM 429a, Theater Engineering: Overhead Rigging and Stage Machinery** This course introduces the basic concepts of the design of overhead rigging and stage machinery systems and infrastructure within the context of the overall design of performing arts facilities. Topics include programming and budgeting equipment systems, code requirements, and integration with other building systems. The student develops and details basic equipment systems within a building envelope provided by the instructor. Not offered in 2008–2009]

**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 an 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 469b, Scenery Construction for the Commercial Theater** This course examines construction techniques and working conditions in union scene shops servicing the Broadway theater industry. Field trips to several shops in the New York area and backstage tours of the shows being discussed in class are included. An important aspect of all assignments is an in-depth discussion of the transition from designer's drawings to shop drawings, construction in the scene shop, and eventual set-up in the theater. Two hours a week. Chuck Adomanis, John Boyd

**DRAM 489a/b, Advanced Patternmaking** This course clarifies the process by which a costume design goes from a rendering to a three-dimensional form for the stage. Students select a text, and then research and render a costume design for one character. Rigorous draping and flat-patterning techniques, as well as proper cutting, stitching, and fitting methods, are applied to create the elements of a period silhouette, from the foundation garments to the outer apparel. Student actors participate as models to deepen and heighten the understanding of the journey from sketch to stageworthy clothing. Two hours a week. Thomas McAlister

**DRAM 529b, Theater Planning Seminar** This course is a continuation of DRAM 229a, Theater Planning and Construction, concentrating on the renovation or rehabilitation of existing buildings for performing arts use, and on design work by teams of students. The term-long design project provides students the opportunity to apply knowledge acquired in DRAM 329a, DRAM 339b, and DRAM 429a, although these courses are not prerequisites. Several visiting lecturers join the class to discuss theater planning topics. Two hours a week. Eugene Leitermann

## **THEATER MANAGEMENT (M.F.A.)**

Edward Martenson, Chair

The Theater Management department prepares aspiring leaders and managers to create organizational environments increasingly favorable to the creation of theater art and its presentation to appreciative audiences. Recognizing that there is no substitute for experience, the department provides students with the knowledge, skills, and values to enter the field at high levels of responsibility, to move quickly to leadership positions, and

ultimately to advance the state of management practice and the art form itself.

Although the focus is on theater, many graduates have adapted their education successfully to careers in dance, opera, media, and other fields.

In the context of an integrated management perspective, students are grounded in the history and aesthetics of theater art, production organization, hiring and unions, the collaborative process, decision making, organizational direction, motivation, organizational design, human resources, financial management, development, marketing, and technology. While focused primarily on theater organizations, discussions incorporate other performing arts organizations, other nonprofits, and for-profit organizations to help identify the factors that make organizations succeed. It is training in the practice, informed by up-to-date theoretical knowledge.

The training program combines a sequence of departmental courses, approved electives in other departments and schools, topical workshops, a case study writing requirement, and professional work assignments. In a distinctive feature of the Theater Management curriculum, students have the opportunity to engage in the management of Yale Repertory Theatre from the beginning of their training, and to collaborate with students and faculty from other departments in productions of Yale School of Drama and Yale Cabaret. Students are evaluated on their performance in professional work assignments as well as performance in coursework.

In the first year the student enrolls in seven departmental courses per term, begins a case study on a theater organization, to be completed during the second year; attends a variety of topical workshops; and is given professional work assignments.

In the second and third years the student enrolls in four departmental and elective courses per term; attends a variety of topical workshops; and is given one or two professional work assignments. In another distinctive feature of the program, the second-year student has the option of replacing one term in residence with a fellowship in a professional setting away from the campus, selected by the faculty.

### *Joint-Degree Program with Yale School of Management*

The Theater Management department offers a joint-degree program with Yale School of Management, in which a student may earn both the Master of Fine Arts and Master of Business Administration degrees in four years (rather than the five years that normally are required). A joint-degree student must meet the respective admission requirements of each school. The typical plan of study consists of two years at Yale School of Drama, followed by one year at the School of Management, culminating with one combined year at both schools. Generally, students have until the beginning of their second year at the School of Drama to decide whether they are interested in the joint-degree option.

### *Plan of Study: Theater Management*

Students are required to complete twenty-eight required courses (including the case study writing requirement), seven approved electives from other departments and schools, a variety of topical workshops, and professional work assignments. (For students choosing the second-year fellowship, the course requirements are reduced by four.)

## REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	DRAM 6a/b	Survey of Theater and Drama
	DRAM 11a	Theater Organization
	DRAM 11b	Founding Visions for Places in the Art
	DRAM 111a	Functions of Leadership: Setting the Organizational Direction
	DRAM 111b	Functions of Leadership: Motivation and Organizational Design
	DRAM 121a	Human Resources Policies and Practices
	DRAM 121b	Strategic Planning in Practice
	DRAM 131a	Principles of Marketing and Communications
	DRAM 141b	Law and the Arts
	DRAM 161a	Principles of Development
	DRAM 181a	Financial Accounting
	DRAM 181b	Financial Management
	DRAM 191b	Managing the Production Process
	II & III	DRAM 151a/b
DRAM 201a/b		Management Seminar*
DRAM 211a		Governance
DRAM 221b		Labor and Employee Relations
DRAM 231a		Advanced Topics in Marketing
DRAM 241a		Contracts
DRAM 251a or b		Management Fellowship
DRAM 261b		Advanced Topics in Development
DRAM 281b		Advanced Financial Management
DRAM 301a	Management Seminar*	

## ELECTIVE SEQUENCE

Seven electives approved by the chair, selected from other departments of Yale School of Drama, from Yale School of Management or other professional schools, or from Yale College. One elective must be either DRAM 149a, Production Planning, or DRAM 349a, Production Management: Organization and Administration. One must be an additional course in dramatic literature or criticism in the Dramaturgy and Dramatic Criticism department. Among other electives for consideration are DRAM 40a/b, Principles of Stage Management; DRAM 102a/b, Scene Design; DRAM 115a/b, Costume Design; DRAM 124a/b, Introduction to Lighting Design; DRAM 129b, History of Theater Architecture; DRAM 159a, Theater Safety; MGT 527, Strategic Management of Nonprofit Organizations; MGT 623, Strategic Leadership Across Sectors; MGT 887, Negotiation; MGT 888, Emotional Intelligence at Work.

\*Second- and third-year students must attend the Management Seminar during each term.

## *Courses of Instruction*

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

**DRAM 11a, Theater Organizations** Societies need organizations to bring artists and audiences together to experience theater art. Historically—in contrast to the art itself, which is immutable—the various organizational forms have proved to be fragile: some have lasted for hundreds of years, but each of them eventually has failed and been replaced. Seventy-five years ago the commercial form began to decline in output; fifty years ago the nonprofit organization form was adapted to serve civic needs in a rapidly decentralizing America and developmental needs of the art and artists. The course explores the variety of organizational models in use today with an eye to identifying the patterns of purposes, values, structures, and policies they adopt to guide their operations. Each student collects in-depth information about a particular organization and presents it to the class. Edward Martenson

**DRAM 11b, Founding Visions for Places in the Art** This course is a documentary history of the American art theater in the words of its visionaries and pioneers. The history is explored through the inspired and inspiring writings of the founders themselves, from Jane Addams (Hull House, 1880s) to Bill Rauch (Cornerstone, 1980s). Students encounter the letters, memoirs, and manifestoes of such early figures as Jig Cook and Susan Glaspell (Provincetown), John Houseman/Orson Welles (Mercury Theatre), and Hallie Flanagan (Federal Theatre Project), and more recent leaders like Margo Jones, Zelda Fichandler, Joe Papp, Judith Malina and Julian Beck, Douglas Turner Ward, Joseph Chaikin, Luis Valdez, Herbert Blau, Robert Brustein, Tyrone Guthrie, Charles Ludlam, and many more. Students are expected to research primary source material, prepare oral reports on theaters and founders, and have the option of envisioning/planning theaters of their own. Todd London

**DRAM 111a, Functions of Leadership: Setting the Organizational Direction** Management and leadership are two different things, and managers must be capable of practicing both in order to meet the increasingly complex challenges of modern theater organizations; the required knowledge and skills operate side by side. The fall term covers the first of three essential functions of leadership: establishing organizational direction through mission and strategy. Prerequisite to DRAM 111b. Edward Martenson

**DRAM 111b, Functions of Leadership: Motivation and Organizational Design** Management and leadership are two different things, and managers must be capable of practicing both in order to meet the increasingly complex challenges of modern theater organizations; the required knowledge and skills operate side by side. The spring term covers the second and third functions of leadership: securing the essential efforts through effective motivation and productive management of change; and establishing appropriate means of communication through organizational design, including decision making and management of culture. Prerequisite: DRAM 111a. Edward Martenson

**DRAM 121a, Human Resources Policies and Practices** Successful human resource strategy is about managing people, not about managing problems. This course examines the tools needed to be an effective manager: listening well, communicating needs,

building core competencies, setting expectations, coaching, negotiating, empowering, evaluating, and terminating with respect. Specific focus is placed on human resources as it is currently practiced and communicated in the American regional theater. Victoria Nolan

**DRAM 121b, Strategic Planning in Practice** This course focuses on the planning process, and the myriad forms it takes within arts organizations. Various concepts important to planning, including mission, strategy development, and alignment, are reviewed. However, most of the work takes the form of answering the question, “How do we do this aspect of planning?” Seven three-hour sessions are held consisting of case studies, constant interactive discussion, and reading of arts organizations’ actual plans. Prerequisite: DRAM 111a. Greg Kandel

**DRAM 131a, Principles of Marketing and Communications** This survey course explores the fundamentals of not-for-profit theater marketing and communications. Topics include understanding the audience and market; segmentation and positioning; pricing and packaging; revenue and expense budgeting. Campaign tactics are explored, such as direct marketing, online marketing, publicity and advertising. Students learn to develop a single-ticket marketing plan. 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 (copyright 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 151b, Case Study** An applied writing project under the supervision of a faculty adviser. The student focuses on a particular theater organization assigned by the faculty, by gathering information, conducting interviews, analyzing the organization’s conditions and issues, writing a case study with video supplement, and writing a teaching note. The work should begin during the student’s first year, and the written case study must be completed by the end of the student’s second year in residence. The class discussion may occur in the third year. Faculty

**DRAM 161a, Principles of Development** This introductory course explores the requirements for setting up a development department, and the responsibilities and practical applications of the development process, from capital campaigns, identifying donor prospects, board development, and proposal writing. Students are introduced to all aspects of development: individual giving and donor solicitation, corporate sponsorship as well as corporate philanthropy, government, foundations, and events. Andrew Hamingson

**DRAM 181a, Financial Accounting** An introduction to corporate financial accounting concepts and procedures, with an emphasis on nonprofit application. 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, and statement of cash flows. Accounting for assets, liabilities, and net assets. Jeffrey Bledsoe

**DRAM 181b, Financial Management** A study of the broad role of financial management in the realization of organization goals. Topics include defining capital structure and financial health; developing, monitoring, and reporting on operating and capital budgets; financial analysis and planning; cash flow; and risk management. Prerequisite: DRAM 181a. Patricia Egan

**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/b, 301a/b, Management Seminar** An upper-level seminar sequence designed to integrate knowledge and skills gathered from all courses and professional work, primarily through analysis and discussion of case studies. Second- and third-year theater management students must enroll during all terms in residence; the course also is open to others who have completed DRAM 111a/b. Edward Martenson

**DRAM 211a, Governance** This course examines governance within arts organization with a strong emphasis on its practice, as well as how that practice can be managed and adjusted. The first part of each class consists of interactive presentations using real examples from multiple organizations in the field, or case work focused on one particular company. The second part is a laboratory in which students use the concepts learned to prepare and present their findings to the rest of the class. Greg Kandel

**DRAM 221b, Labor and Employee Relations** A seminar on how to read collective bargaining agreements and think about the collective bargaining process in the not-for-profit theater through the study of the agreement, along with negotiation of the agreement and practice under it, between the League of Resident Theatres and Actors' Equity Association. Comparisons are made to LORT's agreements with other artist and technical unions. Admission to nondepartmental students by permission only. Harry Weintraub

**DRAM 231a, Advanced Topics in Marketing** This course focuses on developing critical assessment skills. Various strategies and tactics, intended to acquire and retain audiences, are evaluated using case studies, articles, assignments, and discussions with specialists. Topics include customer relationship management, loyalty marketing, branding, the impact of customer service on profitability, developing ethnically diverse audiences, and departmental management. Anne Trites

**DRAM 241a, Contracts** A seminar on how to read, write, and administer individual employment contracts. Each student creates employment and separation agreements for the managing director of a not-for-profit theater. Harry Weintraub

**DRAM 251a or b, Management Fellowship** Each second-year student may choose to replace one term in residence with a fellowship in a professional setting away from the campus, selected by the faculty. The fellowship replaces one required departmental course, four electives, and a term-long professional work assignment. The purpose of the fellowship is to pair the student with a successful manager in the field who acts as a

mentor. Ideally, the fellowship consists of frequent meetings with the host mentor, the opportunity to shadow the mentor in meetings with board and staff, access to board and staff meetings, and assigned tasks to perform within the organization. The host organization is chosen primarily for the appropriateness of the mentor/mentee pairing rather than to advance the student's interest in a particular kind of work. The student is required to submit a written report on the fellowship, but the fellowship and case study writing requirement(s) (DRAM 151b) may not be combined. Faculty

**DRAM 261b, Advanced Topics in Development** Case studies and practical applications in corporate sponsorship, board development, major gifts, and international projects are investigated. The emphasis in the course is on the importance of creativity and innovation in the field of development. Prerequisite: DRAM 161a. Andrew Hamingson

**DRAM 271a, Producing for the Commercial Theater** This course focuses on the role of the independent commercial producer. It explores the entrepreneurial skills and qualities that are necessary to be successful without the support of an organizational infrastructure. Among the topics to be covered: why produce commercially; who produces; Broadway and Off-Broadway; the challenges of creating interesting work in a commercial setting; the unique challenges of plays and musicals. Practical matters covered include optioning and developing work, raising money, creating budgets, hiring a free-lance team, and utilizing marketing/press/advertising to attract an audience. While the focus is on the commercial theater, the class aims to inspire those who may wish to produce in any context. David Binder

**DRAM 281b, Advanced Financial Management** This course on more advanced financial management topics focuses on building students' interpretive financial skills. Topics include capital structure and financial analysis, financing and debt structures, investments and cash management, facilities projects, planning to achieve financial goals, and managing through financial difficulties. The course includes some case discussions. Prerequisite: DRAM 181b. Patricia Egan

#### THEATER MANAGEMENT DEPARTMENT TOPICAL WORKSHOPS AND MODULES

**The Actor's Life** Alan Eisenberg

**Analyzing Field Needs and Designing Policy** Ben Cameron

**Anatomy of a Capital Campaign** Deborah Berman

**Board/Executive Relationships** Susan Medak

**Decision Support: Gathering and Using Information** Steven Wolff

**The Designer's Life** Guest

**The Director's Life** Barbara Hauptman

**Graphic Design Applications** Randall Rode

**History of Theater Management** Marion Koltun Dienstag

**Leadership** Laura Freebairn-Smith

**The Manager's Relationship with Art and Artists** Rob Orchard

**Media and Message** Michael Sheehan

**Negotiating the Major Gift** Guest

**Network Access and Applications** Randall Rode

**Nonprofit on Broadway** Barry Grove

**Online Giving** Guest

**Planned Giving and Related Tax Issues** Deborah Berman and guest

**The Playwright's Life** Guest

**The Production Contract** Alan Eisenberg

**Professionalism** Edward Martenson

**Prospect Research** Deborah Berman and guest

**Public Speaking and Presentation** Michael Sheehan

**Self-Marketing** Greg Kandel

**Ticketing and Database Applications** Randall Rode

**Unrelated Business Income Tax** Guest

## 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 engineers, properties masters, scenic artists, costumers, or master electricians. This training program combines six graduate-level courses with closely guided and monitored practical work.

An assigned faculty or staff adviser guides each student in selecting three courses each term in his or her particular area of concentration. Most courses offered as part of the department's three-year M.F.A. program of study 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 Yale School of Drama and Yale Repertory Theatre's professional staff.

Those who successfully complete the program of study receive an Internship Certificate during Yale School of Drama's May commencement ceremonies. Some of those who complete the program subsequently enroll in the three-year M.F.A. program of study 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 Dossier 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 RESEARCH FELLOW STATUS

Each year, a limited number of scholars are admitted to Yale School of Drama 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 of Drama. 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. 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 departments.

## **SPECIAL STUDENT STATUS**

Each year, some students are admitted to Yale School of Drama as one-year special students in the departments of Design; Sound Design; Dramaturgy and Dramatic Criticism; Technical Design and Production; or Theater Management. These students must be in residence on a full-time basis and are not eligible for a degree or certificate. The curriculum for special students is arranged in consultation with the appropriate chair. Tuition is the same as for degree candidates. Special students are not eligible for Yale Health Plan (YHP) Basic Coverage. They need to contact YHP Member Services (203.432.0246) to inquire about available coverage options.

Special students may apply for admission to the department's degree program of study in February of their one-year residency. They must comply with Yale School of Drama's admission requirements and, if admitted, matriculate as second-year students.

# Tuition and General Expenses

The tuition fee for 2008–2009 is \$26,250.\* A reasonable estimate of costs to be incurred by a student attending Yale School of Drama and living off campus in the 2008–2009 academic year is between \$41,650 and \$42,950. It includes:

Tuition	\$26,250
Books and supplies (estimated)†	400–1,700
Estimated living expenses	15,000
(includes University Health Services hospitalization fee)	

A student who has completed the residence requirements but who wishes to remain in New Haven to work on his or her thesis and to use University facilities is 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 University Health Services 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. Yale School of Drama 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 2009–2010 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 unfurnished 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 2008–2009 are available as of April 1 online and can be submitted directly from the Web site ([www.yale.edu/graduatehousing](http://www.yale.edu/graduatehousing)). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted 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 [grad.dorms@yale.edu](mailto:grad.dorms@yale.edu), tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact [grad.apts@yale.edu](mailto:grad.apts@yale.edu), tel. 203.432.8270, fax 203.432.4578.

\*Tuition for students in the Technical Internship program and for Special Research Fellows is \$13,125. 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 Helen Hadley Hall, 420 Temple Street, and is open from 9 a.m. to 3:30 p.m., Monday through Friday. The listings may also be accessed from any computer at Yale at [www.yale.edu/offcampushousing](http://www.yale.edu/offcampushousing).

### *Dining at Yale*

Yale University Dining Services (YUDS) has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that allow flexibility and value. The *Any 10 Meal Plan* offers meal service at the Hall of Graduate Studies dining hall and University Commons for ten meals per week, plus six bonus meals per year and \$75 per semester in points to eat either on campus or at selected local restaurants. Nonresident students may purchase a *5 Lunch Plan* with three bonus meals, good Monday through Friday.

YUDS locations are a popular option for all members of the Yale community. In addition to Commons and the Hall of Graduate Studies, the following retail locations are available: Divinity School Café on Prospect Street, the Café at Kline Biology Tower, Donaldson Commons at the School of Management, Marigolds at the School of Medicine, the Thain Family Café at Bass Library, Triple E's at 155 Whitney Avenue, Triple E's at Payne Whitney Gymnasium, and Durfee's Convenience Store at 200 Elm Street. For students and staff choosing to dine in any of Yale's residential college dining rooms, "all-you-care-to-eat" meals are offered at one affordable price for breakfast, lunch, and/or dinner and require the diner to be accompanied by a host from that college.

Inquiries concerning food services should be addressed to Yale University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; tel. 203.432.0420. More information can be found on the Web at [www.yale.edu/dining](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.

### *Bills*

Yale University's official means of communicating monthly financial account statements is electronically through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Standard Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site ([www.yale.edu/sis/ebep](http://www.yale.edu/sis/ebep)) are sent to all students who have activated their official Yale e-mail accounts and to all student-designated authorized payers. It is imperative that all students activate and monitor their Yale e-mail accounts on an ongoing basis.

Bills for tuition, room, and board are available 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	\$220
by October 1	\$330
<i>If spring-term payment in full is not received</i>	<i>Late charge</i>
by December 1	\$110
by January 2	\$220
by February 1	\$330

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.

The University may withhold registration and certain University privileges from students who have not paid their term bills or made satisfactory payment arrangements by the day of registration. To avoid delay at registration, students must ensure that payments reach Student Financial Services by the due dates.

### *Charge for Rejected Payments*

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, a \$110 late fee will be charged for the period the bill was unpaid.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.
3. If the payment was given to settle an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

### *Yale University eBill-ePay*

There are a variety of options offered for making payments. Yale University eBill-ePay is the preferred means for payment of bills. It can be found at [www.yale.edu/sis/ebep/](http://www.yale.edu/sis/ebep/). Electronic payments are easy and convenient—no checks to write, no stamps, no envelopes, no hassle. Payments are immediately posted to the student's account. There is no charge to use this service. Bank information is password protected and secure, and there is a printable confirmation receipt. Payments can be made twenty-four hours a day, seven days a week, up to 4 p.m. Eastern Standard Time on the due date to avoid late fees. (The eBill-ePay system will not be available when the system is undergoing upgrade, maintenance, or repair.) Students can authorize up to three authorized payers to make payments electronically from their own computers to the student's account using Yale's system.

Use of the student's own bank payment service is not authorized by the University because it has no direct link to the student's Yale account. Payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting of the student's account, late fees, and anxiety. Students should use Yale eBill-ePay to pay online. For those who choose to pay by check, remittance advice with mailing instructions is available on the Web site.

### *Yale Payment Plan*

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 3" from the Main Menu. The enrollment form can be found online in the Yale Payment Plan section of the Student Accounts Web site: [www.yale.edu/sfas/financial/accounts.html#payment](http://www.yale.edu/sfas/financial/accounts.html#payment).

### TUITION REBATE AND REFUND POLICY

On the basis of the federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the rebate and refund of tuition is subject to the following policy.

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from Yale School of Drama for any reason during the first 60 percent 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 percent point has earned 100 percent of the Title IV funds. In 2008–2009, the last days for refunding federal student aid funds will be November 7 in the fall term and March 28 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 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 14, 2008 in the fall term and January 17, 2009 in the spring term).
  - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 30, 2008 in the fall term and February 4, 2009 in the spring term).
  - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm (October 27, 2008 in the fall term and March 16, 2009 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 and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; then to Federal Graduate Plus 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. Students leaving Yale receive a mailing from Student Financial Services with an exit packet and instructions on completing this process.

# Financial Aid Policy

Yale School of Drama's financial aid policy has been designed to ensure that, within the School of Drama's resources, all qualified students with financial need will have the opportunity to attend Yale.\* For that reason, financial aid at the School of Drama is awarded on the basis of need. The award consists of a combination of student employment, educational loans, and Yale scholarship.

## STATEMENT ON CONFIDENTIALITY

Requirements of Yale School of Drama'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.

## FINANCIAL AID APPLICATION PROCEDURES

Applicants must complete all the applicable requirements (U.S. citizen/permanent resident or international student) in order to be evaluated for financial assistance.

### *U.S. Citizens/Permanent Residents*

#### FAFSA

All students requesting financial assistance who are U.S. citizens or eligible non-citizens are expected to file a Free Application for Federal Student Aid (FAFSA). This is essential for establishing eligibility for the federal financial aid programs, including the Federal Work-Study, the Federal Stafford Loan, and the Federal Perkins Loan. For efficiency and accuracy, complete the application online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov).

1. *File a 2009–2010 Free Application for Federal Student Aid (FAFSA) by February 15, 2009, at [www.fafsa.ed.gov](http://www.fafsa.ed.gov).* Yale's federal school code is 001426 which is necessary to complete the FAFSA and to ensure that the School of Drama receives the processed information electronically.

#### NEED ACCESS

All students wishing to be considered for federal loans and Yale scholarship assistance must file their application online at [www.needaccess.org](http://www.needaccess.org).

2. *File a 2009–2010 Need Access Application by February 15, 2009, at [www.needaccess.org](http://www.needaccess.org).*

#### FEDERAL TAX RETURNS

All students wishing to be considered for federal loans and Yale Scholarship assistance must submit a copy of their federal tax return.

3. *Mail a signed copy of your (the student's) 2008 federal income tax return by April 1, 2009.* Please include all W-2s and any schedules.

\*All information in this section is typical of the 2008–2009 academic year. It may differ from year to year depending on changes in federal regulations, the cost of living, and available financial resources.

## *International Students*

### FINANCIAL AID APPLICATION AND CERTIFICATION OF FINANCES

All students requesting financial assistance who are international students are expected to file the International Student Financial Aid Application and Certification of Finances. Both forms are essential for establishing eligibility for student employment, loan, and Yale scholarship. International students are eligible for employment, loans, and the Eldon Elder Fellowship (Yale scholarship).

1. *Mail in the International Student Financial Aid Application by February 15, 2009.* The International Student Financial Aid Application can be printed from the following Web site: [www.yale.edu/sfas/financial/0910ISFinAidApp.pdf](http://www.yale.edu/sfas/financial/0910ISFinAidApp.pdf).
2. *Mail in the International Student Certification of Finances by February 15, 2009.* The International Student Certification of Finances can be printed from the following Web site: [www.yale.edu/sfas/financial/0910ISCertFin.pdf](http://www.yale.edu/sfas/financial/0910ISCertFin.pdf).

### FEDERAL TAX RETURNS AND/OR INCOME STATEMENTS

3. *Mail in signed copies of your (the student's) and your parents' tax documents and income statements (U.S. and home country) by April 1, 2009.*

### VISA DOCUMENTATION

In order to receive visa documentation, international students must submit proof that income from all sources will be sufficient to meet expenses for one year of study. Evidence of funds must come from one of the following sources: affidavit from a bank, copy of an award letter stating that financial assistance has been offered, certification by parents of their ability and intention to provide the necessary funds, or certification by employer of anticipated income.

### FINANCIAL AID APPLICATION DEADLINES AND MAILING ADDRESS

The deadline for submitting all financial aid applications is February 15, 2009. The deadline for mailing in tax returns/income information is April 1, 2009.

Although Yale School of Drama is committed to meeting a student's need with an appropriate financial aid package, *a delay in the application may negatively impact the amount and nature of a prospective student's award* and the School of Drama's ability to assist the student.

The mailing address to which all forms should be sent is: Yale School of Drama Financial Aid Office, PO Box 208325, New Haven CT 06520-8325.

### DETERMINATION OF NEED AND FINANCIAL AID AWARD

Yale School of Drama's Financial Aid Office makes awards which, 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.

## *Student Resources*

### ASSETS

Students are responsible 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 School of Drama. 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 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. The minimum required student contribution is \$2,000. 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.

### OTHER RESOURCES

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

## *Components of the Financial Aid Award*

A financial aid award is determined by first establishing a standard budget, or cost of education. Using a set of formulae developed by the U.S. Congress, called the Federal Methodology, and the formulas developed by 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 attendance and the student's personal or family contribution constitutes that student's need. Under no circumstance may financial aid exceed a student's cost of education.

For incoming students during the 2008–2009 academic year, the first portion of a student's need was met through Work-Study employment, the earnings for which ranged between \$1,900 and \$3,900 depending on the student's program of study; the next portion came in the form of an educational loan; and the balance of a student's demonstrated need, if any, was covered by scholarship.

### **Sample Awards based on Financial Need**

	U.S. Citizen/ Permanent Resident <i>First-year student</i>	All Students <i>Second-year student</i>	All Students <i>Third-year student</i>
Average Work-Study	\$ 2,500	3,000	3,000
Educational Loans	\$ 6,000	0	0
Average Scholarship	\$26,500	32,000	32,000
Average Total Aid Awarded	\$35,000	35,000	35,000

After the successful completion of the first year and assuming that there are no changes in the needs analysis for the student, it is the policy of Yale School of Drama to improve

the financial aid award offered to the student in his or her second and third years. Specifically, the educational loan is decreased and the scholarship is increased based upon calculated financial need.

**Work-Study** Work-Study consists of a combination of required and elective work-study jobs within Yale School of Drama or at Yale Repertory Theatre. All students are required to accept work-study assignments totaling 150 to 200 hours per year, providing enhanced opportunities for both training and income. Students may pursue elective work-study assignments in addition to, but not in place of, required work-study. The earnings are paid weekly or semi-monthly.

**Educational loans** Educational loans make up an important part of every aid award. The basic loans are issued through the Federal Stafford Loan, the Federal Perkins Loan, Grad Plus Loan, and various supplemental loan programs. Private supplemental loan programs offer funds to students who are not eligible for the federal loan programs.

**Yale scholarships** If the student's financial need is greater than the total of the Work-Study award and the educational loan, the remaining unmet need will normally be provided by a scholarship. Eligibility for scholarship assistance is limited to six terms of study. Each year Yale School of Drama awards a substantial amount in scholarships. For the 2008–2009 academic year, scholarships totaling over \$5.6 million were awarded. Students who do not qualify for traditional financial aid may be able to receive assistance through term-time employment and various supplemental loan programs.

## STUDENT RESPONSIBILITIES UNDER FEDERAL PROGRAMS

All students who receive funds through a federal program must certify to the following: that any funds received will be used solely for expenses related to attendance at Yale School of Drama; that they will repay funds which cannot reasonably be attributed to meeting those expenses; 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 of Drama.

## 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/](http://www.gibill.va.gov/) for eligibility information. Students should contact Yale School of Drama's registrar for enrollment certification.

## 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.

## **LOAN CONSOLIDATION**

The Consolidation Loan, which was created in 1986, will make it easier for certain student borrowers to manage the repayment of their federal educational 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), graduated 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.

## **STUDENTS WHO DO NOT QUALIFY FOR FINANCIAL AID**

Eligibility for receipt of Yale School of Drama assistance or most forms of federal financial aid is limited to students who are enrolled in programs which yield either a degree or a certificate. At present, certain students, including those attending the School of Drama as special students on a full-time basis, who are not eligible for financial aid according to the federal guidelines, may be eligible to apply for assistance under various supplemental loan programs. This is the only form of aid currently available to special students. For more information, please contact the School of Drama Financial Aid Office.

# Fellowships and Scholarships

At Yale School of Drama, fellowships and scholarships are awarded exclusively to students with demonstrated financial need.

The *John Badham Scholarship*, established in 1987 by John Badham '63, is awarded to students in the Directing program.

The *John M. Badham Fund* was established in 1987 by John Badham '63.

The *Mark Bailey Scholarship*, established in 1991 through an estate gift from Marcia E. Bailey, is awarded 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 Yale School of Drama in 1960, honors the memory of Professor Baker, who chaired the Yale Department of Drama from its founding in 1925 through 1933.

The *Herbert H. and Patricia M. Brodtkin Scholarship* was established in 1963 by Mr. and Mrs. Brodtkin, Yale School of Drama classes of 1940 and 1941 respectively.

The *Patricia M. Brodtkin Memorial Scholarship* was established in 1983 by Herbert Brodtkin '40, associates, and friends in memory of his wife Patricia '41.

The *Paul Carter Scholarship*, established in 1995 in memory of Paul Carter, a 1983 Technical Design and Production graduate of Yale School of Drama and author of *The Backstage Handbook*, by his family and friends, is awarded to a student in the Technical Design and Production department.

The *Caris Corfman Scholarship* was established in 2007 by Dr. Philip Corfman to honor the memory of his daughter, Caris Corfman '80.

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 scholarship supports students in the Playwriting, Directing, and Acting departments.

The *Edgar and Louise Cullman Scholarship* was established in 2006 and is awarded to students in the Directing program.

The *Cullman Scholarship in Directing*, established in 2007 by Edgar Cullman, Jr. '68 YC and Edgar (Trip) Cullman III '97 YC, '02 DRA, is awarded to students in the Directing program.

The *Holmes Easley Scholarship*, established in 2004 through an estate gift from Mr. Easley, is awarded to a male student studying scenic design.

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 *Wesley Fata Scholarship*, established in 2007 by former students and friends of Wesley Fata, Professor Emeritus of Acting at Yale School of Drama, is awarded to students in the Acting program.

The *Foster Family Graduate Fellowship* was established in 1995 in memory of Max Foster '23 YC, who wanted to be a playwright or an actor, by his wife, Elizabeth, and his son Vincent '60 YC. The fellowship is awarded to a Yale School of Drama student, with preference given to graduates of Yale College.

The *Annie G. K. Garland Memorial Scholarship* was established in 1930 by William J. Garland in memory of his wife.

The *Randolph Goodman Scholarship* was established in 2005 through a bequest of Randolph Goodman '46 ART.

The *Jerome L. Greene Scholarship*, established in 2007 by the Jerome L. Greene Foundation, provides full tuition and living expenses to third-year students in the Acting program.

The *Jay and Rhonda Keene Scholarship for Costume Design* was established in 2007 by Jay Keene '55. The scholarship is awarded to a second- or third-year student specializing in costume design.

The *Ray Klaussen Design Scholarship*, established by Raymond Klaussen '67, is designated for second- and third-year Design students.

The *Gordon F. Knight Scholarship*, established in 2005, is awarded to female students at Yale 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 scholarship is awarded to an acting student 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 Yale School of Drama.

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

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, and is awarded to a student in lighting design.

The *Alfred McDougal and Nancy Lauter McDougal Endowed Scholarship Fund*, established in 2006, supports students at Yale School of Drama, with a preference to actors, playwrights, directors, and designers.

The *Benjamin Mordecai Memorial Fund*, established in 2006 by friends and colleagues of Professor and former Associate Dean Benjamin Mordecai, is awarded to theater management students.

The *Kenneth D. Moxley Memorial Scholarship* was established in 1980 through an estate gift from alumnus Kenneth D. Moxley '50.

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 Yale School of Drama's Design department 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 scenic, costume, or lighting design.

The *Eugene O'Neill Memorial Scholarship*, established in 1958 by alumni, faculty, and friends of Yale School of Drama, 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 with preference for a second-year female directing student.

The *Lloyd Richards Scholarship in Acting*, established in 2006 by F. Lane Heard III '73 YC, '78 J.D., is awarded to a student studying acting.

The *Lloyd Richards Scholarship in Directing*, established in 2008 by Ms. Dasha Epstein in memory of Lloyd Richards, former Dean/Artistic Director of Yale School of Drama/Yale Repertory Theatre, is awarded to a student studying directing.

The *Barbara Richter Scholarship*, established in 2007 through a bequest from Barbara Evelyn Richter '60, is awarded each year to a female student studying theater at Yale School of Drama.

The *Pierre-André Salim Scholarship*, established in 2007 to honor the life and work of Pierre-André Salim '09, covers full tuition and living expenses for one entering student each year for the duration of his/her program, and is awarded with first preference for students from Southeast Asia, and second preference for students from elsewhere in Asia, and with a preference for students in technical theater and design.

The *Scholarship for Playwriting Students* was established in 2005 by an anonymous donor to support student(s) in the Playwriting program.

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

The *Daniel and Helene Sheehan Scholarship* was established by Michael Sheehan '76 to support students studying Theater Management.

The *Howard Stein Scholarship* was established by Mr. David Milch '66 YC in honor of Howard Stein, Associate Dean and Supervisor of Yale School of Drama's Playwriting program from 1967 to 1978.

The *Leon Brooks Walker Scholarship*, established in 1975 by Alma Brooks Walker in memory of her son, Leon '21 YC, assists acting students.

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 studying theater at the School of Drama.

The *Zelma Weisfeld Scholarship for Costume Design*, established in 2007 by Zelma Weisfeld '56, is awarded to second- and third-year students in the Design program, with preference given to students specializing in costume design.

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

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

The *Audrey Wood Scholarship*, 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, is awarded to students in the Playwriting department.

## Prizes

The *ASCAP Cole Porter Prize* is awarded to students of Yale School of Drama for excellence in writing. The 2007–2008 recipient was Dorothy Fortenberry.

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 recipients of this award, selected by their classmates in the graduating class of the Technical Design and Production department, best exemplify the ingenuity, creativity, craftsmanship, and dedication to the art of theater that are the hallmarks of the theater technician. The 2007–2008 recipients were Justin Lee McDaniel and Brian Michael Swanson.

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 2007–2008 recipient was Miriam Felton-Dansky.

The *Bert Gruver Memorial Prize* is awarded to a student of Yale School of Drama for excellence in stage management. The 2007–2008 recipient was Joanne Elizabeth McInerney.

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 2007–2008 recipient was Justin Lee McDaniel.

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 2007–2008 recipient was Hannah Aileen Grannemann-Isaac.

The *Julian Milton Kaufman Memorial Prize*, established by Lily P. Kaufman in memory of her husband, Julian Kaufman, a 1954 alumnus of the Directing department 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 2007–2008 recipient was Shoshana Ela Cooper.

The *Jay and Rhonda Keene Scholarship Prize* is awarded to a student of Yale School of Drama who is studying costume design. The 2007–2008 recipient was Melissa Ellen Trn.

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 students of costume design for the purpose of enabling them to study internationally upon their graduation from Yale School of Drama. The 2007–2008 recipient was Anya Klepkov.

The *Dexter Wood Luke Memorial Prize*, established by Jane Kaczmarek '82, is awarded to a third-year student whose sense of curiosity and sense of joy have enriched the lives of

his/her colleagues at Yale School of Drama. The 2007–2008 recipient was James Qing-Ren Chen.

The *Donald and Zorka Oenslager Travel Fellowship*, established in 1996 through an estate gift from Zorka Oenslager, is awarded to design students who wish to study internationally upon graduation. The 2007–2008 recipients were Ji-young Chang and Miu Chi Lai.

The *Pierre-André Salim Prize* is awarded to a third-year student whose artistry, professionalism, collaborative energy, and commitment to the community have inspired his/her colleagues, and who shows distinct promise of raising the standard of practice in the field. The 2007–2008 recipient was John Fremont Hilley.

The *Frieda Shaw, Dr. Diana Mason OBE, and Denise Suttor Prize for Sound Design* is awarded to a graduating student in Sound Design to recognize distinctive breadth of achievement, artistry, and leadership. The 2007–2008 recipient was Sarah J. Pickett.

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 at Yale School of Drama who best exemplifies the spirit of fellowship, cooperation, and devotion to the theater that characterized Mr. Thorndike. The 2007–2008 recipient was Bryce A. Pinkham.

The *Herschel Williams Prize*, established by Mr. Williams, who was a member of the first class accepted in Drama at Yale, is awarded to acting students with outstanding ability. The 2007–2008 recipient was Brooke Annette Parks.

# Enrollment 2008–2009

## REGISTERED FOR THE DEGREE OF DOCTOR OF FINE ARTS\*

Monica Achen	Drew Lichtenberg
Amy Boratko	Jeffrey Ryan Harris Rogers
Joseph Cermatori	Michael Walkup
Jason Fitzgerald	
Alex Grennan	<i>Total, 8</i>

## REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

### **Third Year**

Jesse Belsky	Iris Dawn O'Brien
Frances A. Black	John Barret O'Brien
Andrew Boyce	Katherine Elizabeth O'Neill
Madeline Brickman	Phillip Dawson Owen
Eddie Robert Brown	Sarah E. Pearlina
Luke Aaron Brown	Erik Lane Pearson
Eric Bryant	Katharine Warner Perdue
Donald Eugene Claxon	Rebecca Kate Phillips
Moria Sine Clinton	Rebecca Rindler
Charles Coes	Luke Rivas Robertson
Matthew Richard Cornish	Kenneth Paul Robinson
Thomas R. Delgado	Gonzalo Rodriguez Risco
Scott James Dougan	Amanda Seymour
Kyoung Jun Eo	Jennifer Louise Jude Shaw
Laura Woodward Esposito	Andrew F. Southard
Miriam E. Felton-Dansky	Amanda Spooner
Aurelia K. Fisher	Erica Renee Sullivan
Joel Furmanek	Alexander Manuel Teicheira
Jacob Gallagher-Ross	Nondumiso Tembe
Paul Gelinias	Sergio Torres Pozo
Carter Pierce Gill	Michael Aaron Vandercook
Heidi Leigh Hanson	Adria Marie Vitlar
Brian Hastert	Matthew Taylor Welander
Min Sun Jung	Kristina Corcoran Williams
Alexander Justin Knox	Rebecca Anne Wolff
Maura E. LaRiviere	<i>Total, 58</i>
Kristofer Longley-Postema	
Timothy R. Mackabee	<b>Second Year</b>
John J. McCullough	Luis Abril
Christopher Michael McFarland	Christina Maria Acosta
Patricia Tina McGregor	Alyssa Marie Anderson
Samual Alexander Michael	Suzanne Riordan Appel
Matthew Moses	Zachary S. Appelman

\*In residence.

Jessica Lynn Barker  
 Valerie Therese Bart  
 Andrew Howard Becker  
 Sarah Sky Bishop-Stone  
 Timothy Michael Brown  
 Katherine A. Buechner  
 May Maria Cantu  
 Germán Cárdenas Alaminos  
 Chuan-Chi Chan  
 Yoon Young Choi  
 Byongsok Chon  
 William Patrick Connolly  
 Kevin Alan Daniels  
 Katherine Akiko Day  
 John Patrick Doherty  
 Austin S. Durant  
 John Bryan Earle  
 Whitney Adalist Estrin  
 Elizabeth Anna Barrett Groth  
 Amanda Jane Haley  
 Karen Louise Hashley  
 Slate Roy Holmgren  
 Jesse Yi-Teh Jou  
 Jane Kyungwon Jung  
 Sanghee Kim  
 Soohee Kim  
 Aja Naomi King  
 Larry Wayne Lehw  
 Ryan Lockwood  
 Lisa Carol Loen  
 Colin Poulsen Mannex  
 Kellen Christopher McNally  
 Christopher Robert Mirto  
 Michael Charles Mitnick  
 Belina Mizrahi  
 Aaron Hubert Moss  
 Scott Leigh Nielsen  
 Donesh Charles Olyaie  
 Brenna Russell Palughi  
 Ryan P. Retartha  
 Nathan Alan Roberts  
 Jorge Juan Rodríguez  
 Kimberly Rosenstock  
 Benjamin Saint Louis  
 Bree Danielle Sherry  
 Shin Hyoung Shon

Charise Kathleen Smith  
 Ying Song  
 Rachel Elizabeth Spencer  
 Susan Soon He Stanton  
 Tien-Yin Sun  
 Christopher Francis Swetcky  
 Brian David Valencia  
 Jennifer L. Wineman  
 Elizabeth B. Wisan  
 Jennifer Woods  
 Marie Yokoyama

*Total, 62*

**First Year**

Steven Richard Albert  
 Christina R. Anderson  
 Thomas Bjorn Andren  
 DeDe Ayite  
 Daniel Steven Binstock  
 Erich Armstrong Bolton  
 Devin Richard Brain  
 Charlotte Brathwaite  
 Leodis Byers, III  
 Hsiao Ya Chen  
 Brett Patrick Dalton  
 Brian Douglas Dambacher  
 Ryan Michael Davis  
 Tanya Dean  
 Leon Dobkowski  
 Laura Jensen Eckelman  
 Alan Edwards  
 Justin Mark Elie  
 Elizabeth Elliott  
 Anne Sylvia Erbe  
 Brian Richard Russell Farkas  
 Babak Gharaei-Tafti  
 Dipika Guha  
 Ryan Christopher Hales  
 Stéphanie Louise Hayes  
 Marcus Alexander Henderson  
 Alexandra Vanessa Henrikson  
 Stephen Clifton Henson  
 Benjamin Thomas Horner  
 Summer Lee Jack  
 Sandra J. Jervy

Alison Hall Johnson  
 Jennifer Lynn Johnson  
 Martha Olivo Jurczak  
 Tara Helene Kayton  
 Andrew Zadok Kelsey  
 Susan Y. Kim  
 Catharine Marie Konkle Kollros  
 Po-Lin Li  
 Irene Sofia Lucio  
 Aaron Palmer Mastin  
 Lee Nicholas Micklin  
 Ana M. Milosevic  
 Margaret Elizabeth Miroshnik  
 Hannah Rae Montgomery  
 Max Tulliver Moore  
 Jennifer Harrison Newman  
 Kirsten April-Marie Parker  
 Chien-yu Peng  
 Art Priromprinr  
 Aaron Chad Raines  
 Da' Vine Joy Randolph  
 Jennifer N. Salim  
 Steven Andrew Schmidt  
 Blake Anthony Segal  
 Michael Vincent Skinner  
 Jeffrey James Smejdir  
 Shannon Marie Sullivan  
 Emily Mary Anne Trask  
 Lindsey Alexis Turteltaub  
 James Andrew Zwicky

*Total, 61*

**REGISTERED FOR THE  
 CERTIFICATE IN DRAMA**

*Third Year*  
 Sisi Aisha Johnson  
 Teresa Anne Lim

*Total, 2*

*First Year*  
 Michael McQuilken  
 Sarah Sokolovic

*Total, 2*

**REGISTERED FOR THE  
 TECHNICAL INTERNSHIP  
 CERTIFICATE**

Bona Lee  
 Junghoon Pi  
 Nicholas John Pope  
 Adrian Rooney  
 Steward Savage

*Total, 5*

**REGISTERED AS  
 SPECIAL STUDENT**

Ali Pour Issa

*Total, 1*

**REGISTERED AS  
 SPECIAL RESEARCH FELLOW**

Franziska Apprich  
 Jung Griffin

*Total, 2*

*Departmental Summary***Doctor of Fine Arts** 8**Acting**

Third-Year Class 16

Second-Year Class 15

First-Year Class 17

**Design**

Third-Year Class 12

Second-Year Class 12

First-Year Class 10

**Sound Design**

Third-Year Class 2

Second-Year Class 3

First-Year Class 3

**Directing**

Third-Year Class 3

Second-Year Class 3

First-Year Class 3

**Dramaturgy and Dramatic Criticism**

Third-Year Class 6

Second-Year Class 7

First-Year Class 5

*General Summary*

Candidates for the D.F.A. Degree (in residence) 8

Candidates for the M.F.A. Degree 181

Third-Year Class 58

Second-Year Class 62

First-Year Class 61

Candidates for the Certificate in Drama 4

Candidates for the Technical Internship Certificate 5

Special Student 1

Special Research Fellow 2

*Total number of students registered* 201**Playwriting**

Third-Year Class 3

Second-Year Class 3

First-Year Class 3

**Stage Management**

Third-Year Class 4

Second-Year Class 4

First-Year Class 4

**Technical Design and Production**

Third-Year Class 9

Second-Year Class 8

First-Year Class 12

**Theater Management**

Third-Year Class 5

Second-Year Class 7

First-Year Class 6

**Technical Internship** 5

*Geographical Distribution\****United States**

Arizona  
 Arkansas  
 California (34)  
 Colorado  
 Connecticut (32)  
 Florida (5)  
 Georgia  
 Hawaii  
 Idaho (3)  
 Illinois  
 Iowa  
 Kansas  
 Kentucky  
 Louisiana (3)  
 Maryland (3)  
 Massachusetts (6)  
 Michigan (4)  
 Minnesota  
 Missouri (3)  
 New Hampshire (3)  
 New Jersey (7)  
 New York (19)  
 North Carolina (2)  
 Ohio (3)  
 Oregon  
 Pennsylvania (14)  
 Puerto Rico (2)  
 Rhode Island  
 Texas (7)  
 Utah (2)  
 Vermont  
 Virginia  
 Washington (4)  
 Wisconsin (4)

*States represented, 34*

**Foreign Countries**

Canada (2)  
 Germany  
 Guatemala  
 Japan  
 Iran  
 Ireland  
 Korea (8)  
 Mexico  
 Peru  
 Serbia  
 South Africa  
 Spain  
 Sweden  
 Taiwan (5)  
 United Kingdom

*Foreign countries represented, 15*

\*One student from each state or country unless otherwise indicated.

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

For additional information about the 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](mailto:eph.admissions@yale.edu); Web site, <http://publichealth.yale.edu/>

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For additional information, please write to the Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511; tel., 203.432.5360; fax, 203.432.7475; e-mail, [divinity.admissions@yale.edu](mailto:divinity.admissions@yale.edu); Web site, [www.yale.edu/divinity/](http://www.yale.edu/divinity/). Online application, <https://apply.divinity.yale.edu/apply/>

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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; tel., 203.432.1696; e-mail, [gradpro.law@yale.edu](mailto:gradpro.law@yale.edu); Web site, [www.law.yale.edu/](http://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 School of Art, PO Box 208339, New Haven CT 06520-8339; tel., 203.432.2600; e-mail, [artschool.info@yale.edu](mailto:artschool.info@yale.edu); Web site, <http://art.yale.edu/>

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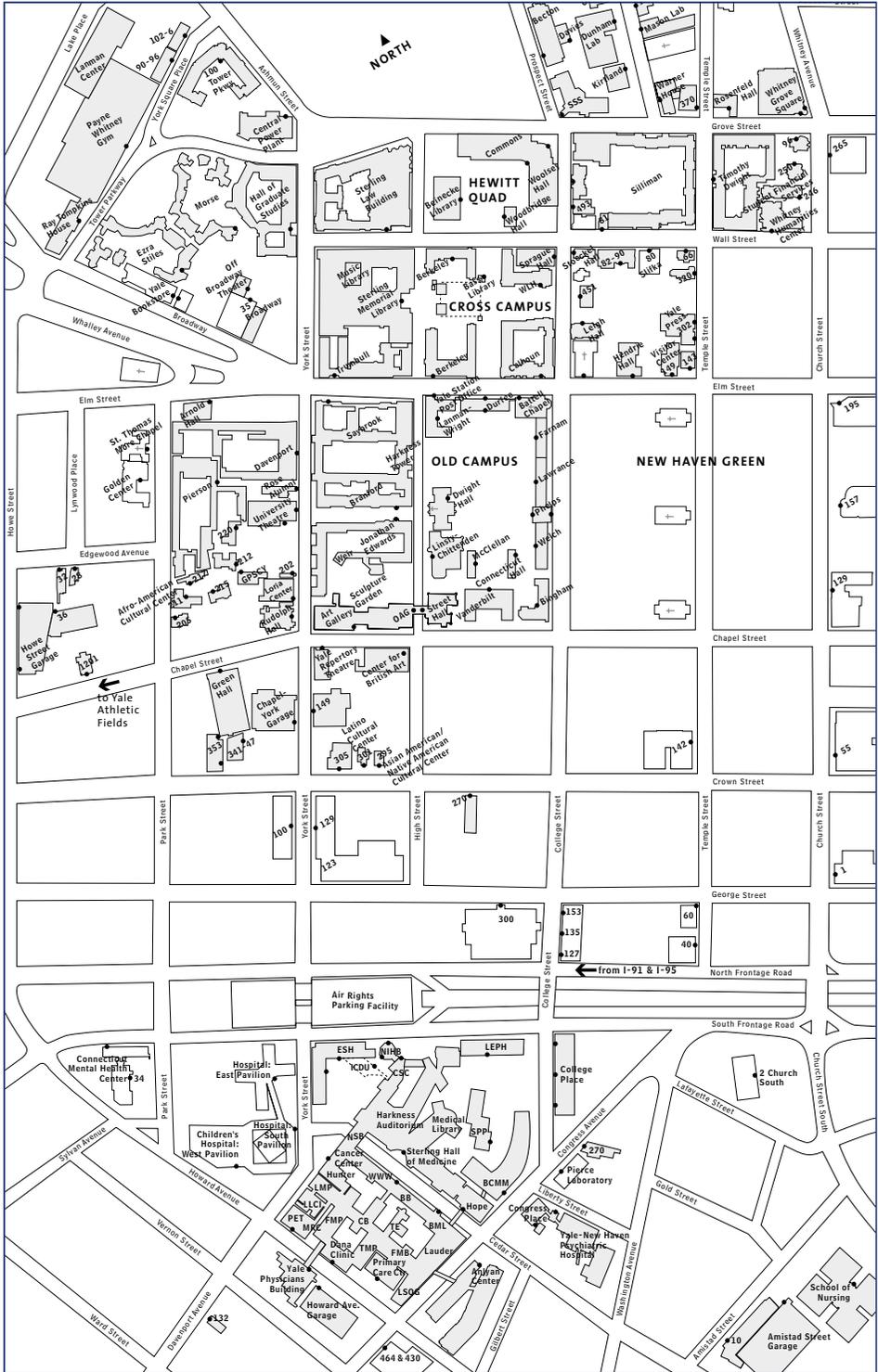
For additional information, please write to the Admissions Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; tel., 203.432.1507; e-mail, [ysd.admissions@yale.edu](mailto:ysd.admissions@yale.edu); Web site, [www.drama.yale.edu/](http://www.drama.yale.edu/)

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# YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER





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New Haven CT 06520-8227

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