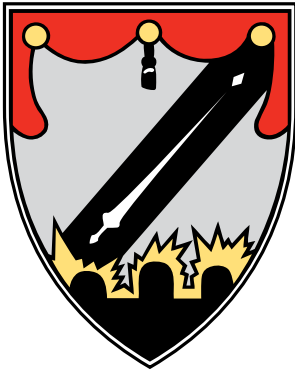


# School of Drama

2013–2014



**BULLETIN OF YALE UNIVERSITY**

*Series 109 Number 13 August 30, 2013*


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# Calendar

## FALL 2013

Aug. 29	TH	Fall term begins, 9 a.m. Registration for new students New student orientation sessions as scheduled
Aug. 30	F	New student orientation sessions as scheduled
Aug. 31–Sept. 1	SA–SU	New student orientation sessions as scheduled Optional activities Production work proceeds as scheduled
Sept. 2	M	Labor Day. No orientation sessions Production work proceeds as scheduled
Sept. 3	T	Registration for returning students New student orientation sessions and returning student departmental meetings as scheduled Production work proceeds as scheduled
Sept. 4	W	New student orientation sessions and returning student departmental meetings as scheduled Production work proceeds as scheduled
Sept. 5	TH	Fall-term classes begin, 9 a.m.
Nov. 27	W	Fall recess begins, 11:59 p.m., for students not involved in School of Drama or Yale Repertory Theatre productions
Dec. 2	M	Fall recess ends. Classes resume, 9 a.m.
Dec. 14	SA	Fall-term classes end and work period begins, 11:59 p.m.
Dec. 21	SA	Work period ends. Winter recess begins, 11:59 p.m., for students not involved in School of Drama or Yale Repertory Theatre productions

## SPRING 2014

Jan. 6	M	Winter recess ends. Registration for all students Seminar Week begins, 9 a.m.
Jan. 13	M	Spring-term classes begin, 9 a.m.
Jan. 20	M	Martin Luther King, Jr. Day; classes suspended Production work proceeds as scheduled
Mar. 8	SA	Spring recess begins, 11:59 p.m., for students not involved in School of Drama or Yale Repertory Theatre productions
Mar. 17	M	Spring recess ends. Classes resume, 9 a.m.
Mar. 31	M	Work period begins, 11:59 p.m.
Apr. 4	F	Work period ends. Classes resume, 9 a.m.
May 1	TH	Spring-term classes end. Work period begins, 11:59 p.m.
May 17	SA	Work period ends. Summer recess begins, 11:59 p.m., for students not involved in School of Drama or Yale Repertory Theatre productions
May 19	M	University Commencement

# The President and Fellows of Yale University

## President

Peter Salovey, A.B., M.A., Ph.D.

## Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

Byron Gerald Auguste, B.A., Ph.D., Washington, D.C.

Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts

Jeffrey Lawrence Bewkes, B.A., M.B.A., Old Greenwich, Connecticut

Maureen Cathy Chiquet, B.A., Purchase, New York

Francisco Gonzalez Cigarroa, B.S., M.D., San Antonio, Texas (*June 2016*)

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

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

Charles Waterhouse Goodyear IV, B.S., M.B.A., London, England

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., Poughkeepsie, New York (*June 2019*)

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

Neal Leonard Keny-Guyer, B.A., M.P.P.M., Portland, Oregon (*June 2015*)

Margaret Hilary Marshall, B.A., M.Ed., J.D., Cambridge, Massachusetts

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

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland (*June 2017*)

Kevin Patrick Ryan, B.A., M.B.A., New York, New York (*June 2018*)

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



# The Officers of Yale University

**President**

Peter Salovey, A.B., M.A., Ph.D.

**Provost**

Benjamin Polak, B.A., M.A., Ph.D.

**Vice President for Global and Strategic Initiatives**

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

**Secretary and Vice President for Student Life**

Kimberly Midori Goff-Crews, B.A., J.D.

**Vice President and General Counsel**

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**Vice President for Finance and Business Operations**

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**Vice President for Human Resources and Administration**

Michael Allan Peel, B.S., M.B.A.

**Vice President for Development**

Joan Elizabeth O'Neill, B.A.

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

## **Administration**

Peter Salovey, Ph.D., President of the University

Benjamin Polak, Ph.D., 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

Joan Channick, J.D., Associate Dean

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

May Adrales, M.F.A., Lecturer in Directing

Christopher Alden, B.A., Lecturer in Directing

Michael Backhaus, M.F.A., Lecturer in Technical Design and Production

James Badrak, M.F.A., Lecturer in Stage Management

Christopher Bayes, 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

Erich Bolton, M.F.A., Lecturer in Technical Design and Production

Andrew Boyce, M.F.A., Lecturer in Design

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

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

David Budries, Professor (Adjunct) of Sound Design

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

Ben 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., Professor (Adjunct) of Theater Management

Brian Cookson, B.F.A., Lecturer in Technical Design and Production

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

David Diamond, M.A., Lecturer in Directing

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  
Damian Doria, B.S., Lecturer in Technical Design and Production  
Patricia Egan, B.A., Lecturer in Theater Management  
Jaan Elias, Ph.D., Lecturer in Theater Management  
Gwen Ellison, Lecturer in Acting  
Anne Erbe, M.F.A., Lecturer in Playwriting  
Erica Fae, B.F.A., Lecturer in Acting  
Laura Freebairn-Smith, M.B.A., Lecturer in Theater Management  
Matthew Frey, M.F.A., Lecturer in Design  
Elinor Fuchs, Ph.D., Professor (Adjunct) of Dramaturgy and Dramatic Criticism  
Jane Guyer Fujita, M.F.A., Lecturer in Acting  
Jess Goldstein, M.F.A., Professor (Adjunct) of Design  
Jane Greenwood, Professor (Adjunct) of Design  
Barry Grove, M.A., Lecturer in Theater Management  
Andrew Hamingson, B.S., Lecturer in Theater Management  
Wendall K. Harrington, Assistant Professor (Adjunct) of Design  
Barbara Hauptman, M.F.A., Lecturer in Theater Management  
Mara Hazzard-Wallingford, M.M., 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, Professor (Adjunct) of Stage Management  
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David Johnson, Lecturer in Technical Design and Production  
Greg Kandel, M.F.A., Lecturer in Theater Management  
Jennifer Kiger, B.A., Lecturer in Playwriting  
Michael Korie, 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  
Liz Lerman, M.A., Lecturer in Drama  
Lori Leshner, Lecturer in Acting  
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Nick Lloyd, M.A., Lecturer in Sound Design  
Todd London, Ph.D., Lecturer in Theater Management  
Joan MacIntosh, B.A., Associate Professor (Adjunct) of Acting  
Darrel Maloney, M.F.A., Lecturer in Design  
Edward A. Martenson, A.B., Professor (Adjunct) of Theater Management  
Tom McAlister, Professor (Adjunct) of Technical Design and Production  
Jennifer McClure, B.F.A., Lecturer in Technical Design and Production  
Ann McCoy, M.A., Lecturer in Design  
Beth McGuire, M.F.A., Assistant Professor (Adjunct) of Acting  
Kent McKay, Lecturer in Stage Management  
Susan Medak, B.A., Lecturer in Theater Management  
Jill Rachel Morris, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism  
James Mountcastle, M.F.A., Professor (Adjunct) of Stage Management  
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Neil Mulligan, M.F.A., Associate Professor (Adjunct) of Technical Design and Production

Victoria Nolan, B.A., Professor (Adjunct) of Theater Management

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Ellen Novack, B.A., Lecturer in Acting

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Annie Piper, M.F.A., Lecturer in Acting

Frank Pugliese, M.F.A., Lecturer in Playwriting

Richard C. Rauscher, B.A., Lecturer in Stage Management

Jonathan Reed, M.F.A., Assistant Professor (Adjunct) of Technical Design and Production

William J. Reynolds, M.F.A., Lecturer in Technical Design and Production

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Randall Rode, M.S., Lecturer in Theater Management

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Rebecca Rugg, D.F.A., Lecturer in Dramaturgy and Dramatic Criticism

Sarah Ruhl, M.F.A., Lecturer in Playwriting

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

Lee Savage, M.F.A., Lecturer in Design

Speranza Scappucci, M.M., Lecturer in Directing

David P. Schrader, Lecturer in Technical Design and Production

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

Billy Serow, B.A., Lecturer in Acting

Sten Severson, B.F.A., Lecturer in Sound Design

Vicki Shaghoian, M.A., Assistant Professor (Adjunct) of Acting

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

Rachel Sheinkin, M.F.A., Lecturer in Playwriting

Ilona Somogyi, M.F.A., Lecturer in Design

Rick Sordelet, M.F.A., Lecturer in Acting and Stage Management

Deborah Stein, M.F.A., Lecturer in Playwriting

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

**Production Staff**

Michael Backhaus, Sound Supervisor  
Kate Baker, Senior Properties Runner  
Bill Batschelet, Prop Warehouse Manager  
Deborah Bloch, Senior First Hand  
Elizabeth Bolster, Wardrobe Supervisor  
Erich Bolton, Projection Supervisor  
Brian Cookson, Properties Master (on leave)  
Janet Cunningham, Stage Carpenter  
Brandon Fuller, Scene Shop Carpenter  
Matthew Gaffney, Master Scene Shop Carpenter  
Ryan Gardner, Master Scene Shop Carpenter  
Donald Harvey, Access Database Development Consultant  
Alan Hendrickson, Electro Mechanical Lab Supervisor  
Robin Hirsch, Associate Costume Shop Manager  
Harry Johnson, Senior First Hand  
Linda Kelley-Dodd, Costume Project Coordinator  
Tom McAlister, Costume Shop Manager  
Jennifer McClure, Interim Properties Master  
James Mountcastle, Production Stage Manager  
Neil Mulligan, Technical Director  
Brian Quiricone, Head Lighting Technician  
Jonathan Reed, Production Manager  
Sharon Reinhart, Master Scene Shop Carpenter  
Rachel Reynolds, Property Stock Manager  
Jacob Riley, Mix Engineer  
Christopher Russo, Head Projection Technician  
Bronislaw Joseph Sammler, Head of Production

Steven Schmidt, Associate Head of Production, and Student Labor Supervisor  
David P. Schrader, Properties Craftsperson  
Eric Sparks, Shop Foreman  
Don Titus, Lighting Supervisor, Inventory Manager  
Ru-Jun Wang, Resident Scenic Charge  
Matthew T. Welander, Technical Director  
Linda Wingerter, Costume Stock Manager  
Linda-Cristal Young, Head Electrician  
Clarissa Wylie Youngberg, Draper  
Mary Zihal, Senior Draper

**Administrative Staff**

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Associate Artistic Director  
Katherine D. Burgueño, Director of Finance and Human Resources  
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Cristal Coleman, Business Office Specialist  
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Ryan Davis, Associate Editor, *Theater*  
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Ian Dunn, Operations Associate  
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Diane Galt, Director of Facility Operations  
Alex Grennan, Business Office Specialist  
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Barry Kaplan, Senior Writer, Development  
Jennifer Kiger, Associate Artistic Director of Yale Repertory Theatre  
Laura Kirk, Assistant Director of Audience Services  
Ellen Lange, Senior Administrative Assistant for the Acting Department  
Kathleen Martin, Online Communications Assistant  
Emalie Mayo, Senior Administrative Assistant to the Deputy Dean/Managing Director,  
Associate Dean, and Chair, Theater Management  
Kay Perdue Meadows, Artistic Associate for Yale Repertory Theatre  
Janice Muirhead, Senior Associate Director of Development and Alumni Affairs

Grace E. O'Brien, Senior Administrative Assistant for the Production Department, and  
Theater Safety and Occupational Health  
Steven Padla, Senior Associate Director of Communications  
Shane Quinn, Audience Services Associate  
William J. Reynolds, Director of Theater Safety and Occupational Health  
Randy Rode, Information Technology Director  
Joanna Romberg, Business Office Specialist  
Ashlie Russell, Interim Business Office Specialist  
Thomas Sellar, Editor, *Theater*  
Toni Ann Simiola, Senior Administrative Assistant for the Business Office, Operations,  
Information Technology, and Tessitura Consortium  
Rachel Smith, Associate Director of Marketing  
Sarah Stevens-Morling, Manager, Online Communications and Advertising  
Jacob Thompson, Jr., Security Officer  
Laura Torino, Senior Administrative Assistant to the Financial Aid Officer and  
Registrar/Admissions Administrator  
Anne Trites, Director of Marketing and Communications  
Mary Volk, Senior Administrative Assistant for the Design and Sound Design  
Departments  
Jane Youngberg, Development Associate

# Mission Statement

Yale School of Drama and Yale Repertory Theatre train and advance leaders to raise the standards of global professional practice in every theatrical discipline, creating bold art that astonishes the mind, challenges the heart, and delights the senses.

## CORE VALUES

### *Artistry*

We nurture imagination and court inspiration through mastery of skills and techniques, to create fluent, authentic, original storytelling that illuminates the complexity of the human spirit and questions accepted wisdom.

### *Professionalism*

High aspirations and profound dedication fuel our conservatory training and practice: we pursue excellence.

### *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. Therefore, we foster curiosity, invention, bravery, and humor; we also risk and learn from failure, in order to promote practical innovation and personal revelation as lifelong habits.

### *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 treasure the ethical and animating exchange of ideas and spirit with each other, as well as with the audience, the field, and the world.

## OBJECTIVES

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 the aesthetic sensibility is translated into the language of the stage. The application of theory to professional practice is a central tenet of training at the School of Drama, enhanced in scope by the integration of the School with Yale Repertory Theatre in a relationship analogous to



that of a medical school and a teaching hospital. Graduates of the School of Drama apply their training to careers in professional theater, opera, dance, film, television, and other media, as well as in teaching, scholarship, philanthropy, public policy, and other fields.

# 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 chair 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 complete 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 and artistic director from 1979 to 1991, the theater increased its emphasis on the production of new plays. 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, as well as numerous actors, directors, and performance artists.

James Bundy, dean and artistic director since 2002, has continued Yale Rep's tradition of reviving canonical works and extended the Rep's legacy of producing new plays and musicals, particularly by establishing the Binger Center for New Theatre, which underwrites commissioning, development, and production at Yale Rep and across the country. Since 2008 the Binger Center has supported the work of more than forty commissioned artists, including the world premieres and subsequent productions of fifteen new American plays and musicals. More information on the Binger Center for New Theatre can be found at [www.yalerep.org/center](http://www.yalerep.org/center).

In just under a half-century, Yale Repertory Theatre has produced well over 100 premieres, including two Pulitzer Prize winners and four other nominated finalists. Eleven Yale Rep productions have advanced to Broadway, and many plays first produced at Yale Rep have been presented at theaters across the country. Yale Rep productions have garnered more than forty Tony Award® nominations and eight Tony awards; the theater is also the recipient of the Tony Award for Outstanding Regional Theater.

## 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; a lounge with computer workstations; 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 *Iseman 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.

205 *Park Street*, also known as the School of Drama Annex, houses the Design and Sound Design departments, the Robertson Computer Lab, the Laurie Beechman Center for Theatrical Sound Design and Music, a lighting and sound lab, 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, administrative offices, classrooms, and a media workshop for projection design.

The *Robert B. Haas Family Arts Library* at 180 York Street comprises the merged holdings of the former Art & Architecture and Drama Libraries, the Arts of the Book Collection, and the staff of the Visual Resources Collection, making it the primary collection for the study of art, architecture, and drama production at Yale. Currently, the drama collections have approximately 20,000 volumes, including plays by American, British, and foreign playwrights, books on the history of theater, theater architecture, dramatic criticism, costume and stage design, stage lighting and production, theater management, biographies, and related reference books. Nonbook materials from the former Drama Library that document theatrical production through photographic prints, production books, scrapbooks, and ephemera are now part of the Arts Library Special Collections department. Highlights include the Rollo Peters Archive, the Rockefeller Theatrical Prints Collection, the Doolittle Collection of Japanese Theatre Prints, and the George

Pierce Baker Collection. Yale School of Drama students are free to use the collections in the libraries of other graduate and professional schools, the Sterling Memorial Library, the Bass 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 see <http://ysdinfo.yale.edu>.

### *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 twelve Dell workstations, two flatbed scanners, and one networked laser printer/copier. Software in the lab includes Adobe Design Collection, Autocad, Microsoft Office, and VectorWorks.

Six Dell workstations are also available in the lounge area on the third floor of 222 York Street.

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.

### *Software Training*

An extensive online library of software training is available to all Yale students, staff, and faculty at [www.lynda.com/portal/yale](http://www.lynda.com/portal/yale). The training library includes Adobe Photoshop, Premiere, Microsoft Excel, and AutoCAD. To learn more please view the introductory video at [www.lynda.com/Business-E-learning-tutorials/How-to-use-lynda-com/77683-2.html](http://www.lynda.com/Business-E-learning-tutorials/How-to-use-lynda-com/77683-2.html).

### *Yale Software Library*

Yale has obtained site-wide licensing for some widely used software and makes copies available for download at <http://software.yale.edu/Library>. These include the highly

recommended Symantec Endpoint Protection (anti-virus) and Adobe Acrobat Professional XI. Please check the site to download these and to see what other titles are available.

### *Wireless Network Access*

Yale University and Yale School of Drama provide a range of computer resources aimed at supporting student needs. Students should visit <http://ysdinfo.yale.edu>, 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 complete 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. This program provides training for those seeking to become professional scenic carpenters, sound engineers, projection engineers, properties masters, scenic artists, costumers, or master electricians.

## 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, 2014.

# 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 a teaching theater—both an exemplar and laboratory of professional practice—for Yale School of Drama. Each department has established a unique relationship with Yale Rep 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, director of education.

### *Yale Cabaret*

Yale Cabaret provides students an extracurricular outlet for exploration of a wide range of material. With its own student artistic and management leadership, reporting to a

board of directors comprising students and faculty, the Cabaret presents work that is entirely student-produced. It is the only area of production at Yale School of Drama where students regularly move out of their primary discipline of study: actors direct, managers act, and playwrights sing.

During the summer, Yale Summer Cabaret is the exploratory theatrical home for Yale School of Drama students. Like Yale Cabaret, it is student-run and interdisciplinary. Each season, a new artistic and management team has the opportunity to shape the theater's vision, while collaborating with a board of directors, local donors, and the greater New Haven community.

## SEMINAR WEEK

Professional theater training in the twenty-first century requires exposures to a variety of subjects and modes of learning that are incompatible with the two-term calendar. The School therefore sets aside one week each year to introduce certain kinds of interdisciplinary material, including workshops focused on professional development and skill building, and, for first-year students, an intensive exploration of critical discourse in collaboration. These modular courses strengthen students' practice throughout their training and prepare them for the ongoing project of learning that is the hallmark of long and productive careers in the arts and related disciplines.

Seminar Week takes place January 6–11, 2014. Classes are held from 9 a.m. to 2 p.m., Monday through Saturday. Each department determines the requirements and available electives for its students. The full schedule is published in December.

## WORK PERIODS

Yale School of Drama has three work periods scheduled during the academic year. (See calendar.) All students are expected to be in attendance during work periods and to be engaged in production activity or other professional work at the School of Drama or Yale Repertory Theatre. Classes or other required academic sessions may not be scheduled during the May 2 through May 17 work period.

## RESOLUTION OF SCHEDULING CONFLICTS

The administration attempts to avoid conflicts between the requirements of the various programs and activities. From time to time, such conflicts do occur. Should such a conflict arise, the student is responsible for discussing the problem with his/her department chair. For the purpose of resolving such conflicts, 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, production assignments, rehearsals, required work-study assignments, special activities, and Yale School of Drama meetings is required in order to remain in good standing. Unexcused absences are not permitted. Lateness is not tolerated.

Requests for absences must be made in advance, using the Purview software available on all School of Drama network computers. Purview allows students to submit an electronic absence request form, listing all classes, professional assignment(s), and work-study assignment(s) they would miss during the requested absence. The completed absence request is automatically transmitted to student labor supervisor Steven Schmidt, who will respond by e-mail to the student, with a copy to the department chair, either sending the absence request form with his electronic signature indicating work-study clearance or explaining why work-study clearance must be denied. If work-study clearance is granted, then the department chair will determine whether or not to approve the absence. If the chair approves the absence, he or she will add his or her signature to the absence request form and keep the completed form on file. The department chair, typically via the department's senior administrative assistant, will communicate approval of the absence to the student, to all relevant faculty members and supervisors, and to the stage manager for any production in which the student is involved. Requests for absences that would interfere with existing academic work or work-study obligations will not be approved, except in extraordinary circumstances.

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. Students must report illnesses or doctor's appointments to their department's senior administrative assistant. Persistent lateness or unexcused absences may result in disciplinary action or dismissal from the School of Drama.

## 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: department 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.

## RELIGIOUS OBSERVANCE

Yale School of Drama and Yale Repertory Theatre, like most professional theaters, must operate on a number of religious holidays, including some holidays on which the rest of the University is closed.

Students whose religious beliefs impose restrictions on their availability for work, either on religious holidays or at other times, must notify associate dean Joan Channick, their department chair, and student labor supervisor Steven Schmidt no later than August 1, so that their religious needs can be considered in making production assignments, professional work assignments, and work-study assignments.

Requests for absences from class for religious reasons should be submitted using Purview, like any other request for absence.

## DEPARTMENT 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 production team at the School of Drama are obligated to strike the show.

### *Casting*

All casting is assigned by the chair of Acting and approved by the dean, based on the developmental needs of each student and on the needs of the project. The student director on a project or production prepares a cast breakdown, which is reviewed by the appropriate directing adviser before submission to the Acting chair. Student directors—or, in the case of the Carlotta Festival or Studio productions, the playwright, director, and dramaturg—then meet with the Acting chair to discuss their production ideas, not to request specific actors. 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.

### *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 and may be grounds for dismissal by the faculty.

## 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 (except for special students) 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 student work-study supervisor or production 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.

## PARTICIPATION IN YALE CABARET

Students in all departments are encouraged to involve themselves in the Yale Cabaret, but must seek advance written or e-mail approval from their department chair or associate chair before committing to participate in a Cabaret production. Each department has specific policies regarding Cabaret participation, set forth in this bulletin and/or the departmental handbook, and such approval is only withheld when the department has significant concerns about the conflicting demands of a student's academic and/or professional responsibilities. No student on probation in any department may participate in the Cabaret.

## 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.

## 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 by passing an examination administered by the Dramaturgy and Dramatic Criticism faculty. Students seeking exemption must pass this exam before the course is required in their program of study, which is in the first year for all students except those in Design and Technical Design and Production, for whom the course is required in their second year.

## 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 fieldwork, 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. Outside courses are graded according to School of Drama policy.

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.

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; and with few exceptions, first-year courses in Theater Management are offered on this basis. 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, which in all disciplines is characterized by commitment, integrity, reliability, communication, and collaboration.

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 and Grounds for Dismissal 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 or, in serious cases, dismissed, during the second or third year. See section on Notice of Probation and Grounds for Dismissal below.

Serious breaches of Yale School of Drama or Yale University policy, including failure to meet class requirements or 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.

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 and Grounds for Dismissal*

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, deputy dean, or associate 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. No second- or third-year student on probation may participate in the Yale Cabaret. 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. A student who, in the judgment of the department chair or the dean, is not achieving appropriate standards of professional practice in his or her art, craft, or discipline, or meeting the requirements of his or her program when evaluated by the criteria noted above under Evaluation, may be dismissed, whether or not the student is on probation.

Students may also be dismissed at any time for serious breaches of Yale School of Drama or Yale University policy. Once dismissed, a student is not eligible for readmission.

### *Satisfactory Academic Progress*

All Yale School of Drama students who are receiving Title IV funds must meet the stipulated policies and guidelines detailed above for Satisfactory Academic Progress (SAP). Federal aid recipients are required to be in good standing and to maintain SAP toward their degree requirements each term in which they are enrolled. SAP is evaluated at the end of the fall and spring terms. Failure to maintain satisfactory progress may result in the loss of financial aid eligibility.

### LEAVES OF ABSENCE

Students are expected to follow a continuous course of study at Yale School of Drama. 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 on the staff of Yale Health. See Medical Leave of Absence below.
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. International students who apply for a leave of absence must consult with OISS regarding their visa status.
5. 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.
6. A student on a leave of absence is not eligible for financial aid, including loans; and in most cases, student loans are not deferred during periods of nonenrollment.
7. A student on a leave of absence is not eligible for the use of any University facilities normally available to registered students.
8. A student on a leave of absence is not eligible for coverage by Yale Health Basic or Yale Health Hospitalization/Specialty Coverage. Coverage terminates the day the leave is granted. In order to secure continuous coverage through Yale Health, a student must request enrollment in Yale Health 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 Yale Health Affiliate Coverage enrollment within thirty days of the date the leave is granted. Applications are available from the Yale Health Member Services Department, 55 Lock Street (203.432.0246), or can be downloaded from the Yale Health Web site (<http://yalehealth.yale.edu>).
9. 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 Medical Leave of Absence below.

10. 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.

### *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 on the staff of Yale Health. The final decision concerning a request for a medical leave of absence is communicated in writing from the department chair and the dean.

The general policies governing leaves of absence are described above. A student who is making satisfactory progress toward his or her degree requirements is eligible for a medical leave any time after matriculation.

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 Yale Health or the chief of the Department of Mental Health and Counseling, 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 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 Yale Health.



### *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 care, 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. 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 Eligibility Changes, under Health Services, in the chapter Yale University Resources and Services, regarding Yale Health premium refunds, and coverage, if applicable.

### U.S. MILITARY LEAVE READMISSIONS POLICY

Students who wish or need to interrupt their studies to perform U.S. military service are subject to a separate U.S. military leave readmissions policy. In the event a student withdraws or takes a leave of absence from Yale School of Drama to serve in the U.S. military, the student will be entitled to guaranteed readmission under the following conditions:

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days.
2. The student must give advance written or verbal notice of such service to the appropriate dean. In providing the advance notice the student does not need to indicate whether he or she intends to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.
3. The student must not be away from Yale School of Drama to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from Yale School of Drama to perform U.S. military service exceeds five years because the student is unable to obtain release orders through

no fault of the student or the student was ordered to or retained on active duty, the student should contact the appropriate dean to determine if the student remains eligible for guaranteed readmission.

4. The student must notify Yale School of Drama within three years of the end of the U.S. military service of his or her intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the U.S. military service has up until two years after recovering from the illness or injury to notify Yale School of Drama of his or her intent to return.
5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

A student who meets all of these conditions will be readmitted for the next term, unless the student requests a later date of readmission. Any student who fails to meet one of these requirements may still be readmitted under the general readmission policy but is not guaranteed readmission.

Upon returning to Yale School of Drama, the student will resume his or her education without repeating completed course work for courses interrupted by U.S. military service. The student will have the same enrolled status last held and with the same academic standing. For the first academic year in which the student returns, the student will be charged the tuition and fees that would have been assessed for the academic year in which the student left the institution. Yale may charge up to the amount of tuition and fees other students are assessed, however, if veteran's education benefits will cover the difference between the amounts currently charged other students and the amount charged for the academic year in which the student left.

In the case of a student who is not prepared to resume his or her studies with the same academic status at the same point at which the student left or who will not be able to complete the program of study, Yale School of Drama will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, Yale School of Drama determines that the student remains unprepared or will be unable to complete the program, or after Yale School of Drama determines that there are no reasonable efforts it can take, Yale School of Drama may deny the student readmission.

## 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 (FERPA) of 1974, also known as the Buckley Amendment, governs access to the academic records. The current FERPA policy statement is posted on the School of Drama's Web site (<http://drama.yale.edu>). 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.

## 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: Cheating and plagiarism 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: <http://yalecollege.yale.edu/content/cheating-plagiarism-and-documentation>.
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.
3. Drug and alcohol use: Drinking alcohol or using drugs during class, rehearsal, or performance hours, and/or attending class or rehearsal or performing production work under the influence of alcohol or drugs, are unprofessional behaviors creating an unacceptable risk to safety and the artistic process. Students who engage in such behavior are subject to disciplinary action or dismissal from the School of Drama.

## GRIEVANCE PROCEDURES

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

### *Complaints of Sexual Misconduct*

See Resources on Sexual Misconduct in the chapter Yale University Resources and Services.

### *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.

### **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; acting as a liaison between students and the faculty and administration; and promoting educational and social activities that help foster a strong sense of community within the School of Drama.

# Yale University Resources and Services

## A GLOBAL UNIVERSITY

The University's engagement beyond the United States dates from its earliest years. 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. Today, Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world.

In 2005, following a full year of consultation with deans and faculty, the president and vice president published "The Internationalization of Yale, 2005–2008: The Emerging Framework." Activity accelerated further with the publication of the "International Framework: Yale's Agenda for 2009 to 2012." Both are available online at [www.world.yale.edu/framework](http://www.world.yale.edu/framework). Three overarching goals were enunciated in these documents: prepare students for leadership and service in an increasingly interdependent world, attract the most talented students and scholars to Yale from around the world, and position Yale as a global university of consequence.

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

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. See [www.yale.edu/macmillan](http://www.yale.edu/macmillan).

The Jackson Institute for Global Affairs seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership. See <http://jackson.yale.edu>.

The Office of International Affairs (OIA) 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. See <http://world.yale.edu/oia>.

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

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. See [www.ycsg.yale.edu](http://www.ycsg.yale.edu).

The Yale World Fellows Program hosts fifteen 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. See [www.yale.edu/worldfellows](http://www.yale.edu/worldfellows).

Additional information may be found on the "Yale and the World" Web site, including links to the international initiatives across the University and resources for faculty, students, and staff conducting international activities, whether abroad or on campus. See [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 *YaleNews* Web site at <http://news.yale.edu> and the Yale Calendar of Events, an interactive calendar available online at <http://events.yale.edu/opa>. *YaleNews* also features news about Yale people and programs, as well as videos and slide-shows.

The collections of the Yale Peabody Museum of Natural History comprise more than twelve million specimens and artifacts in thirteen curatorial divisions: anthropology, archives, botany, cryo facility, entomology, historical scientific instruments, invertebrate and vertebrate paleontology, meteorites and planetary science, mineralogy, paleobotany, and invertebrate and vertebrate zoology.

The Yale University Art Gallery is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of twentieth-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art. In December 2012 the gallery completed a comprehensive expansion and renovation project. The expanded museum unites all three buildings – the landmark Louis Kahn building (1953), the Old Yale Art Gallery (1928), and Street Hall (1866) – into a cohesive whole with a rooftop addition by Ennead Architects (2012). The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public. For more information, please visit [www.artgallery.yale.edu](http://www.artgallery.yale.edu).

The Yale Center for British Art (YCBA) is home to the largest and most comprehensive collection of British paintings, sculpture, prints, drawings, and rare books outside the United Kingdom. Presented to the University by Paul Mellon, Yale College Class of 1929, it is housed in a landmark building by Louis Kahn. The YCBA is embarking on the first phase of a major renovation, beginning in June 2013 and continuing through January 2014. During this period, there will be limited availability of some services, and the second- and third-floor galleries will be closed. The Reference Library will maintain normal hours, and the permanent collection on the fourth floor will remain on view. The Study Room will be closed, but the collection of prints, drawings, rare books, and manuscripts can be accessed on site by appointment; although the staff will make every effort to accommodate students, faculty, and scholars, two weeks' advance notice is required. Further information, contact details, and updates about the renovation are available at <http://britishart.yale.edu>.

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. In addition to recitals by graduate and faculty performers, the School of Music presents the Philharmonia Orchestra of Yale, the Onepo Chamber Music Series at

Yale, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop, Chamber Music Session, and Chamber Choir and Conducting Workshop. Many of these concerts stream live on our Web site (<http://music.yale.edu>). In addition, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents 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, Iseman Theater, Yale Cabaret, Long Wharf Theatre, and Shubert Performing Arts Center.

## 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, modern, and ballroom, among others), martial arts, zumba, yoga, 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. Additional information is available online at <http://sportsandrecreation.yale.edu>.

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, 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 programs, hours, and specific costs is available online at <http://sportsandrecreation.yale.edu>.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor

Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, stand-up paddleboards, 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 runs seven days a week from the third week of June through Labor Day. For more information, call 203.432.2492 or visit <http://sportsandrecreation.yale.edu>.

Throughout the year, Yale 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, ultimate, 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://sportsandrecreation.yale.edu>.

## HOUSING AND DINING

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 2013–2014 are available as of April 1 online and can be submitted directly from the Web site (<http://gradhousing.yale.edu>). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the Dormitory or Apartments office. 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.aps@yale.edu](mailto:grad.aps@yale.edu), tel. 203.432.8270, fax 203.432.4578.

Yale Off Campus Housing is a database of rental and sale listings available to the Yale community. The system has been designed to allow incoming affiliates to the University access to the online database at <http://offcampus.yale.edu>. The use of your University NetID allows you immediate access to search the listings. It also allows you to set up a profile to be a roommate or search for roommates. Those without a NetID can set themselves up as guests by following the simple instructions. For answers to questions, please e-mail [offcampushousing@yale.edu](mailto:offcampushousing@yale.edu) or call 203.432.9756.

Yale Dining (YD) 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 *HGS 150 Plan* is a block meal plan that gives graduate and professional school students 150 meals to use anytime during the term. The plan is required for all Hall of



Graduate Studies residents as a minimum meal plan and is optional for nonresident students. Meal plan participants can dine in the HGS Dining Room, which serves lunch and dinner Monday through Friday, eat any meal at any residential dining hall, or eat breakfast and lunch at Commons during the week. Meals can also be swiped at the Divinity Rectory and Marigolds using an equivalency of \$4 for breakfast, \$7 for lunch, and \$8.35 for dinner. Lunch only can be swiped at Durfee's, Thain Family Café in Bass Library, and uncommon at Commons using an equivalency of \$7; and at KBT Café using an equivalency of \$8. The plan also includes \$75 per term in points that can be spent at Yale Dining retail locations and at the Blue Dog Café in the McDougal Center in HGS, as well as three bonus meals for the student, family, or guests. The cost of the plan for 2013–2014 is \$2,325 per term.

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

## HEALTH SERVICES

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that 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 seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at [www.yalehealth.yale.edu/understand-your-coverage](http://www.yalehealth.yale.edu/understand-your-coverage).

### *Eligibility for Services*

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

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

Students not eligible for Yale Health 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 Member Services Department. Enrollment applications for the Yale Health Student

Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the Member Services Department.

All students who purchase Yale Health Hospitalization/Specialty Coverage (see below) are welcome to use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a provider who accepts their alternate insurance.

### *Health Coverage Enrollment*

The University also requires all students eligible for Yale Health Basic Coverage to have adequate hospital insurance coverage. Students may choose Yale Health 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 by the University's deadlines noted below.

#### YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at [www.yalehealth.yale.edu/understand-your-coverage](http://www.yalehealth.yale.edu/understand-your-coverage).

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health 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 August 1 through July 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, Yale Health 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 July 31.

**Waiving Yale Health Hospitalization/Specialty Coverage** Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at <https://www.yhpstudentwaiver.yale.edu> that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. 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 Yale Health Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the 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. Yale Health fees will not be prorated.

## YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)) 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.

## YALE HEALTH 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 Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Applications are available from the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

### *Eligibility Changes*

**Withdrawal** A student who withdraws from the University during the first ten days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health 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 Yale Health for thirty days following the date of withdrawal or to the last day of the term, whichever comes first. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage.

**Leaves of absence** Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, Yale Health Hospitalization/Specialty Coverage will end on the date the leave is granted, and students may enroll in Yale Health 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. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)). Fees 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 Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of

extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)). 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 Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

### *Required Immunizations*

**Measles (rubeola), German measles (rubella), and mumps** All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), German measles (rubella), and mumps. Connecticut state law requires two doses of measles vaccine. The first dose must have been given on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. Connecticut state law requires proof of two doses of rubella vaccine administered on or after January 1, 1980, *and* after the student's first birthday. Connecticut state law requires proof of two mumps vaccine immunizations administered on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. 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, rubella, and mumps.

**Meningitis** All students living in on-campus housing must be vaccinated against meningitis. The vaccine must have been received after January 1, 2009. Students who are not compliant with this state law will not be permitted to register for classes or move into the dormitories for the fall term, 2013. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

**Varicella (chicken pox)** All students are required to provide proof of immunization against varicella. Connecticut state law requires two doses of varicella vaccine. The first dose must have been given on or after the student's first birthday; the second dose must have been given at least twenty-eight (28) days after the first dose. Documentation from a health care provider that the student has had a confirmed case of the disease is also acceptable.

**TB screening** The University requires tuberculosis screening for all incoming students. This screening includes a short questionnaire to determine high-risk exposure and, if necessary, asks for information regarding resulting treatment. Please see the Yale Health Web site ([www.yalehealth.yale.edu/forms](http://www.yalehealth.yale.edu/forms)) for more details and the screening form.

*Note:* Students who have not met these requirements prior to arrival at Yale University must receive the immunizations from Yale Health 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 course accommodations at Yale University contact the Resource Office by June 15. 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 at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax 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)).

## RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, employment, and living environment founded on civility and mutual respect. Sexual misconduct is antithetical to the standards and ideals of our community, and it is a violation of Yale policy and the disciplinary regulations of Yale College and the graduate and professional schools.

Sexual misconduct incorporates a range of behaviors including rape, sexual assault (which includes any kind of nonconsensual sexual contact), sexual harassment, intimate partner violence, stalking, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening or intimidating a person or persons. Sexual activity requires consent, which is defined as voluntary, positive agreement between the participants to engage in specific sexual activity. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Yale aims to eradicate sexual misconduct through education, training, clear policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary action, sexual misconduct may lead to civil liability and criminal prosecution. Yale provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <http://smr.yale.edu>.

*SHARE: Information, Advocacy, and Support*

55 Lock Street, Lower Level  
 24/7 hotline: 203.432.2000  
<http://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available at any time of day or night via its direct hotline, as well as drop-in counseling on weekdays during regular business hours. SHARE is available to members of the Yale community who wish to discuss any experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous when desired. SHARE can provide professional help with medical and health issues (including accompanying students to the hospital), as well as advice and assistance with contacting police and/or initiating a formal or informal complaint, and it offers ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources.

If you wish to make use of SHARE's services, you can call the crisis number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have been assaulted, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at the Yale Health Center or the Yale-New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Dr. Carole Goldberg, the director of SHARE (203.432.0310, [carole.goldberg@yale.edu](mailto:carole.goldberg@yale.edu)), Dr. Jennifer Czincz, assistant director (203.432.2610, [jennifer.czincz@yale.edu](mailto:jennifer.czincz@yale.edu)), Alison Doernberg (203.463.8217, [alison.doernberg@yale.edu](mailto:alison.doernberg@yale.edu)), or John Criscuolo (203.494.6247, [john.criscuolo@yale.edu](mailto:john.criscuolo@yale.edu)).

*Title IX Coordinators*

<http://provost.yale.edu/title-ix>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal funding. Sex discrimination includes sexual harassment, sexual assault, and other forms of misconduct. The University is committed to providing an environment free from discrimination on the basis of sex.

Each school, including Yale College, has assigned a senior administrator to act as a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. The School of Drama's Title IX coordinator is Associate Dean Joan Channick (203.436.9048, [joan.channick@yale.edu](mailto:joan.channick@yale.edu)). Coordinators provide information, track and resolve complaints, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator will be treated as

confidentially as possible, but the coordinator may need to consult with other administrators; at times, the coordinator will need to take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

### *University-Wide Committee on Sexual Misconduct*

203.589.0142 (business hours)

<http://provost.yale.edu/uwc>

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the University, as described in the committee's procedures. The UWC provides an accessible, representative, and trained body to fairly and expeditiously address formal and informal complaints of sexual misconduct. UWC members can answer informal inquiries about procedures and the University definition of sexual misconduct. Operated from the Provost's Office, the UWC is comprised of faculty, administrative, and student representatives from across the University. In cases where formal resolution is sought, investigations are conducted by professional, independent fact finders.

### *Yale Police Department*

101 Ashmun Street

24/7 hotline: 203.432.4400

<http://publicsafety.yale.edu/department-information#sensitivedcrimes>

The Yale Police Department (YPD) operates 24/7 and is comprised of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with Sergeant Marnie Robbins-Hoffman, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at [marnie.robbs@yale.edu](mailto:marnie.robbs@yale.edu). Informational sessions are available with the Sensitive Crimes & Support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the University's Title IX coordinators, and various other departments within the University. Talking to the YPD does not commit you to submitting to evidence collection or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

## RELIGIOUS LIFE AT YALE

The religious and spiritual resources of Yale University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant

denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

## OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 4,500 international students, faculty, staff, and their dependents. OISS staff provides assistance with issues related to employment, immigration, and personal and cultural adjustment, as well as serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS can provide assistance to students, faculty, and staff on how to obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see [www.yale.edu/oiss/coming/arrival/oiss](http://www.yale.edu/oiss/coming/arrival/oiss).

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community.

The OISS Web site ([www.yale.edu/oiss](http://www.yale.edu/oiss)) provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through several listservs and Facebook.

OISS is housed in the International Center for Yale Students and Scholars, which 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 during the academic year, the center—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about reserving space at the center, send a message to [oiss@yale.edu](mailto:oiss@yale.edu) or call 203.432.2305. For information about the center, visit [www.yale.edu/oiss/about/icerter](http://www.yale.edu/oiss/about/icerter).



# 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 transformation, 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). Following the Drama 50 projects, the first-year actors begin work on the New Play Lab. At the conclusion of the New Play Lab, 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, described 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. The department's associate chair works directly with the Yale Cabaret artistic directors

regarding approval of Cabaret participation by actors. Actors who are double cast may not participate in Yale Cabaret productions.

### *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 51b	New Play Lab
	DRAM 103a/b	Acting I
	DRAM 113a/b	Voice I
	DRAM 123a/b	Speech I
	DRAM 133a/b	Body as Source
	DRAM 143a/b	Alexander Technique I
	DRAM 153a	New Games
	DRAM 163b	Text Analysis I
	DRAM 320b	Actor-Director Lab
	DRAM 333a	Yoga I
	DRAM 340b	Directing Lab on Greek Tragedy
	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 243a/b	Alexander Technique II
	DRAM 263a	Clown
	DRAM 273a	Dance for Actors
	DRAM 405a	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: Interview Project/Voice-Over Workshop
	DRAM 343a/b	Alexander Technique III
	DRAM 363a	Creating Actor-Generated Work
	DRAM 373a/b	Yoga III
	DRAM 423a/b	Singing III
	DRAM 433a	Acting for Camera
	DRAM 433b	Audition and Professional Preparation
DRAM 533b	Audition Workshop	

## *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 51b, New Play Lab** See description under Playwriting.

**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** The first year of voice training is structured as a progression of exercises/experiences designed to liberate the individual's natural voice from habitual psychophysical tensions; to connect image, intention, and emotion to breath and sound; to develop the voice's potential for expression and awaken the actor's 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. Jane Guyer Fujita

**DRAM 133a/b, Body as Source** This class focuses on the relationship between physical precision and spontaneity. Students are encouraged to temporarily shed the "social body" in order to access and embody the farther reaches of the imagination, to deepen the body/emotion connection, and to strengthen their abilities to commit more fully, directly, and immediately to physical impulses and acting choices. The class utilizes various training exercises and includes some application to character creation, the playing of actions, and use of text. Erica Fae

**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, New Games** This course explores the actor's playful spirit and the notion of the theatrical event as "game." Through a series of games and improvisation and composition exercises, students develop complicity with fellow actors/the audience and

discover qualities of openness, spontaneity, generosity, and attack as they are encouraged to take risks, access their imagination, and play fully with their voice and body. Exercises explore status, focus, scale, presence, flow, and impulse while delving into the mysterious nature of “le jeu,” the actor’s pleasure in playing. Justine Williams

**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 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** In the second year of voice training, students focus on meeting the demands of heightened text with rigorous clarity, emotional depth, and generosity of scale. Continued release work on the body, coupled with a larger array of vocal skills and increased imaginative capacity, give actors access to their most expansive selves in order to serve the characters in classical plays. Walton Wilson, Grace Zandarski

**DRAM 223a/b, Speech II** The second year of speech training continues to expand the actor’s range of vocal and imaginative expression and deepen sensory relationship to language as applied to dramatic texts. Intensive study of dialects and a detailed model of American English provide multiple opportunities for the experience of character transformation and creating idiolect. Beth McGuire

**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 263a, 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, Dance for Actors** This class explores some anatomical fundamentals of movement through a rigorous daily warm-up. Movement phrases are embodied investigating weight, intention, direction, and freedom. Original movement creations, musical theater styles, contact improvisation, and some vernacular dance forms are also done in class, culminating in combinations of text and movement where creative freedom in the physical realm is emphasized. Warm-up clothes are worn. Lori Leshner

**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 and DRAM 213a/b. Walton Wilson, Grace Zandarski

**DRAM 320b, Actor-Director Lab** See description under Directing.

**DRAM 323a/b, Speech III: Interview Project/Voice-Over Workshop** The third year of speech training is structured as a series of tutorials focused on character development and vocal transformation in connection with the Interview Project, a collaboration with acting teacher Evan Yionoulis that results in a full performance event. The Voice-Over Workshop introduces actors to commercial voice-over techniques. The acting students collaborate with sound design students to create individual digital voice-over samples. Beth McGuire, Billy Serow

**DRAM 333a, Yoga I** Yoga and Qigong are the entry points into a vigorous, physical practice designed to deepen your connection to your breath and encourage release into the shifting energies in your body and mind. Annie Piper

**DRAM 340b, Directing Lab on Greek Tragedy** See description under Directing.

**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 373a/b, Yoga III** This course is a detailed introduction to the practice of vinyasa hatha yoga, primarily informed by the Kripalu and ashtanga lineages. Class meetings are spent reviewing fundamental postures ("asanas"), plus their variations, and examining 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. Annie Piper

**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, 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** Through classes and tutorials in years two and three, this work explores the interplay among imagination, intention, breath, and the coordinated physical processes that result in a free and expressive singing voice. The actors gain experience in acting sung material through the active investigation of the emotional, linguistic, and musical demands in songs and musical scene work. Vicki Shaghoian

**DRAM 423a/b, Singing III** See description under DRAM 413a/b. 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

**DRAM 533b, Audition Workshop** This is a practical course in audition preparation and presentation. Each week students prepare audition scenes or monologues. Assignments are constructed with the goal of having students become comfortable and confident auditioning in a variety of material and settings, so that they can feel free to reveal themselves in each role. Other topics in career preparation are also covered, including agent interviews and communication. Evan Yionoulis

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

Stephen Strawbridge, Michael Yeargan, Cochairs

The purpose of the Design department is to develop theater artists who are masterful designers in set, costume, lighting, projection, 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 and projection 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 design students are required to take a weekly life drawing class offered by the department.

Students are admitted to the department 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 to projection designers varying according to the qualifications of the applicants. Approximately twelve students are admitted each year. 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 students of visual design will study set, costume, lighting, and projection design in all three years. There are certain exceptions. For example, projection designers can substitute sound design for one of the other visual design disciplines. 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 project 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 may be 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 cochairs is necessary in order to participate in any capacity in a Yale Cabaret production.

*Plan of Study: Set, Costume, and Lighting 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 134a/b	Advanced Problems in Stage Lighting (lighting designers only)
	DRAM 158a	Introduction to Sound Design (lighting and projection designers only)
	DRAM 162a/b	Life Drawing Studio
	DRAM 172a/b	Digital Imaging for Designers
	DRAM 189a	Costume Production (set and costume designers only)
	DRAM 189b	Fabric and Fabric Manipulation (set and costume designers only)
	DRAM 222a/b	Drafting for Designers (set and lighting designers only)
	DRAM 224a/b	Introduction to Projection Design
	DRAM 234a/b	Visual Storytelling

Assignments as assistant designer

II	DRAM 6a/b	Survey of Theater and Drama
	DRAM 89b	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
	DRAM 152a/b	Scene Painting (set designers only)
	DRAM 158a	Introduction to Sound Design (set and costume designers only)
	DRAM 162a/b	Life Drawing Studio
	DRAM 164a/b	Professional Stage Lighting Design (lighting designers only)
	DRAM 289a	Patternmaking (costume designers only)

Design assignments for School of Drama productions

III	DRAM 142a/b	Master Class in Design for the Stage
	DRAM 162a/b	Life Drawing Studio
	DRAM 174a/b	Advanced Professional Stage Lighting Design (lighting designers only)

Two one-term electives

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 89b, Costume Construction** See description under Technical Design and Production. Required for costume designers. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Robin Hirsch

**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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Ming Cho Lee, Michael Yeargan

**DRAM 112a/b, Scene Design: Background and Practice** An introductory course for all designers in conjunction with DRAM 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. Matthew Frey, 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Robert M. Wierzel

**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 112a/b, carrying it a step further and focusing on design realization. Prerequisite: DRAM 112a/b. Two hours a week. Ming Cho Lee, Michael Yeargan

**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. Open to nondepartmental students who have taken DRAM 124a/b with permission of the instructor. Four hours a week. Stephen Strawbridge, 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. Prerequisite: DRAM 115a/b. Two hours a week. Jess Goldstein, Ilona Somogyi

**DRAM 142a/b, Master Class in Design for the Stage** Required for all third-year visual design students for the presentation and critique of all elements that comprise a complete production. Each student presents three projects. For all three projects, work in the student's primary area of concentration must be complete and comprehensive. For the first project, students must also show work in two of the other design disciplines. For the second project, students must show work in just one of the other design disciplines. For the third project, students may show work in their primary area of concentration only. (Lighting designers are an exception. They must always present a complete set design so that there is a basis for their lighting ideas and light plot.) The order in which the above requirements are met is flexible. Projection designers may include sound design as one of the other design disciplines. Though not required to represent work in all design areas for all projects, students are nonetheless expected to have fully thought-out ideas for the total production. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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, Life Drawing 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. Open to nondepartmental students who have taken DRAM 134a/b with permission of the instructor. Two hours a week. Stephen Strawbridge, Jennifer Tipton

**DRAM 172a/b, Digital Imaging for 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), and output (printing). The course focuses on the possibilities the computer offers scenic, lighting, and costume designers in professional practice. Open to nondepartmental students with permission of the instructor. 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. Stephen Strawbridge, 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 222a/b, Drafting for Designers** This course is taught in conjunction with DRAM 122a/b, Stagecraft for Designers, and focuses on drafting for the stage. Students learn how to create a complete set of drawings suitable for budgeting and/or soliciting bids from shops in the professional theater. Andrew Boyce, Lee Savage

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

**DRAM 234a/b, Visual Storytelling** See description under Projection Design.

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

**DRAM 334a/b, Advanced Problems in Projection Design** See description under Projection Design.

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

### *Plan of Study: Projection Design*

The Projection Design concentration, offered through the Design department, provides a unique opportunity to develop skills that work in concert with all the other design disciplines of the theater. Projection design for performance is both one of the newest and one of the most rapidly advancing areas of theatrical design. It is vital that future practitioners learn to deliver this new media within the larger context of theatrical storytelling. It is the goal of the program to teach the use of these powerful tools of media and animation to enhance the live experience. Study and projects in all the other design concentrations—sets, lights, costume, and sound—along with the practice of projection design, encourage the creation of total theater artists.

The question of “why projection” is a constant heartbeat of the program. Not all theatrical production can or should support projection. Rigorous exploration of the place and potential of projection media, including the study of its historical usage, assists all potential designers to create relevant work.

The program requires a great deal of hard work. Study and projects in all departments require excellent time management, and both digital and hand skills. The student is required to build set models and create lighting sketches along with projects in media design. Having good hand-drawing skills is very helpful. To help maintain and develop the capacity for drawing, a weekly figure-drawing class is required for all students in the Design department. Classes in digital skills and animation are offered as well.

The program includes script analysis, dramaturgy, and the essential collaborative skill, listening. There are opportunities to work directly with playwrights, directors, and other designers in both class projects and public performance. There is no substitute for the experience of creating actual production work, and the opportunities to create as well as to assist are abundant.

Projection design students share studio space with the other visual designers, as well as a digital production studio and the facilities of the Digital Media Center for the Arts. These shared spaces encourage collaboration, camaraderie, and the exchange of ideas essential to the working theater artist.

In addition to course work and production assignments, there is the opportunity to create an installation in collaboration with the sound and directing programs as well as an assignment with the playwriting program and the Yale College music program and dance division.

#### 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	Stagecraft for Designers
	DRAM 124a/b	Introduction to Lighting Design
	DRAM 158a	Introduction to Sound Design
	DRAM 162a/b	Life Drawing Studio
	DRAM 172a/b	Digital Imaging for Designers
	DRAM 224a/b	Introduction to Projection Design
	DRAM 234a/b	Visual Storytelling
	DRAM 239a	Introduction to Projection Engineering
	DRAM 248b	Sound Design for New Plays
	Production assignments as assistants and projection engineers	
II	DRAM 6a/b	Survey of Theater and Drama
	DRAM 132a/b	Advanced Problems in Scenic Design
	DRAM 134a/b	Advanced Problems in Stage Lighting
	DRAM 244a/b	Motion Graphics and Film Production
	DRAM 334a/b	Advanced Problems in Projection Design

DRAM 339a      Advanced Topics in Projection Engineering  
Projection Seminar

One general elective  
One music elective (a or b)  
Participation in DRAM 162a/b, Life Drawing Studio, when no conflict with  
other class or production assignments  
Up to two small- to medium-scale production assignments (if prepared)

III      DRAM 142a/b      Master Class in Design for the Stage  
DRAM 344a/b      Advanced Professional Projection Design  
Projection Seminar

Two one-term electives  
Participation in DRAM 162a/b, Life Drawing Studio, when no conflict with  
other class or production assignments  
One professional projection assignment (if prepared)

### *Courses of Instruction*

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

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

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

**DRAM 122a, Stagecraft for Designers** See description under Design.

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

**DRAM 132a/b, Advanced Problems in Scenic Design** See description under Design.

**DRAM 134a/b, Advanced Problems in Stage Lighting** See description under Design.

**DRAM 142a/b, Master Class in Design for the Stage** See description under Design.

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

**DRAM 162a/b, Life Drawing Studio** See description under Design.

**DRAM 172a/b, Digital Imaging for Designers** See description under Design.

**DRAM 212a/b, Independent Study** See description under Design.

**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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Wendall K. Harrington, Darrel Maloney

**DRAM 234a/b, Visual Storytelling** This is a lecture, film, and discussion course that explores the various ways in which idea and emotion have been expressed for the eye and mind. Lecturers and filmed documentaries cover topics in art history from cave painting to the graphic novel, color theory, cinema history, graphic design, typography, photography, and an exploration of the visual in avant-garde theater. Vision is our language; we see before we speak. The goal of this course is to create expressive polyglots. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. Course is graded Pass/Fail. Wendall K. Harrington, with Ann McCoy, Richard Move, and guests

**DRAM 239a, Introduction to Projection Engineering** See description under Technical Design and Production.

**DRAM 244a/b, Motion Graphics and Film Production** Digital video and motion graphics have become a central asset in the theater, and this course covers a diverse set of topics relating to video capture and delivery formats, compression fundamentals, utilization of graphics elements in motion graphics animation, nonlinear video editing techniques, special effects, and the digital video production pipeline. Students primarily utilize Adobe After Effects to create motion graphics and animation content, with an emphasis on the technical and creative challenges of projection in a theatrical environment. Open to nondepartmental students with permission of the instructor. David Biedny

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

**DRAM 334a/b, Advanced Problems in Projection Design** A course to prepare students for production of projection for the stage. Emphasis is given to script analysis, research, media preparation, and elementary programming. Open to nondepartmental students who have taken DRAM 224a/b with permission of the instructor. Wendall K. Harrington, Darrel Maloney

**DRAM 339a, Advanced Topics in Projection Engineering** See description under Technical Design and Production.

**DRAM 344a/b, Advanced Professional Projection Design** This class provides professional preparation for work on School of Drama productions and other venues, as well as supervision on projects undertaken in Master Class in Projection Design. Wendall K. Harrington, Darrel Maloney, Richard Move, and guests

**DRAM 354b, Advanced Media Production** This combined classroom/online class focuses on the production of a collaborative music video utilizing advanced imaging and motion graphics techniques—including visual synthesis, motion tracking and stabilization, compositing, audio synchronization, and motion design—combining four on-site class sessions with custom-scheduled online production meetings, virtual tutorials and instruction, progress reviews, and a real-world, virtual digital production pipeline. David Biedny

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

David Budries, Chair

The Sound Design program 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 five areas of design—set, costume, lighting, projection, and sound—are integrated. All designers are encouraged to take introductory course work in each of the design areas. This 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, dramaturgy, 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. In the second term, playwrights are invited into the process, allowing designers and directors to explore works.

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

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. These hands-on assignments provide invaluable practical learning experiences. Additionally, Yale Cabaret provides students with up to eighteen extracurricular design opportunities annually. These hands-on assignments provide invaluable practical learning experiences.

In order to support this work, students have access to two production studio spaces: a design laboratory and a teaching studio. 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 program sponsors critiques of current productions as part of Master Class. All Yale School of Drama students and invited guests are welcome. Attendees

discuss all aspects of the work including the storytelling, dramaturgy, acting, directing, design, and music.

Another unique class, *Auditory Culture*, was added to encourage in-depth conversations about the impact of sound and music on our culture – past, present, and future. No related topic is off-limits, and the class is open to all graduate students from any discipline. This is our most popular cross-disciplinary offering.

The Sound Design program 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*

Yale School of Drama programs of study attempt to balance academics with practical production work. For this reason, 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. 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. Any variation from these expectations requires direct communication with and approval from the instructor, supervisor, stage manager, or other person in charge.

### *Designing for Yale Cabaret*

First-year students are not allowed to design at the Yale Cabaret in their first term, and thereafter all students must obtain approval from the department chair. Any student with a course incomplete may not design for the Yale Cabaret regardless of an advance commitment. All sound designers must request permission to design at the Yale Cabaret at least four weeks prior to the performance.

### *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 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, recommended in the second term

Up to three production assignments (if prepared)



II	DRAM 128a/b	Sound Seminar
	DRAM 218a/b	Master Class in Sound Design
	DRAM 224a/b	Introduction to Projection 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

One term of music elective

One term of general elective

Up to 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

Up to three production assignments (if prepared)

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

### 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 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 419b, Control Systems for Live Entertainment; DRAM 439a, Architectural Acoustics; and many more. 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 66a/THST 414a, 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. All participants must read each play and discuss its dramaturgy. Designers 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 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. Open to nondepartmental and non-School of Drama students with prior permission of both the instructor and Sound Design Chair David Budries. Limited enrollment. Sten Severson

**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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. 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. Open to nondepartmental and non-School

of Drama students with prior permission of both the instructor and Sound Design Chair David Budries. Limited enrollment. Nick Lloyd

**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. Limited enrollment. This class is only available to students of Design, with preference to sound and projection designers. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. David Budries

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

**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. Ninety minutes a week. David Budries, Matthew Suttor

**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 may 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 the 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 études that explore topics of investigation. The nature of the études 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 études 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. 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. Open to nondepartmental and non-School of Drama students who have completed DRAM 258a. 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. Open to nondepartmental and non-School of Drama students who have completed DRAM 158a and 158b. Limited enrollment. 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. Limited enrollment. This class is only open to students of Design, with preference to sound and projection designers. One hour per week; meeting time arranged with faculty. Matthew Suttor

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

**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.

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

**DRAM 428a/b, Auditory Culture: Reading, Critical Listening, and Discussion** This term-long course provides a vehicle for participants to examine our aural world, now and in the past. Each class member is expected to contribute by providing the discussion prompts via digital media, books, articles, or recordings. No relevant sound or music topic is off the table. However, the instructor approves and distributes each prompt. There is a lot of room for individual exploration and expression. A prompt is provided each week, and the discussion occurs at the next class meeting. Open to nondepartmental and non-School of Drama students with prior permission of the instructor; preference given to theater, music, and art majors. Enrollment limited. One hour a week. David Budries

**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. Regular meetings are scheduled 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, classical text, or devised work.

Our core courses are (a) 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 and projects; (b) the Directing seminars, which teach practical skills in text analysis, directorial interpretation, and production preparation, using a broad range of dramatic writing, theory, and production histories as course texts; and (c) the Labs, where directors, playwrights, and actors develop their ability to collaborate creatively through exercises, scene work, and critical feedback. In addition, throughout the academic year, the Directing department hosts master classes and workshops with visiting theater 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, and sound design, and in dramaturgy and theater management. A variety of courses in these and 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 participate as directors in collaboratively created projects in DRAM 50a, *The Collaborative Process*, and direct workshop stagings of new plays by first-year playwrights in the New Play Lab. In the second year, directors direct one Shakespeare Repertory Project and one new play by a second-year playwright. Third-year directors direct a full production of their own thesis project and direct a new play by a third-year playwright in the Carlotta Festival. Directors, in the first or second year, serve as assistant directors on Yale Repertory Theatre or School of Drama productions. All directing and assistant directing assignments are made by the chair of the Directing department (pending approval by the dean). Directors are encouraged to direct productions for Yale Cabaret and to participate in the work of the Cabaret in other capacities. Participation in a Cabaret production by a director is subject to the prior approval of the department chair. 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	<i>The Collaborative Process</i>
	DRAM 51b	New Play Lab
	DRAM 103a/b	Acting I
	DRAM 110a/b	First-Year Directing

DRAM 113a	Voice I
DRAM 153a	New Games
DRAM 191b	Managing the Production Process
DRAM 320b	Actor-Director Lab
DRAM 330a/b	Directing Practicum
DRAM 403a	Stage Combat I

Required electives

Assignments as director for School of Drama productions

Possible assignment as assistant director at Yale Repertory Theatre  
or Yale School of Drama

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 340b	Directing Lab on Greek Tragedy
	DRAM 330a/b	Directing Practicum

Required electives

Assignments as director for School of Drama productions

Possible assignment as assistant director at Yale Repertory Theatre or Yale  
School of Drama

III	DRAM 130a/b	Third-Year Directing
	DRAM 140a/b	The Director's Thesis
	DRAM 234a	Visual Storytelling
	DRAM 330a/b	Directing Practicum
	DRAM 360a/b	Bridge to the Profession

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 Acting, Dramaturgy and Dramatic Criticism, Playwriting, Theater Management, and other departments within Yale School of Drama, subject to approval by 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 introduction to theatrical collaboration and creation designed for first-term actors, directors, dramaturgs, and playwrights. How can theater artists bring the skills of their separate disciplines and the ideas of their individual imagination effectively to bear in a creative rehearsal process? What are effective strategies for proposing and responding, for testing and critiquing, for researching and selecting? Using sources from literature, painting, music, and other media as dramatic texts, students explore these and other questions as they make short compositions together in weekly lab sessions. The collaborative creation of a longer piece on a text chosen by the faculty is the culminating project of the course. Liz Diamond, Catherine Sheehy

**DRAM 51b, New Play Lab** See description under Playwriting.

**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 analytical and creative encounters with a specific play text, 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/b, 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' production strategies for these works, and for their current School of Drama productions, 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, proposed by the student director and approved by the dean 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. The class meets weekly as a group and in individual consultations with the instructor to be arranged throughout the year. Tim Vasen

**DRAM 153a, New Games** See description under Acting.

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

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

**DRAM 234a, Visual Storytelling** See description under Projection 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 320b, Actor-Director Lab** This is a practical course for first-year actors and directors that focuses on the process of collaboratively "getting started" on specific scene work, from table work to investigative rehearsals, to beginning to "set" certain key elements of the scene. As this is an exploratory lab class, there is no final showing of a scene; a scene may be approached and altered several times as the actors and directors generate new discoveries and ideas. Scenes are rehearsed outside of class and then brought in for further on-site work, viewing, and response. The goals of the course are: (1) to develop groundwork toward a productive and creative working process between actors and directors as they approach text work; (2) to diagnose expectations and dialogues between actors and directors in search of maximum collaborative creation; and (3) to analyze rehearsal techniques that generate a physically, imaginatively, and creatively activated exploration of the text. The scenes are drawn from the major plays of Anton Chekhov—each director is responsible for a single play—and cast by the Acting department. David Chambers, Ron Van Lieu

**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 on plays, operas, and other forms of live performance. Work in the Directing Practicum includes scene study, exercises in composition, open rehearsals, practical study of major directors, and the creation of devised work. Practical work is supplemented by critiques of student and Yale Rep productions, and by workshops and master classes with visiting artists. David Chambers, Liz Diamond, Speranza Scappucci, and guests

**DRAM 340b, Directing Lab on Greek Tragedy** This is a practical course for directors and actors to explore 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. Required for second-year directors and first-year actors. Open to students in Design, Dramaturgy and Dramatic Criticism, and Playwriting with permission of the instructor. Robert Woodruff

**DRAM 360a/b, Bridge to the Profession** Prepares third-year directors for entry into the professional arena. This course is designed to help students identify and develop short- and long-term professional goals in relation to personal and artistic values and aspirations. Workshops offer students training in résumé and portfolio management, project development and fundraising, interviewing and networking. Visits with artistic directors, agents, and union and foundation leaders introduce students to professional resources. Master classes with established directors expose students to diverse models of career paths. The building of a project to take into the field comprises the major portion of the course work, with readings and short exercises assigned throughout the course. The course meets at designated intervals. May Adrales

**DRAM 403a, Stage Combat I** See description under Acting.

## 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. 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 notes and study guide 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 in topics in institutional dramaturgy, including 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, the Dramaturgy and Dramatic Criticism department has entered into a collaboration with the Theater Management department to create an optional course of study drawing from the strengths of both disciplines. 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. More information on this partnership is available from the department.

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 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 academic warning until the work is completed. Any student who receives more than one incomplete will be placed on academic probation. Students placed on academic probation may not participate in any capacity in the Yale Cabaret.

*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 51b	New Play Lab
	DRAM 96a/b	Models of Dramaturgy
	DRAM 106a	Editing and Publishing Workshop
	DRAM 147a	Writing for the Ensemble
	DRAM 166a/b	Criticism Workshop
	DRAM 246b	Translation†
	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	Adaptation
	DRAM 246b	Translation†
	DRAM 306a	Models of Dramatic Structure‡
	DRAM 306b	Issues in Twentieth-Century Performance‡
	DRAM 346a/b	Literary Office Practicum
	DRAM 396a/b	Dramaturgy Practicum
DRAM 466b	Research Methodologies	

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
DRAM 466b	Research Methodologies	

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.

†In 2013–2014, DRAM 246b, Translation, will not be offered. In 2014–2015, all first- and second-year dramaturgs will be enrolled in the course.

‡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 access to the online 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 literary manager 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 playwriting 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), a Shakespeare Repertory Project (see Directing department, Second-Year Directing, DRAM 120a/b), or a play by a School of Drama playwriting student.

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 literary manager. 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 may work as editorial assistants on *Theater*, the international journal of criticism and plays co-published by Yale School of Drama/Yale Repertory Theatre and Duke University Press. Students in their first year must also take the Editing and Publishing 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. Selected D.F.A. candidates may be appointed to senior staff positions as part of their doctoral fellowships. 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 first or second year by the translation of a play in the Translation seminar (DRAM 246b). Students who wish to pursue a special emphasis in translation may take this course once more 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 submit case studies in theater history in the spring term. These written components are followed by an oral comprehensive exam. Topics for written examinations, theater history case studies, 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; 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, preproduction 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.

Case studies in theater history are due in January. From three areas—Classical and Medieval Drama, Pre-Modern Drama (Renaissance through 1880), and Modern Drama (1880 to the present)—and choosing plays listed on the departmental reading list,

students write case studies to demonstrate their mastery of theater history. Guidelines for these case studies are available from the department.

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 is allowed to reenroll in the comprehensive process once more during the following year. A student failing the second time is not awarded a degree.

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

February 10, 2014: 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 17, 2014: 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 14, 2014: Deadline for submission of final revised comprehensive proposal and bibliography.

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

September 14, 2013: 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, 2013: First fall deadline for taking a comprehensive examination.

November 23, 2013: Final fall deadline for taking a comprehensive examination.

January 13, 2014: Deadline for students to turn in their theater history case studies.

February 21, 2014: First spring deadline for taking a comprehensive examination.

April 6, 2014: Final deadline for having completed independently researched exams and casebooks.

May 11, 2014: 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 and is based not only on the merits of the proposal, but also on the faculty's assessment of the student's performance and progress in the M.F.A. program. Candidates must submit their proposals by January 13, 2014, 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, 2014, 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 Basic Coverage, and to eligibility for tickets to Yale School of Drama and Yale Repertory Theatre productions. In the first five years of residency, D.F.A. candidates receive a fellowship to cover tuition and Yale Health Hospitalization/Specialty Coverage. Students enrolled in the D.F.A. program are eligible to apply for one of three departmental fellowships, a Yale Rep artistic associate fellowship or 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. DRAM 6a examines select theatrical cultures and performance practices to 1700. DRAM 6b examines select theatrical cultures and performance practices since 1700. Open to non-School of Drama students with prior permission of the instructor. Paul Walsh

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

**DRAM 51b, New Play Lab** See description under Playwriting.



**DRAM 96a/b, 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, Editing and Publishing 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. Open to nondepartmental students with permission of the instructor. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Not offered in 2013–2014]

[**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. Open to nondepartmental students with prior permission of the instructor. Open to non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Not offered in 2013–2014]

[**DRAM 136a, Beckett** A detailed study of Beckett's plays and prose, including Beckett the critic on poets, painters, music, Proust, and performance. Open to nondepartmental students with prior permission of the instructor. Open to non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Not offered in 2013–2014]

**DRAM 147a, Writing for the Ensemble** See description under Playwriting.

[**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 mouths. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

[**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 2013–2014]

**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. Open to nondepartmental students with permission of the instructor. Elinor Fuchs, Marc Robinson, Gordon Rogoff, Thomas Sellar

**DRAM 176a, Satire: From Aristophanes to Archer and Beyond** 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 and unwilling to stem the tide of his or her outrage. Beginning with Aristophanes, the course wades hip-deep through the works of playwrights, animators, pamphleteers, filmmakers, and comics. We assess satire's advantages and limitations as a tool for political speech. We laugh and ask why. Catherine Sheehy

[**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. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

[**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. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

**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. Open to nondepartmental students with permission of the instructor. Faculty

[**DRAM 216a, Hamlet: An Intensive Seminar** The play with a thousand faces, “the strangest play ever written” (Jan Kott), the play that “is actually about change...about shifting values...shifting times...shifting sexuality” (Peter Hall). This course proposes to account for those shifts by reading the play line-by-line (time permitting), tracking actions that suit words and words that suit actions, trying to uncover those faces, coming to terms with what happens in Hamlet, and doing so with help from a wide range of critical materials, old and new. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Not offered in 2013–2014]

**DRAM 226b, Contemporary Global Performance** How might the contemporary theater and performance world be evolving in relation to the twenty-first century's tectonic shifts in politics, aesthetics, and technology? This course examines the work of selected pioneering artists active around the world today, as well as examples of major transactional tendencies such as “devised” theater, virtuosity, documentary performance, and social practice. The seminar requires extensive viewing of videos in addition to the reading list. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Thomas Sellar

**DRAM 246a, Adaptation** How do myths/legends, novels, short stories, paintings, true stories, graphic novels, etc, work? And why do some prove more stage-worthy than others? To musicalize or not to musicalize? This seminar explores the process of adapting source material into a theatrical text/experience, augmented by practical assignments and culminating in an adaptation based on material of each student's choosing. Required for second-year dramaturgs. Open to nondepartmental students with permission of the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Jill Rachel Morris

[**DRAM 246b, Translation** This seminar explores the process of translation through practical assignments and culminates in the translation of a full-length play into English. Required for first- and 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. Open to nondepartmental students with permission of the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Not offered in 2013–2014]

**[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. A 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Not offered in 2013–2014]

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

**DRAM 286a, The Second Avant-Garde, 1918–1939** This course is a sequel to DRAM 286b 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. Open to nondepartmental students with permission of the instructor. James Leverett

**[DRAM 286b, The First Avant-Garde, 1880–1918** European theatrical modernism in such movements as naturalism, symbolism, expressionism, cubism, futurism, and dada. Among the writers whose texts are read are Hauptmann, Ibsen (the symbolist), Chekhov (the symbolist), Strindberg (the naturalist, symbolist, and expressionist), Wilde, Yeats, Maeterlinck, Jarry, Wedekind, Kaiser, Toller, Blok, Mayakovsky, and Kraus. Innovations in direction, design, and theory are also investigated, as well as the general social, political, and philosophical background of the period. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

**DRAM 296b, 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. Open to nondepartmental students with permission of the instructor. James Leverett

**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. Elinor Fuchs

**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. Prerequisite (for dramaturgs only): 306a. Elinor Fuchs

**DRAM 326a, British Postwar Drama** 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, Sarah Kane, and Ravenhill; from Olivier, Gielgud, and Ashcroft to Dench, Branagh, and Rylance; from Brook, Hall, and Littlewood to Nunn, Hytner, and Warner. Open to nondepartmental students with permission of the instructor. Gordon Rogoff

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

**DRAM 346a/b, Literary Office Practicum** Among the most important responsibilities of an institutional dramaturg is the evaluation of new writing. The dramaturg’s ability to analyze and assess the potential of unproduced work is crucial to a theater’s vitality. In the Literary Office Practicum students in all three years read work submitted for 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. Open to nondepartmental students with prior permission of the instructor. Open to non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Not offered in 2013–2014]

**[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. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

**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. Open to nondepartmental students with permission of the instructor. Paul Walsh

**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

**[DRAM 426a, Late Works, Late Styles** An interdisciplinary course (drama, music/ opera, film, painting, fiction) centering on the works of five major figures in their twilight years: Ibsen, Verdi, Ingmar Bergman, Richard Strauss, and Matisse. In the search for an ending, the dramatist, painter, composer, or director may be trying to find formal ways to stop time – impossible in life, but not in art. Some, such as Beethoven, seem to have been born old; others – Verdi and Matisse – moved toward eternity younger than ever. Even if there can’t be a unifying theory about late styles, there can be a close study of works that keep defying expectations and categories. The course, then, makes side trips to odd alliances, such as Beckett and Schubert, Benjamin Britten with Thomas Mann, and Henry James’s fascination with late Ibsen. Critical approaches include Edward Said, Maynard Solomon, Gordon Rogoff, and Mann’s late essays. Most of these artists are more clearly than ever in touch with their own beginnings, borrowing from and transforming forms learned when young. Late works, yes, some of them less content than others with the fading light, others finding light in shade, yet all suffused with a startling energy that is its own defiance of the final blow. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

**[DRAM 436b, Classicism** From the sixteenth through the eighteenth century, Western theatrical culture and dramaturgical practice participated in a wider battle between “high” and “low” forms and functions. This seminar investigates the “high art” notion of Classicism as dramaturgical model and ideological construct in Western theater and drama from the Renaissance through the eighteenth century in Italy, France, England, and Germany. Plays and theoretical texts are examined in light of dramatic and theatrical practices in an exploration of what is meant by Classicism and classical dramaturgy and what the notion of Classicism has meant within the wider discourses of cultural practice. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

**[DRAM 446b, Medieval and Tudor Performance** Theatrical performance found new life across Europe in the thirteenth century, building upon popular performance traditions

preserved by itinerant jongleurs and in local seasonal celebrations and energized by the gradual reemergence of towns and cities and by liturgical innovations and theological debates. Passion plays, Saints plays, Morality plays, and the epic Mystery Cycles of England brought new resiliency to the uses and functions of theatrical performance as people sought out ways to perform their changing sense of personal identity and social solidarity in public. This course focuses on early modern drama and performance in England from the late thirteenth century through the rise of the English Common Players in the sixteenth century. It looks at other varieties of civic and popular performance during this period, including courtly processions and pageants and the performance practices of the Italian *commedia dell'arte*. Not offered in 2013–2014]

[**DRAM 456a/MUSI 847a/GMAN 680a, Wagner in and on Production** An exploration of Wagner's ideas of the *Gesamtkunstwerk* and their role in the theory and history of opera since the mid-nineteenth century. The seminar contextualizes Wagner's theories of staging and his attempts at creating a lasting, "correct" production within contemporary theatrical practices and discusses consequences for both historical and modern stagings, with a special focus on *Tannhäuser*, the *Ring* cycle, and (possibly) *Parsifal*. We broach such methodological issues as theories and analyses of performance, multimedia, and the operatic work; approaches to and reconstructions of historical stagings; and the increasing mediatization of opera. Ultimately, the seminar seeks to understand opera more broadly in its liminal state between fixity and ephemerality. Open to nondepartmental students. Not offered in 2013–2014]

**DRAM 466b, Research Methodologies** This course surveys historical and critical methods of scholarly research. Students learn to utilize relevant library resources, physical archives, and online databases while developing analytical skills for composing annotated bibliographies, research papers, conference proposals, and presentations. Required for all second- and third-year students. Faculty

**DRAM 476a/b, Hot Topics** A lecture series inaugurated by the Dramaturgy and Dramatic Criticism department to make students aware of current discussions in theater and performance studies that necessarily lie outside the department's core curriculum. Attendance at the series is required of all M.F.A. dramaturgs. The series is open to D.F.A. and nondepartmental students, and to non-School of Drama students. Each lecture is accompanied by a short bibliography chosen by the lecturer and circulated in advance of the meeting through Classes\* v2. Its second season begins December 2013 and continues through the spring term. Guests

**DRAM 486b/ENGL 963b, Contemporary American and British Theater Drama and Performance since 2000** American playwrights include Annie Baker, Will Eno, David Greenspan, Young Jean Lee, Richard Maxwell, Tarell McCraney, Wallace Shawn, and Naomi Wallace. British playwrights include Caryl Churchill, Martin Crimp, David Greig, David Harrower, Zinnie Harris, Nick Payne, Simon Stephens, and Roy Williams. Some consideration of experimental theater companies as well. Open to nondepartmental students with permission of the instructor. Marc Robinson

[**DRAM 496b, 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. Open to nondepartmental students with prior permission of the instructor. Open to non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Not offered in 2013–2014]

### *Additional Courses*

The following courses have been offered in the past and are representative of courses that may be offered in subsequent years in response to student interest. Course descriptions are available from the Dramaturgy and Dramatic Criticism department.

DRAM 126a, Shakespeare and His Comic Brethren  
 DRAM 136b, Shakespeare's Dramaturgy  
 DRAM 146b, Theaters of the Black Atlantic  
 DRAM 176b, Performance Criticism  
 DRAM 196a, American Musical Theater and National Culture  
 DRAM 196b, Bertolt Brecht and Augusto Boal  
 DRAM 216b, Falstaff, Shylock, Bottom, and Others  
 DRAM 226a, Shakespearean Drama  
 DRAM 236a, Opera as Drama  
 DRAM 236b, Corneille, Racine, and Molière: Glory, Honor, and Duty  
 DRAM 256b, The Political Shakespeare  
 DRAM 316a, Contemporary African-American Playwrights  
 DRAM 366a, Contemporary American Drama  
 DRAM 386b, American Drama to 1914

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)

Jeanie O'Hare, Chair

Yale School of Drama's Playwriting department is designed for playwrights who are ready to step forward as leaders of our culture and artists of our time. We work with playwrights who possess an irreducible voice and who can demonstrate their command of language, ideas, and form. We are interested in playwrights who are ready to test their own potential and who want to do so while forming lifelong bonds with a community of fellow artists.

Yale School of Drama creates an environment in which playwrights work, peer-to-peer, with other theater makers. The resulting atmosphere of like-minded endeavor enables writers to reach through inhibition toward a more resonant, more formally inventive and, crucially, more socially perceptive eloquence. We encourage playwrights to keep one eye on the horizon—to hold a global view of the world but write the particularities of their own stories. We expect playwrights to learn the rules and then shatter them, and to engage with their cultural responsibilities as disclosers of truth.



The Yale playwriting program offers three distinct challenges:

In *Strategies and Inspiration*, the writer leaves his or her cohorts for a while and embraces the artist as loner: the person who distills his or her own integrity of voice, who finds a richness of imaginative response, who is self-sufficient, and who has to write. We offer strategies for kick-starting ideas and galvanizing the lifelong habit of writing. The program begins with Paula Vogel's Boot Camp, and there are several writing prompts each year: short plays begun from assigned themes and elements, written to strict deadlines.

In *Process and Testing*, the joy of making theater inspires the whole School. The playwright takes the methodologies of the rehearsal room and creates a toolkit to shape and test his or her work. Collaborative muscles are strengthened and sophisticated; supple, inspired, witty, and generous conversations are enjoyed; dramaturgical priorities rule, and favored lines are sacrificed to the greater good; rewriting becomes the most exhilarating skill; and actors' instincts test what is real and what is bogus. The playwright forges relationships with directors and dramaturgs, learns the etiquette of the traditional rehearsal room, and contributes to the freshly evolving etiquettes of new ways of making theater.

In *Professional Practice*, the playwright has an opportunity to fulfill a program of work as close to professional practice as possible, focusing on the full-length play written for the Carlotta Festival. We explore what is expected by the industry, construct strategies for honoring and subverting those expectations, and offer an examination of the levels of ambition and accomplishment needed to establish a living as an artist. This is when Yale School of Drama demands the most from its playwrights and when the writer's investment of passion, joy, and tears pays off handsomely.

The Playwriting department believes that the Yale Cabaret is an essential part of life and practice at Yale School of Drama and encourages all its students to participate in the Cabaret—not only as writers, but also as theater artists wearing a variety of hats. A playwright must also balance that participation with the demands of his or her writing schedules and assigned rehearsals.

### *Plan of Study: Playwriting*

Throughout the year, playwrights are required to take part in Boot Camp (DRAM 7a) and Workshop (DRAM 47a). Second- and third-year playwrights are also required to take Plays in Production (DRAM 207a or b). 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. 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.

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.

### 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 for the New Play Lab

(DRAM 51b) in the spring. In the spring 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 (Langston Hughes Festival). By the third year, playwrights have written a roster of full-length plays, and one of those plays is selected to be fully designed and produced in repertory in their final term (Carlotta Festival).

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 37a/b	How to Produce Plays
	DRAM 47a	Workshop: Big Plays and Little Plays
	DRAM 50a	The Collaborative Process
	DRAM 51b	New Play Lab
	DRAM 97a	Industry Practice I
	DRAM 107b	Workshop: Readings with Actors
	DRAM 147a	Writing for the Ensemble
	DRAM 248b	Sound Design for New Plays
II	DRAM 7a	Boot Camp
	DRAM 27b	Second-Year Master Class
	DRAM 37a/b	How to Produce Plays
	DRAM 47a	Workshop: Big Plays and Little Plays
	DRAM 66a	Lyric Writing for Musical Theater
	DRAM 67b	Libretto Writing for Musical Theater
	DRAM 87a/b	Screenwriting I
	DRAM 97a	Industry Practice I
	DRAM 107b	Workshop: Readings with Actors
	DRAM 157a	Independent Study
DRAM 207a or b	Plays in Production	
III	DRAM 7a	Boot Camp
	DRAM 37a/b	How to Produce Plays
	DRAM 47a	Workshop: Big Plays and Little Plays
	DRAM 87a/b	Screenwriting I
	DRAM 97b	Industry Practice II
	DRAM 107b	Workshop: Readings with Actors
	DRAM 207a or b	Plays in Production
	DRAM 237a	Third-Year Playwriting Analysis

#### *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, three-day seminar in theater making; with conversation, exercises, readings, manifestos, eating, drinking, and lots of caffeine. Paula Vogel and faculty

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

**DRAM 37a/b, How to Produce Plays** A series of modules required of all playwrights on the production process and the demands it makes of writers. What skills are needed to maximize the chances of definitive productions? Includes seminars on rehearsal room protocols, scales of production, and assembling creative teams. Anne Erbe

**DRAM 47a, Workshop: Big Plays and Little Plays** A required seminar for all playwrights. Students read epic and minimalist dramas and write short works in progress. Writing prompts and writer-led feedback. There are three short-sprint writing deadlines during the term. Sarah Ruhl

**DRAM 50a, The Collaborative Process** Required for first-year students. See description under Directing.

**DRAM 51b, New Play Lab** First-year actors, directors, dramaturgs, and playwrights together closely read new plays by first-year playwrights. Each one-act play is staged three times in a series of open workshops by three directors working with three writers and assigned teams of actors and dramaturgs. Through this process, playwrights, dramaturgs, directors, and actors discover the multiple imaginative and interpretive possibilities a script may offer. David Chambers, Jeanie O'Hare

[**DRAM 57a/b, Television Writing** An intensive practicum of television writing structured around the writing of a “spec” script. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

**DRAM 66a/THST 414a, Lyric Writing for Musical Theater** A seminar in lyric writing for the stage. Open to nondepartmental students and undergraduates. Limited enrollment. Michael Korie

**DRAM 67b/THST 412b, 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. Open to nondepartmental students and undergraduates with prior permission of the instructor. Limited enrollment. Rachel Sheinkin

**DRAM 87a/b, Screenwriting I** A seminar for second- and third-year students. Open to nondepartmental students with permission of the instructor. Frank Pugliese

**DRAM 97a, Industry Practice I** A seminar for first- and second-year students. Topics include basic preparation and protocols for submitting scripts to professional theaters; survey of American new play development programs, including producing theaters, festivals, prizes, and competitions; playwright resource centers; and ongoing career strategies. Jennifer Kiger

**DRAM 97b, Industry Practice II** A module for third-year students about to make their way into the industry. This seminar covers refresher topics, including preparation and protocols for submitting scripts to professional theaters and agents; current thinking among American new play development programs; and ongoing career strategies. Jennifer Kiger

**DRAM 107b, Workshop: Reading for Actors** A required seminar for all playwrights: readings, discussion, and development of works in progress. Working with a casting director, writers select actors for their plays. Each writer leads the room in an exploration of an early draft of a full-length play. Jeanie O'Hare, Suzan-Lori Parks

**DRAM 147a, Writing for the Ensemble** This is a seminar class for first-year playwrights and dramaturgs. It explores the history and practice of writing plays for ensemble-based theater companies. Deborah Stein

**DRAM 157a, Independent Study** A second-year seminar for playwrights that includes a mix of one-to-one script meetings and group meetings to share and discuss work. A program of individualized reading and study is tailored to each student. Sarah Ruhl

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

**DRAM 207a or b, Plays in Production** Discussion, preparation, and rehearsals for plays in production. Meetings with individual writers, time and place to be assigned. Jeanie O'Hare and faculty

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

**DRAM 227a, Teaching Practicum II** An advanced independent class for third-year playwrights to teach their own playwriting course outside of Yale under the mentorship of the chair of the department. Faculty

**DRAM 237a, Third-Year Playwriting Analysis** A writing seminar for third-year students as they ready their play for the Carlotta Festival and prepare their professional portfolios. Jeanie O'Hare

[**DRAM 247a, The Off-Stage World** A companion writing workshop to Experiments in Feedback to foster awareness of the invisible dynamics that create pressure on the on-stage world. Required for all playwrights. Not offered in 2013–2014]

**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 a passionate 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 can be taken.

This rigorous interdisciplinary curriculum consists of a balanced combination of required courses that 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 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 one of three requirements related to the student's thesis and provides an opportunity to attain membership in the Actors' Equity Association. Throughout this process, the student is under the professional supervision of the production stage manager for Yale Repertory Theatre.

Extracurricular participation in the Yale Cabaret is also encouraged, subject to prior approval of the department chair. Students assigned as the stage manager or assistant stage manager for Yale Repertory Theatre, Yale School of Drama series, or second-year acting project productions may not participate in the Cabaret throughout the assigned show's preparation, rehearsal, and performance period.

### *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 21a	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 Issues 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

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|-----|-------------|--|
| 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 Issues Seminar                          |
|     | DRAM 700a/b | Stage Management Forum: The Artistic Process             |
|     |             | One required elective with chair approval                |
|     |             | Additional electives with chair approval                 |
| III | DRAM 80a    | Stage Combat for Stage Managers                          |
|     | DRAM 300a/b | Stage Management Issues Seminar                          |
|     | DRAM 400a   | Stage Management for the Commercial Theater              |
|     | DRAM 400b   | Current Stage Management Practice                        |
|     | DRAM 500a/b | The Stage Manager's Thesis                               |
|     | DRAM 700a/b | Stage Management Forum: The Artistic Process             |
|     |             | Three required electives with chair approval             |

#### REQUIRED ELECTIVE SEQUENCE

One elective is required during the second year, and 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 11a, Theater Organizations; DRAM 111a, Functions of Leadership: Change, Motivation, and Organizational Direction; DRAM 115a, Costume Design: Background and Practice; DRAM 119b, Electricity; DRAM 121a, Managing People; DRAM 158b, Recording Arts; DRAM 169a, Shop Technology; DRAM 169b, Stage Rigging Techniques; DRAM 198a, Sound Design Production Organization; DRAM 199b, Digital Technology; DRAM 209a, Physics of Stage Machinery; DRAM 209b, Hydraulics and Pneumatics; DRAM 221b, Labor and Employee Relations; DRAM 224a, Introduction to Projection Design; DRAM 249a, Technical Management; and DRAM 249b, Production Management; DRAM 253a, Commedia.

#### *Courses of Instruction*

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

**DRAM 11a, Theater Organizations** See description under Theater Management.

**DRAM 21a, 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 and guest lecturers, a portion of this class provides instruction on basic professional 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 Issues Seminar** This dynamic investigation of process is designed to bring the entire department together with core stage management faculty to examine specific issues and topics identified for each session and to thoroughly review production work, focusing on the artistic experience and the challenges encountered throughout the process. Students are required to prepare group presentations and conduct three classes per term focused on issues that confront them on a regular basis. Laura Brown-MacKinnon, Diane DiVita, Mary Hunter, James Mountcastle

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

**DRAM 111a, Functions of Leadership: Change, Motivation, and Organizational Direction** See description under Theater Management.

**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 121a, Managing People** See description under Theater Management.

**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, Digital Technology** 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 Projection Design.

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

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

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



**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, ethics, Equity benefits that pertain to the Equity member, hiring practices, qualities and personal development of the stage manager, networking, developing relationships within the professional theater, and pursuing employment. Current topics and practices in the industry are discussed by the instructor and invited guest speakers who work in the professional theater. Diane DiVita

**DRAM 500a/b, 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.

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 to the written thesis—and providing the qualifications and standards set forth by the department are met—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 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 a variety of entertainment fields, students explore artistic process and development of managerial skill sets. Topics rotate on a three-year basis and include, but are not limited to, music theory and practice, dance, opera, event management, industrials, musical theater, touring, film, television, theater for children, theme parks, theatrical technology, computer applications, vocal training, and physical awareness. Open to nondepartmental students with permission of the chair. Mary Hunter, Chair; Matthew Suttor, and other professional department lecturers

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

Bronislaw Joseph 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 employed in the performing arts point to 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 elective courses that lead to a concentration in Production Management, Technical Direction, 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 comprehensive training, the department's faculty and staff of thirty-five offer courses covering a wide range of topics including production management, lighting, sound and video technology, mechanical design, automation, structural design, acoustics, theater engineering, digital technology, 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 in Yale University including Architecture, Management, and Engineering & Applied Science.

Finally, to afford students the opportunity to develop and test newly acquired skills, the department requires that each student complete eight 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 109a/b	Structural Design for the Stage
	DRAM 119b	Electricity
	DRAM 149a	Production Planning
	DRAM 159a	Theater Safety
	DRAM 169a	Shop Technology
	DRAM 169b	Stage Rigging Techniques
	DRAM 179a/b	Technical Design and Drafting
	DRAM 199b	Digital Technology
	Two electives	
	Three production assignments	
II	DRAM 6a/b	Survey of Theater and Drama
	DRAM 209a	Physics of Stage Machinery
	DRAM 249a	Technical Management
	DRAM 249b	Production Management
	DRAM 279b	Technical Design
	Six electives	
	Three production assignments*	
III	DRAM 399a	Technical Writing and Research
	DRAM 399b	Technical Design and Production Thesis
	Six terms of elective sequence courses	
	Two production assignments*	

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

### ELECTIVE SEQUENCE

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

### *Yale Cabaret*

Technical Design and Production students are encouraged to work in all capacities at the Yale Cabaret; however, this participation is understood to be in addition to and in no way a substitution for required departmental work. All students must seek prior approval from the department chair for participation in the Cabaret, and no second- or third-year student on probation may participate in the Yale Cabaret in any capacity.

### *Courses of Instruction*

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

**DRAM 69a, Welding Technology** A course in the fundamentals and applications of electric arc welding techniques (TIG, MIG, STICK) as well as brazing and soldering. Emphasis is on welding 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. Enrollment limited to six. Four hours a week. David Johnson

**DRAM 69b, Mechanical Instrumentation** A course 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

**DRAM 89b, Costume Construction** A course in costume construction with hands-on practice in both machine and hand sewing as well as various forms of patterning (draping, flat drafting, etc.). Advanced students may elect to undertake patterning and construction projects using Yale School of Drama's antique costume collection. Two hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Robin Hirsch

**DRAM 99a/b, Internship Practicum** Interns are required to successfully complete two terms of practicum in their chosen 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 structural design principles to production applications. Two hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Bronislaw Joseph Sammler

**DRAM 119b, Electricity** This course presents the basic theoretical and practical optics, electricity, and electronics of lighting instruments, dimmers, 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. Open to nondepartmental students with permission of the instructor. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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, 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. Open to nondepartmental students with permission of the instructors. Three hours a week. Michael Backhaus, Sten Severson

**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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Bronislaw Joseph 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. William J. Reynolds

**DRAM 169a, Shop Technology** This course serves as an introduction to the scene shops and technology available at Yale School of Drama. 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. Open to nondepartmental students with permission of the instructors. Neil Mulligan, Matthew T. Welander

**DRAM 169b, Stage Rigging Techniques** This course examines 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. Three hours a week. Open to nondepartmental students with permission of the instructor. Neil Mulligan

**DRAM 179a/b, Technical Design and 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 technical design projects. Three hours a week. Open to nondepartmental students with permission of the instructor. Matthew T. Welander

**DRAM 189a, Costume Production** This course examines the processes involved in the realization of a 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 staff, with emphasis on budgeting, scheduling, fabrics, and equipment. One and one-half hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Tom 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 choose apparel fabrics. 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. One and one-half hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Tom McAlister

**DRAM 199b, Digital Technology** This course provides a foundation for the digital skills necessary in today's technologically rich workplaces. Topics include computer networking and data distribution for theatrical systems; online resources to foster new methods of collaboration; industry-standard productivity software critical to the clear presentation of information; three-dimensional scanning, manipulation, and printing. Three hours a week. Open to nondepartmental students with permission of the instructors. Erich Bolton, Jonathan Reed

**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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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 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 and vocabulary of theater planning. Two hours a week. Open to nondepartmental students with permission of the instructor. Eugene Leitermann

**DRAM 239a, 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. Open to nondepartmental students with permission of the instructor. Erich Bolton

**DRAM 249a, 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 hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Elisa Cardone

**DRAM 249b, Production Management** This course explores the 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Elisa Cardone

**DRAM 279a, Advanced AutoCAD** An in-depth study of 3-D drafting techniques and an introduction to parametric modeling software. AutoCAD projects ranging from solids, surfaces, and rendering are interspersed with the creation of Autodesk Inventor parts, assemblies, and animations. Prerequisite: DRAM 179a/b or prior permission of the instructor. Two hours a week. Jonathan Reed

**DRAM 279b, 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 perspectives of budget, safety, and structural integrity. Three hours a week. Neil Mulligan

**DRAM 289a, Patternmaking** This course explores 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Robin Hirsch

**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 labs progresses from simple on-off electrical control, to relay logic, motor speed control, and finally full positioning control. 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. Open to nondepartmental students with permission of the instructor. Not offered in 2013–2014]

**DRAM 339a, Advanced Topics in Projection Engineering** This course builds on the concepts introduced in DRAM 239a. Students have the opportunity to apply their knowledge in a series of practical projects designed to maximize their exposure to current technologies and techniques. Class format includes lectures and lab sessions that focus on equipment and software, including media servers, video codecs, computer hardware, signal distribution, and projection surfaces. Two hours a week. Open to nondepartmental students with permission of the instructor. Erich Bolton

**DRAM 359b, Advanced Topics in Theater Safety** The implementation of an effective theater safety program requires knowledge and understanding of applicable codes and standards, and their application in a theater production environment. This course reviews codes and standards, including OSHA 29CFR1910 and 29CFR1926, NFPA 101 Life Safety Code, other related NFPA codes and standards, ETSA certifications, and Equity requirements. Strategies and resources for compliance are discussed. The identification, control, and/or mitigation of hazards are addressed through risk assessment and the application of the Hazard Communication standard in the workplace. One and one-half hours a week. Open to nondepartmental students with permission of the instructor. William J. Reynolds

**DRAM 369a, Advanced Rigging Techniques** This course builds on the concepts introduced in DRAM 169b. Topics include rigging solutions for Broadway and national tours, flying performers, and fall protection and rescue techniques. Projects include both written and hands-on work. Prerequisites: a grade of High Pass or better in DRAM 169b and the ability to work at heights. Two hours a week. Neil Mulligan

**DRAM 389a/b, 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructors. Brian Cookson, Jennifer McClure, David P. Schrader

**DRAM 399a, Technical Writing and Research** The content of this course is divided into three distinct sections. The first focuses on interpreting and writing the many forms of technical documentation produced in the field of live events management. Examples are operations and maintenance manuals, technical riders, and bid package documents. The second section focuses on thesis development, requiring students to produce a detailed outline and introductory chapter of their theses. In the third section, students are expected to produce a cover letter, résumé, and digital portfolio in preparation for a jobs seminar during the January Seminar Week. Three hours a week. Elisa Cardone

**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. One and one-half hours a week. Elisa Cardone

**DRAM 409b, Advanced Structural Design for the Stage** This course builds on the concepts introduced in DRAM 109a/b. Topics include aluminum beam and column design, trusses and cables, and plywood design. Prerequisite: Dram 109a/b or permission of the instructor. Two hours a week. Bronislaw Joseph Sammler

**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 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. Three hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Erich Bolton

**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. Two hours a week. Open to nondepartmental students with permission of the instructor. Todd Berling

**DRAM 439b, 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. Topics include physical acoustics, room acoustics, psychoacoustics, electroacoustics, sound isolation, and noise and vibration control. The goals are to furnish the student with a background in acoustical theory and its practical application to performance spaces, and to instill the basics of recognizing and modifying aspects of the built environment that determine acoustic conditions. Two hours a week. Open to nondepartmental students with permission of the instructor. Damian Doria

**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 seek tutorial advice. Credit for independent study is awarded by the department, based on the 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 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 enhance the understanding of the journey from sketch to stageworthy clothing. Two hours a week. Open to nondepartmental students with permission of the instructor. Tom 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 the performing arts, and on design work by teams of students. The term-long design project provides students the opportunity to apply knowledge acquired in DRAM 329a, 429a, and 439b, although these courses are not prerequisites. Visiting lecturers join the class to discuss theater planning topics. Two hours a week. Not offered in 2013–2014]

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

Edward A. Martenson, Chair

The Theater Management department prepares aspiring leaders to create organizational environments increasingly favorable to the creation of theater art and its presentation to appreciative audiences. The department provides students with the knowledge, skills, experience, 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 general management perspective, students are grounded in the history and aesthetics of theater art, production organization, hiring and unions, the collaborative process, decision making and governance, organizational direction and planning, 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 professional work assignments, departmental courses, approved electives in other departments and schools, topical workshops, and a case study writing requirement. 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 both course work and professional work assignments.

Extracurricular participation in the Yale Cabaret is encouraged, subject to prior approval of the department chair.

Concentrations in marketing, development, financial management, or commercial producing may be offered to selected candidates after the admission process is completed. (Prospective students may not apply for the concentrations.) These concentrations are variations on the typical general management course of study described in these pages, with differences in required courses, sequencing, professional work assignments, and the fellowship option. No more than one candidate per year will be selected for each concentration.

### *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 would be 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. Candidates interested in the joint-degree option are advised to apply to both Schools before coming to Yale. Theater Management students who develop an interest in the joint-degree option while at Yale should apply to the School of Management in the fall of their first year. Regardless of the outcome of their application, they must inform the department in January whether they will be in residence in the School of Drama in the succeeding year.

### *Plan of Study: Theater Management*

In the first year the student enrolls in seven required 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 several 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 of substantial responsibility. 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. (For students choosing the second-year fellowship, the course requirements are reduced by four.) If a student opts out of the second-year fellowship upon entering the program, the course load may be modified to a constant five courses per term throughout the three-year program.

#### REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	DRAM 6a/b	Survey of Theater and Drama
	DRAM 11a	Theater Organizations
	DRAM 21a	Founding Visions for Places in the Art
	DRAM 111a	Functions of Leadership: Change, Motivation, and Organizational Direction

	DRAM 111b	Functions of Leadership: Motivation and Organizational Design
	DRAM 121a	Managing People
	DRAM 121b	Strategic Planning in Practice
	DRAM 131a	Principles of Marketing and Communications
	DRAM 141b	Law and the Arts
	DRAM 161b	Principles of Development
	DRAM 181a	Financial Accounting
	DRAM 181b	Financial Management
	DRAM 191b	Managing the Production Process
II & III	DRAM 151a or b	Case Study
	DRAM 201a/b	Management Seminar*
	DRAM 211a	Governance
	DRAM 221b	Labor and Employee Relations
	DRAM 231b	Advanced Topics in Marketing
	DRAM 241a	Contracts
	DRAM 251a or b	Management Fellowship
	DRAM 261a	Advanced Topics in Development
	DRAM 271a	Producing for the Commercial Theater
	DRAM 281b	Advanced Financial Management
	DRAM 301a/b	Management Seminar*

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

### ELECTIVE SEQUENCE

Electives may be selected from other departments of Yale School of Drama, from Yale School of Management or other professional schools, or from Yale College with the approval of the chair. One elective must be either DRAM 149a, Production Planning, or DRAM 249b, Production Management. 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: Background and Practice; DRAM 124a/b, Introduction to Lighting Design; DRAM 129b, History of Theater Architecture; DRAM 159a, Theater Safety; MGT 527, Strategic Management of Non-profit Organizations; MGT 623, Strategic Leadership Across Sectors; MGT 887, Negotiation; MGT 888, Emotional Intelligence at Work.

### *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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Offered in conjunction with DRAM 21a, but may be taken separately. Edward A. Martenson

**DRAM 21a, 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 manifestos 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Offered in conjunction with DRAM 11a, but may be taken separately. Todd London

**DRAM 111a, Functions of Leadership: Change, Motivation, and 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Enrollment is limited to sixteen students. See Classes\*v2 for the syllabus and preparation instructions for the first course meeting. Edward A. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Enrollment is limited to sixteen students. See Classes\*v2 for the syllabus and preparation instructions for the first course meeting. Edward A. Martenson

**DRAM 121a, Managing People** 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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. Open to students who have completed 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Joan Channick

**DRAM 151a or b, Case Study** An applied writing project in collaboration with a faculty supervisor. The student focuses on a particular theater organization approved by the department chair, 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 begins during the student’s first year, and the written case study must be completed by the end of the student’s second year. Faculty

**DRAM 161b, 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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. Students apply their learning using the current financial documents of a selected theater for many of the assignments. Open to students who have completed DRAM 181a or, with prior permission of the instructor, students who have equivalent nonprofit accounting knowledge. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Victoria Nolan

**DRAM 201a/b, Management Seminar** An upper-level seminar sequence (with DRAM 301a/b) designed to integrate knowledge and skills gathered from all courses and professional work, primarily through analysis and discussion of case studies. Second-year theater management students must enroll during both terms in residence. Open to students who have completed DRAM 111a/b. Edward A. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Harry H. Weintraub

**DRAM 231b, 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. Open to nondepartmental students who have completed DRAM 131a. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Harry H. Weintraub

**DRAM 251a or b, Management Fellowship** Each second-year student in good standing 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 fellowship and case study requirement (DRAM 151a or b) may not be combined. Faculty

**DRAM 261a, 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. Open to students who have completed DRAM 161b. 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; and the unique challenges of plays and musicals. Practical matters covered include optioning and developing work, raising money, creating budgets, hiring a freelance 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. 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 case discussions and both individual and team assignments. Open to students who have completed DRAM 181b. Patricia Egan



**DRAM 301a/b, Management Seminar** An upper-level seminar sequence (with DRAM 201a/b) designed to integrate knowledge and skills gathered from all courses and professional work, primarily through analysis and discussion of case studies. Third-year theater management students must enroll during both terms in residence. Open to students who have completed DRAM 111a/b. Edward A. Martenson

**THEATER MANAGEMENT DEPARTMENT TOPICAL WORKSHOPS AND MODULES**

- DRAM 411(01), Actor's Life** Guest
- DRAM 411(02), Analyzing Field Needs and Designing Policy** Ben Cameron
- DRAM 411(03), Anatomy of a Capital Campaign** Deborah Berman
- DRAM 411(04), Board/Executive Relationships** Susan Medak
- DRAM 411(05), Business Writing I** Rosalie Stemer
- DRAM 411(06), Business Writing II** Rosalie Stemer
- DRAM 411(07), Case Studies** Jaan Elias
- DRAM 411(08), Decision Support: Gathering and Using Information** Steven Wolff
- DRAM 411(09), Designer's Life** Guest
- DRAM 411(10), Director's Life** Guest
- DRAM 411(11), Entrepreneurship** Greg Kandel
- DRAM 411(12), Founding a Theater** George C. White
- DRAM 411(13), Health and Safety** William J. Reynolds
- DRAM 411(14), Governance Evaluation** Edward A. Martenson
- DRAM 411(15), History of Theater Management** Marion Koltun Dienstag
- DRAM 411(16), International Theater Practice** Joan Channick
- DRAM 411(17), Leadership** Laura Freebairn-Smith
- DRAM 411(18), The Manager's Relationship with Art and Artists** Rob Orchard
- DRAM 411(19), Media and Message** Guest
- DRAM 411(20), Network Access and Applications** Randall Rode
- DRAM 411(21), Nonprofit on Broadway** Barry Grove
- DRAM 411(22), Planned Giving and Tax Issues** Deborah Berman and guest
- DRAM 411(23), Playwright's Life** Guest
- DRAM 411(24), Production Contract** Guest
- DRAM 411(25), Professionalism** Edward A. Martenson
- DRAM 411(26), Public Speaking and Presentation** Guest
- DRAM 411(27), Real Estate** Marion Koltun Dienstag
- DRAM 411(28), Self-Marketing** Greg Kandel
- DRAM 411(29), Making the Ask** Deborah Berman
- DRAM 411(30), Tessitura I** Mara Hazzard-Wallingford
- DRAM 411(31), Tessitura II** Mara Hazzard-Wallingford
- DRAM 411(32), SDC Perspective** Barbara Hauptman
- DRAM 411(33), Field Overview** Edward A. Martenson
- DRAM 411(34), Case Study Video Production** Guest
- DRAM 411(35), Analytical Thinking** Joan Channick

## TECHNICAL INTERNSHIP TRAINING PROGRAM (INTERNSHIP CERTIFICATE)

The Technical Design and Production department offers a one-year technical internship training program for those seeking to become professional scenic carpenters, sound engineers, projection engineers, properties masters, scenic artists, costumers, or master electricians. This training program combines six graduate-level courses with closely guided and monitored practical production work.

An assigned faculty or staff adviser guides each student in selecting three courses each term in his or her chosen 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, projection engineering, 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/Yale Repertory Theatre's professional staff.

Nondegree candidates, such as technical interns, are not eligible for Yale Health Basic Coverage student insurance, but Yale School of Drama requires technical intern students to have health insurance. Information about alternative health insurance options can be obtained by contacting the School of Drama's registrar's office.

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 apply to and are accepted into one of the three-year M.F.A. programs of study—Technical Design and Production, Design, or Sound Design—receiving credit toward the degree for requirements already completed. Those who choose to enter the job market receive assistance from the School of Drama Registrar's Dossier Service, as well as assistance from the department chair. 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 Basic Coverage. Information about alternative health insurance options can be obtained by contacting the School of Drama's registrar's office. Special research fellows are not eligible for any financial assistance.

There is no fellow status affiliated with the Acting department.

## 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, who are not eligible for financial assistance according to the federal guidelines, may be eligible to apply for assistance under various supplemental loan programs through their individual banks. Special students are not eligible for Yale Health Basic Coverage. Information about alternative health insurance options can be obtained by contacting the School of Drama's registrar's office.

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

# Tuition

The tuition fee for 2013–2014 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 2013–2014 academic year is between \$42,250 and \$44,350. It includes:

Tuition	\$26,250
Books and supplies (estimated)†	500–2,600
Estimated living expenses (includes Yale Health hospitalization fee)	15,500

\*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. Includes \$100 for required personal protective equipment.

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 Yale Health hospitalization fee.

Students may receive a waiver of the Yale Health hospitalization fee from Yale Health 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. While tuition has remained at \$26,250, living expenses have risen consistently over the past few years, and it is safe to assume that costs for the 2014–2015 academic year will be higher.

## 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, or visit [www.yale.edu/sfs/contactus](http://www.yale.edu/sfs/contactus).

### *Bills*

Yale University's official means of communicating monthly financial account statements is through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay. Yale does not mail paper bills.

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 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 at their official Yale e-mail addresses and to all student-designated authorized payers. It is imperative that all students 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 late fees of \$125 per month (up to a total of \$375 per term) 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. 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 \$125 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 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 (YPP) 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 1" from the Main Menu. The enrollment link 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 that 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 2013–2014, the last days for refunding federal student aid funds will be November 7, 2013, in the fall term and March 28, 2014, 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 15, 2013, in the fall term and January 17, 2014, 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 (October 1, 2013, in the fall term and February 5, 2014, 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 28, 2013, in the fall term and March 8, 2014, 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, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Perkins Loans; Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.

# 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.\* Each year, the School awards a substantial amount of financial aid, totaling more than \$6.3 million in 2013–2014.

Financial aid at the School of Drama is awarded on the basis of financial need. The financial need award consists of a combination of student employment, educational loan, tuition scholarship, and living stipend. As of 2013, *the average student with demonstrated financial need* receives from the School work-study employment, scholarship grants, and living expense stipends providing 84 percent of the cost of attendance (equivalent to 130 percent of tuition) over three years, and can expect to finish his/her training with as little as \$6,000 in educational loans.

Students who do not qualify for traditional financial aid may be able to receive assistance through work-study employment and various supplemental loan programs

\*All information in this section is typical of the 2013–2014 academic year. It may differ from year to year depending on changes in federal regulations, the cost of living, and available financial resources.

## 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, financial aid award letters, and loan applications – is limited to financial aid office personnel and members of the Financial Aid Committee.

## 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, 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 determined. The difference between a student's cost of attendance and the student's personal or family contribution constitutes that student's financial need. Under no circumstance may financial aid exceed a student's cost of attendance.

For incoming students during the 2013–2014 academic year, the first portion of a student's need was met through Work-Study employment, the earnings for which ranged between \$2,000 and \$4,700 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 High Financial Need**

	<i>1st-year student</i>	<i>2nd-year student</i>	<i>3rd-year student</i>
Average Work-Study	\$2,000–3,350	\$2,000–3,350	\$2,000–3,350
Educational Loans	\$6,000	0	0
Average Scholarship	\$26,250	\$26,250	\$26,250
Average Stipend for Living Expenses	0	\$ 8,750	\$10,750
Average Total Aid Awarded	\$35,150	\$37,900	\$39,900

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 tuition scholarship and/or living stipend 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, except special 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 many aid awards. The basic loans are issued through the federal student loan programs and various private supplemental loan programs. Private supplemental loan programs offer funds to students who are not eligible for the federal loan programs. A student may convert his or her expected student contribution to a loan if needed. Students interested in seeking additional loans for this purpose should consult with the Financial Aid Office.

**Tuition scholarships** If the student's financial need is greater than the total of the work-study award and the educational loan, the next portion of unmet need will normally be provided by a tuition scholarship. Eligibility for scholarship assistance is ordinarily limited to six terms of study; exceptions are extremely rare.

**Living stipends** A stipend to assist with meeting living expenses may also be awarded as part of the student's financial aid package. Stipends are paid semi-monthly (twice each month on the 15th and the last business day of the month) over the nine-month academic year beginning on September 15 and ending on May 15.

## 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 federal financial aid programs, including Federal Work-Study and federal loan programs. For efficiency and accuracy, complete the application online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov).

1. *File a 2014–2015 Free Application for Federal Student Aid (FAFSA) by February 15, 2014, 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 work-study, federal loans, tuition scholarship assistance, and stipend for living expenses must file their application online at [www.needaccess.org](http://www.needaccess.org).

2. *File a 2014–2015 Need Access Application by February 15, 2014, at [www.needaccess.org](http://www.needaccess.org).*

#### FEDERAL TAX RETURNS

All students must submit a copy of their federal tax return.

3. *Mail a signed copy of your (the student's) 2013 federal income tax return by April 1, 2014. Please include copies of all W-2s and any schedules.*

## *International Students*

### NEED ACCESS APPLICATION AND INTERNATIONAL STUDENT CERTIFICATION OF FINANCES

All students requesting financial assistance who are international students are expected to file the Need Access Application and the International Student Certification of Finances. Both forms are essential for establishing eligibility for student employment, loan, tuition scholarship, and stipend for living expenses.

1. *Complete the Need Access Application by February 15, 2014, at [www.needaccess.org](http://www.needaccess.org).*
2. *Mail the International Student Certification of Finances by February 15, 2014.* The International Student Certification of Finances can be printed from the School of Drama's online financial aid page, at <http://drama.yale.edu>.

### FEDERAL TAX RETURNS AND/OR INCOME STATEMENTS

3. *Mail signed copies of your (the student's) tax documents and income and bank statements (U.S. and home country) by April 1, 2014.*

### 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 may come from a combination of the following sources: affidavit from a bank, copy of a financial aid 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, 2014. The deadline for mailing in tax returns/income information is April 1, 2014.

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.

### 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 that 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' EDUCATION 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.

No prior course credits are accepted for the successful completion of the program of study in any of the nine theatrical disciplines offered at the School of Drama. This includes the Master of Fine Arts, Certificate in Drama, one-year special student and one-year Technical Internship Certificate. However, veterans who leave the School of Drama, and are later readmitted to the School of Drama pursuant to the U.S. Military Leave Readmissions Policy (discussed in the chapter *Living at Yale School of Drama*), will receive credit for all Yale School of Drama course work completed prior to their leave, and these veterans will return to Yale with the same enrolled status last held and same academic status. The School of Drama maintains written records of course work completed by eligible veterans before their leave to ensure that appropriate credit is granted upon their return to the School of Drama.

## 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. Students facing genuine emergency situations should apply to the financial aid office for such an emergency loan.

## 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 that 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, are not eligible for financial aid according to the federal guidelines but may be eligible to apply for assistance under various supplemental loan programs through their individual banks. Although special students are eligible for and may choose to accept work-study employment, they are not required to work. 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 2006 by John Badham '63, is awarded to students in the Directing department.

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 *Nicholas G. Ciriello Family Scholarship* was established in 2009 with a gift from Nicholas G. Ciriello '59 YC in honor of his fiftieth college reunion.

The *August Coppola Scholarship* was established in 2010 by Talia Coppola Shire Schwartzman '69 and her brother, Francis Coppola, in memory of their brother, Dr. August Coppola. This scholarship is awarded to students studying at Yale School of Drama.

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 cofounder of The Group Theatre 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 department.

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 department.

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 department.

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 *Dino Fusco and Anita Pamintuan Fusco Scholarship*, established in 2012 by Anita Pamintuan Fusco '90 and Dino Fusco '88, is awarded to students attending Yale School of Drama.

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

The *Earle R. Gister Scholarship* was established in memory of former faculty member Earle R. Gister by Lynne and Roger Bolton to benefit one or more students pursuing a degree in Acting at Yale School of Drama.

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 department.

The *Pamela Jordan Scholarship* was established in 2009 by alumni, faculty, staff, and students of Yale School of Drama and colleagues and friends of Pamela Jordan, in honor of her thirty-two years of service to the School and forty-two years of service to Yale University.

The *Sylvia Fine Kaye Scholarship Fund* was established in 2008 to honor the life and memory of Sylvia Fine Kaye and the meaningful contributions she made to American theater and film. The scholarship is awarded to a student studying at Yale School of Drama, with preference given to those with a keen interest and demonstrated talent in musical theater.

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 Klausen Design Scholarship*, established by Raymond Klausen '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 *Victor S. Lindstrom Scholarship* was established in 2011 by Jennifer Lindstrom '72 in memory of her father, Victor. This award is made to Technical Design and Production students, with preference to those from New England.

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 students in the Theater Management department.

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

The *G. Charles Niemeyer Scholarship Fund*, established in 2010 through a gift from the estate of Grover Charles Niemeyer '42, supports students training at Yale School of Drama.

The *Donald M. Oenslager Scholarship in Stage Design*, established in 1977 by his widow, Mary P. Oenslager, honors Professor Oenslager, an original faculty member who founded and chaired 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 *Jeff and Pam Rank Scholarship* was established in 2012 by Arthur (Jeff) Rank III '79 and Pamela Rank '78. This scholarship supports Yale School of Drama students with a preference for those in the Technical Design and Production department.

The *Mark J. Richard Scholarship*, established in 2009 through a bequest from Mark Richard '57, is awarded to a student studying playwriting.

The *Lloyd Richards Scholarship in Acting*, established in 2006 by an anonymous donor, is awarded to a student studying acting.

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 *Rodman Family Scholarship* was established in 2012 by Linda Frank Rodman '73 YC, '75 M.A., and Lawrence B. Rodman for the benefit of one or more students in Yale School of Drama, with a preference for first-year students.

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 department.

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 department from 1967 to 1978.

The *Stephen B. Timbers Family Scholarship for Playwriting* was established in 2010 through a generous gift from Stephen B. Timbers '66 YC and his wife, Elaine, to support students in the Playwriting department.

The *Frank Torok Scholarship* was established in 2011 by Cliff Warner '87 and friends, colleagues, and former students of Frank Torok, who taught in the Directing and Stage Management programs at Yale School of Drama and also ran the summer theater program at Yale. This scholarship is awarded to students studying at Yale School of Drama.

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 2012–2013 recipient was MJ Kaufman.

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 2012–2013 recipient was Jonathan Adam Pellow.

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* magazine. The 2012–2013 recipient was Jessica Marie Rizzo.

The *Bert Gruver Memorial Prize* is awarded to a student of Yale School of Drama for excellence in stage management. The 2012–2013 recipient was Kirstin Gabriele Hodges.

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 2012–2013 recipient was Jonathan Adam Pellow.

The *Morris J. Kaplan Prize* is given to the third-year theater management student who most exhibits the integrity, commitment, and selfless dedication to high standards in the profession of nonprofit theater management that characterized Morris Kaplan's twenty-year career as founding counsel to the League of Resident Theaters. The 2012–2013 recipient was Kate Elizabeth Liberman.

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 2012–2013 recipient was Margot Anne Bordelon.

The *Jay and Rhonda Keene Prize* is awarded to a student of Yale School of Drama who is studying costume design. The 2012–2013 recipient was Jayoung Yoon.

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 2012–2013 recipient was Martin Thomas Schnellinger.

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 2012–2013 recipient was Theodore Barrett Griffith.

The *Mentorship Award*, established by the Class of 2000, honors graduating Technical Design and Production students who, through action, attitude, or inspiration, have motivated their fellow classmates. The honorees are selected by the first- and second-year Technical Design and Production students. The 2012–2013 recipient was Brian MacInnis Smallwood.

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 2012–2013 recipients were Meredith Berman Ries and Kristen Robinson.

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 or her colleagues, and who shows distinct promise of raising the standard of practice in the field. The 2012–2013 recipient was Hannah Wasileski.

The *Frieda Shaw, Dr. Diana Mason OBE, and Denise Suttor Prize for Sound Design* is awarded to graduating students in Sound Design to recognize distinctive breadth of achievement, artistry, and leadership. The 2012–2013 recipient was Kerry Palmer Hefferan.

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 actors at Yale School of Drama who best exemplify the spirit of fellowship, cooperation, and devotion to the theater that characterized Mr. Thorndike. The 2012–2013 recipients were John Vincent Moran and Paul-Robert Patrice Pryce.

The *George C. White Prize* is awarded annually to a graduating student at Yale School of Drama whose work at YSD most closely demonstrates the distinctive qualities of George C. White, including appreciation for the value of arts throughout the world, curiosity about the people and events shaping our cultural heritage, respect for creative production management, and congeniality toward colleagues. The 2012–2013 recipient was Jonathan Wemette.

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 2012–2013 recipient was Molly Kate Bernard.

# Enrollment 2013–2014

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

\*In residence

Monica Achen  
Maya Maria Cantu  
Byongsok Chon  
Ryan Michael Davis  
Tanya Dean  
Benjamin David Fainstein  
Jacob Gallagher-Ross

Colin Poulsen Mannex  
Kee-Yoon Nahm  
Alexandra Kanach Ripp  
Ilinca Tamara Todorut  
Brian David Valencia

*Total, 12*

## REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

### **Third Year**

Joel Abbott  
Kaitlyn E. Anderson  
Christopher Allen Ash  
Christopher Guy Bannow  
Brittany Caroline Behrens  
Justin David Bennett  
Michael Fredy Bergmann  
Seth H. Bodie  
Elivia A. Bovenzi  
Jabari Shamis Brisport  
Steven Terry Brush  
Robert John Chikar  
Nicholas Frank Christiani  
Prema Rosaura Cruz  
Whitney Rose Dibo  
Lauren East Dubowski  
Brian Dudkiewicz  
Benjamin Ehrenreich  
Samuel Kenneth Donnelly Ferguson  
Cecilia Laura Fernandez  
Matthew Wilson Groeneveld  
Caitlin Maureen Hannon  
Michael Bradley Harvey  
Ashton Spencer Heyl  
Shane D. Hudson  
Merlin Huff  
Nicholas Shawn Hussong  
Nicholas Alan Johnson  
Sanghun Joung  
Hansol Jung

Hunter Speert Kaczorowski  
Christina Alexandra Keryczynskij  
Ilya Khodosh  
Kyungjin Kim  
Sarah Ann Krasnow  
Mary Christina Laws  
Gabriel Levey  
Nicole Irene Lewis  
Carmen Maria Martinez  
Matthew Allan McCollum  
Katherine Elizabeth McGerr  
Kathryn Michelle McGregor  
Courtney Nicole Mills  
Elia Monte-Brown  
Mariko Angeline Nakasone  
Katherine Alexis Noll  
Daniel Robert O'Brien  
Carolynn Anne Richer  
Jessica Marie Rizzo  
Jennifer Marie Schmidt  
Alyssa Cristina Luisa Simmons  
Hannah Elizabeth Sullivan  
Dana Lauren Tanner  
Kathryn Tarker  
John Michael Theis  
Reid McFarland Thompson  
Sonja Lee Thorson  
Sophie Alohilani von Haselberg  
Lauren Wainwright  
Oliver Wason  
Dustin Wills

Mitchell James Winter  
 Jacqueline Deniz Young  
 Carly Harris Zien  
 Melissa Anne Zimmerman

*Total, 65*

**Second Year**

Yahya Abdul-Mateen  
 Emika Sandberg Abe  
 Celeste Arias  
 Louisa Caroline Balch  
 Aaron K. Bartz  
 Montana Levi Blanco  
 Ato Essar Blankson-Wood  
 Rosalie Bochansky  
 Kurtis William Boetcher  
 Shawn Edward Boyle  
 Joseph Michael Brennan  
 Lee Ryan Campbell  
 Rachel Anna Carpman  
 Aayush Chandan  
 Grier Elizabeth Coleman  
 James Cusati-Moyer  
 Cornelius Darrell Davidson  
 Emily Jean DeNardo  
 Emily Dawn Erdman  
 Hugh Declan Farrell  
 Kristen Elizabeth Ferguson  
 Shannon Leigh Gaughf  
 Christopher Geary  
 Soule Golden  
 Jungah Han  
 Chasten Harmon  
 Thomas Benjamin Harper  
 Mathilde Floyd Hennighausen  
 Brian Patrick Hickey  
 Sarah Winslow Holdren  
 Jessica Louise Holt  
 Maura Grace Hooper  
 Phillip Howse  
 Helen Christine Jaksch  
 Kelly Elizabeth Kerwin  
 Tyler Grant Kieffer  
 Andrew Mark Knauff  
 James Edwin Lanius

Samantha Chloe Lazar  
 Anh Marie Le  
 Tiffany Joy Mack  
 Adrian Martinez Frausto  
 Josef Pesko Moro  
 Katherine Wiley Newman  
 Lisa O'Reilly  
 Thomas John Pecinka  
 Aaron Profumo  
 Matthew Raich  
 Stephanie Rolland  
 Thomas Michael Rose  
 Steven M. Rotramel  
 John William Rucker  
 Ross Steven Rundell  
 Mariana Itzel Sanchez Hernandez  
 Anita Jay Shastri  
 Chika Shimizu  
 Caitlin Elizabeth Smith Rapoport  
 Kenyth Xavier Thomason  
 Ariana Venturi  
 Andras Viski  
 Sarah Kathryn Williams  
 Zenzi Ellen Williams  
 Jing Yin  
 Jeong Sik Yoo  
 Emily Catherine Zemba

*Total, 65*

**First Year**

Fabian Fidel Aguilar  
 William Adam Allan  
 Chalia Chamblin Ayers La Tour  
 Taylor Jamal Barfield  
 Asa John Benally  
 Michael Kelsey Best  
 David Emerson Bruin  
 Andrew Thomson Burnap  
 Ashley Dayoung Chang  
 Jenelle Chu  
 David Mitchell Clauson  
 Paul Cooper  
 Mitchell Cramond  
 Yagil Eliraz  
 Eli Samuel Epstein-Deutsch

Lindsey Rena Ferrentino  
 Melanie Elizabeth Field  
 Sydney Helene Gallas  
 Christopher Paul Ghaffari  
 Andrew Francis Griffin  
 Anne Katherine Hägg  
 Luke David Harlan  
 Sean Patrick Higgins  
 Jiréh Breon Holder  
 Sooyoung Hwang  
 Rasean Davonte Johnson  
 Pornchanok Kanchanabanca  
 Galen Kane  
 Jean Kim  
 Chiara B. Klein  
 Steven Charles Koernig  
 Patrick Benjamin Lawrence  
 Annelise Marie Lawson  
 Jonathan Majors  
 Elizabeth Yun Yeng Mak  
 Julian Elijah Martinez  
 Katharine Lesley Marvin  
 Mitchell Parker Massaro  
 Elise Masur  
 Krystin Kemi Matsumoto

Bryan Auburn Merrylees  
 Anne Elizabeth Middleton  
 Izmir Mohamad Ickbal  
 Kelly Martine Montgomery  
 Leora Morris  
 Brendan Pelsue  
 Elizabeth Michelle Peterson  
 Jonathan Edward Seiler  
 Bradley James Tejada  
 Nahuel Telleria  
 Brittany Thaler  
 Christopher Thompson  
 Avery Ann Trunko  
 Alexae Janean Visel  
 Nicholas Moertl Vogelpohl  
 Sean Kenneth Walters  
 Ni Wen  
 Katherine L. Wepler  
 Victoria Whooper  
 Shaunette Renée Wilson  
 Alexander Mark Denby Woodward  
 Gretchen Taylor Wright  
 Sinan Refik Zafar  
 Emely Zepeda

*Total, 64*

#### REGISTERED FOR THE CERTIFICATE IN DRAMA

##### **Third Year**

Mamoudou Nacir Athie

*Total, 1*

#### REGISTERED FOR THE TECHNICAL INTERNSHIP CERTIFICATE

Johanna Case-Hofmeister  
 Kelly Rae Fayton  
 Daniel Joseph Hutchinson  
 Kevin Bret Klakouski  
 Alexandra Finley Reynolds

Gahyae Ryu  
 Stephanie Michelle Smith  
 Elizabeth Zevin

*Total, 8*

#### REGISTERED AS SPECIAL RESEARCH FELLOW

Mohammad Aghebati (fall)  
 Brent Salter

*Total, 2*

*Departmental Summary***Doctor of Fine Arts** 12**Acting**

Third-Year Class 17

Second-Year Class 16

First-Year Class 16

**Design**

Third-Year Class 13

Second-Year Class 13

First-Year Class 12

**Sound Design**

Third-Year Class 3

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 7

Second-Year Class 5

First-Year Class 6

**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 11

Second-Year Class 12

First-Year Class 10

**Theater Management**

Third-Year Class 6

Second-Year Class 6

First-Year Class 6

**Technical Internship** 8*General Summary*

Candidates for the D.F.A. Degree (in residence) 12

Candidates for the M.F.A. Degree 194

Third-Year Class 65

Second-Year Class 65

First-Year Class 64

Candidates for the Certificate in Drama 1

Candidates for the Technical Internship Certificate 8

Special Research Fellows 2

*Total number of students registered* 217

## Geographical Distribution

One student from each state or country unless otherwise noted.

### United States

Arizona  
 Arkansas  
 California (21)  
 Colorado  
 Connecticut (9)  
 Florida  
 Georgia (2)  
 Illinois (10)  
 Indiana  
 Kansas  
 Kentucky  
 Louisiana (5)  
 Maryland (5)  
 Massachusetts (10)  
 Michigan (4)  
 Minnesota (4)  
 Missouri (3)  
 New Hampshire  
 New Jersey (3)  
 New York (64)  
 North Carolina (3)  
 Ohio (3)  
 Oklahoma  
 Oregon (2)  
 Pennsylvania (9)  
 Rhode Island (2)  
 South Dakota  
 Tennessee (2)  
 Texas (8)  
 Vermont  
 Virginia (3)  
 Washington  
 Wisconsin  
 Wyoming (2)

*States represented, 34*

### Foreign Countries

Australia (2)  
 Canada (6)  
 China (2)  
 Iran  
 Ireland  
 Israel  
 Japan  
 Korea, Republic of (8)  
 Mexico  
 Peru  
 Romania (2)  
 Singapore (2)  
 Thailand  
 United Kingdom

*Foreign countries represented, 14*

# The Work of Yale University

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

**Yale College** Est. 1701. Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please visit <http://admissions.yale.edu>, write to student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

**Graduate School of Arts and Sciences** Est. 1847. Courses for college graduates. Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit [www.yale.edu/graduateschool](http://www.yale.edu/graduateschool), write to graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

**School of Medicine** Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please visit <http://medicine.yale.edu/education/admissions>, write to medical.admissions@yale.edu, or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

**Divinity School** Est. 1822. Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please visit <http://divinity.yale.edu>, write to divinity.admissions@yale.edu, or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

**Law School** Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please visit [www.law.yale.edu](http://www.law.yale.edu), write to admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences. For additional information, please visit [www.law.yale.edu](http://www.law.yale.edu), write to gradpro.law@yale.edu, or call the Graduate Programs Office at



203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

**School of Engineering & Applied Science** Est. 1852. Courses for college graduates. Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://seas.yale.edu>, write to [grad.engineering@yale.edu](mailto:grad.engineering@yale.edu), or call 203.432.4250. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267.

**School of Art** Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, write to [artschool.info@yale.edu](mailto:artschool.info@yale.edu), or call the Office of Academic Affairs at 203.432.2600. Postal correspondence should be directed to Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

**School of Music** Est. 1894. Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

For additional information, please visit <http://music.yale.edu>, write to [gradmusic.admissions@yale.edu](mailto:gradmusic.admissions@yale.edu), or call the Office of Admissions at 203.432.4155. Postal correspondence should be directed to Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

**School of Forestry & Environmental Studies** Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit [www.environment.yale.edu](http://www.environment.yale.edu), write to [fesinfo@yale.edu](mailto:fesinfo@yale.edu), or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511.

**School of Public Health** Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://publichealth.yale.edu>, write to [ysph.admissions@yale.edu](mailto:ysph.admissions@yale.edu), or call the Admissions Office at 203.785.2844.

**School of Architecture** Est. 1916. Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit [www.architecture.yale.edu](http://www.architecture.yale.edu), write to [gradarch.admissions@yale.edu](mailto:gradarch.admissions@yale.edu), or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

**School of Nursing** Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Practice (D.N.P.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-7399.

**School of Drama** Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please visit <http://drama.yale.edu>, write to [ysd.admissions@yale.edu](mailto:ysd.admissions@yale.edu), or call the Registrar's Office at 203.432.1507. Postal correspondence should be directed to Registrar's Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325.

**School of Management** Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.









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

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

Inquiries concerning these policies may be referred to the Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 203.432.0849. For additional information, see [www.yale.edu/equalopportunity](http://www.yale.edu/equalopportunity).

In accordance with federal and state law, the University maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Office of the Associate Vice President for Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, the University will provide this information to any applicant for admission, or prospective students may visit <http://publicsafety.yale.edu>.

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

*For all other matters related to admission, please contact Yale School of Drama, Registrar's Office, PO Box 208325, New Haven CT 06520-8325; telephone, 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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