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School of Drama
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Calendar

The following dates are subject to change as the University makes decisions regarding the 2023–2024 academic year. Changes will be posted on the David Geffen School of Drama website.

FALL 2023

Aug. 14–16	M–W	The Hansberry Welcome for all playwriting students
Aug. 17	TH	Fall-term begins
Aug. 17–26	TH–SA	Fall-term registration for all students Required training and orientation sessions for all students as scheduled
Aug. 28	M	Fall-term classes begin, 9 a.m.
Sept. 4	M	Labor Day. Classes suspended. David Geffen School of Drama (DGSD) and Yale Repertory Theatre (YRT) production work suspended
Sept. 15	F	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Sept. 28	TH	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Oct. 9	M	Indigenous People’s Day. Classes suspended. DGSD and YRT production work suspended
Oct. 31–Nov. 1	T–W	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Nov. 21	T	Work period begins. Classes suspended. Production work proceeds as scheduled
Nov. 22	W	Work period ends, fall recess begins, 11:59 p.m., for students whose presence is not required for YRT production
Nov. 27	M	Fall recess ends. Classes resume, 9 a.m.
Dec. 8	F	Fall-term classes end
Dec. 11	M	Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled. Work period begins, 1:30 p.m.
Dec. 16	SA	Work period ends. Winter recess begins, 11:59 p.m. for students whose presence is not required for YRT production

SPRING 2024

Jan. 3	W	Winter recess ends. Spring-term begins. Registration for all students. Work period begins. Production work proceeds as scheduled
Jan. 8	M	Work period ends. Spring term classes begin, 9 a.m.
Jan. 15	M	Martin Luther King, Jr. Day observance. Classes suspended. DGSD and YRT production work suspended
Jan. 30–31	T–W	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Feb. 22	TH	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Mar. 9	SA	Spring recess begins, 11:59 p.m., for students whose presence is not required for YRT production
Mar. 18	M	Spring recess ends. Classes resume, 9 a.m.
Apr. 5	F	Classes suspended. Community Day activities as scheduled. Production work proceeds as scheduled
Apr. 19	F	Spring term classes end
Apr. 22	M	Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled. Work period begins, 1:30 p.m.
May 11	SA	Work period ends. Summer recess begins, 11:59 p.m., for students whose presence is not required for YRT production
May 20	M	University Commencement

The President and Fellows of Yale University

President

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

Fellows

Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts (*June 2025*)

Gina Rosselli Boswell, B.S., M.B.A., Vero Beach, Florida (*June 2029*)

Michael James Cavanagh, B.A., J.D., Philadelphia, Pennsylvania (*June 2026*)

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., Bronx, New York (*June 2024*)

Maryana Iskander, B.A., M.Sc., J.D., Round Rock, Texas (*June 2029*)

William Earl Kennard, B.A., J.D., Charleston, South Carolina (*June 2026*)

Frederic David Krupp, B.S., J.D., Norwalk, Connecticut (*June 2028*)

Maurie Dee McInnis, B.A., M.A., Ph.D., Setauket, New York (*June 2028*)

Reiko Ann Miura-Ko, B.S., Ph.D., Menlo Park, California (*June 2025*)

Carlos Roberto Moreno, B.A., J.D., Los Angeles, California (*June 2026*)

Joshua Linder Steiner, B.A., M.St., New York, New York (*June 2024*)

David Li Ming Sze, B.A., M.B.A., Hillsborough, California (*June 2024*)

Marta Lourdes Tellado, B.A., Ph.D., New York, New York (*June 2028*)

David Anthony Thomas, B.A., M.A., M.A., Ph.D., Atlanta, Georgia (*June 2027*)

Michael James Warren, B.A., B.A., Washington, D.C. (*June 2024*)

Neal Steven Wolin, B.A., M.Sc., J.D., Washington, D.C. (*June 2029*)

His Excellency the Governor of Connecticut, *ex officio*

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

The Officers of Yale University

President

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

Provost

Scott Allan Strobel, B.A., Ph.D.

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Senior Vice President for Operations

Jack Francis Callahan, Jr., B.A., M.B.A.

Senior Vice President for Institutional Affairs and General Counsel

Alexander Edward Dreier, A.B., M.A., J.D.

Vice President for Finance and Chief Financial Officer

Stephen Charles Murphy, B.A.

Vice President for Alumni Affairs and Development

Joan Elizabeth O'Neill, B.A.

Vice President for Human Resources

John Whelan, B.A., J.D.

Vice President for Facilities, Campus Development, and Sustainability

Jack Michael Bellamy, B.S., M.S.

Vice President for Information Technology and Chief Information Officer

John Barden, B.A., M.B.A.

Vice President for Communications

Renee Kopkowski, B.A.

David Geffen School of Drama/Yale Repertory Theatre Administration, Faculty, and Staff

Administration

Peter Salovey, Ph.D., President of the University
Scott Strobel, Ph.D., Provost of the University
James Bundy, M.F.A., Elizabeth Parker Ware Dean and Artistic Director
Florie Seery, B.A., Associate Dean and Managing Director
Chantal Rodriguez, Ph.D., Associate Dean and Associate Artistic Director
Carla L. Jackson, M.F.A., Assistant Dean and General Manager

Emeriti

David Budries, Professor Emeritus of Design
Wesley Fata, Professor Emeritus of Acting
Elinor Fuchs, Ph.D., Professor Emerita of Dramaturgy and Dramatic Criticism
Jane Greenwood, Professor Emerita of Design
Alan Hendrickson, M.F.A., Henry McCormick Professor Emeritus of Technical Design
and Production
Edward A. Martenson, A.B., Professor Emeritus of Theater Management
Tom McAlister, Professor Emeritus of Technical Design and Production
Victoria Nolan, B.A., Professor Emerita of Theater Management
Gordon Rogoff, B.A., Professor Emeritus of Dramaturgy and Dramatic Criticism
Bronislaw Joseph Sammler, M.F.A., Henry McCormick Professor Emeritus of
Technical Design and Production
Jennifer Tipton, B.A., Professor Emerita of Design
Ron Van Lieu, B.S., Lloyd Richards Professor Emeritus of Acting

Faculty

Narda E. Alcorn, M.F.A., Professor in the Practice of Stage Management (on leave,
spring 2024)
Glenn Seven Allen, M.F.A., Lecturer in Acting
Shaminda Amarakoon, M.F.A., Professor in the Practice of Technical Design and
Production
Christina Anderson, M.F.A., Lecturer in Playwriting
Arin Arbus, B.A., Lecturer in Design
Jennifer Archibald, Lecturer in Acting
Nissy Aya, B.A., Lecturer in Directing
Michael Backhaus, M.F.A., Lecturer in Design and Technical Design and Production
Manuel Barenboim, M.F.A., Lecturer in Design
Christopher Bayes, Professor in the Practice of Acting
Joshua Benghiat, M.F.A., Lecturer in Design
Mikah Berky, B.A., Assistant Professor Adjunct of Design
Deborah Berman, B.A., Lecturer in Theater Management
David Biedny, Lecturer in Design (on leave, 2023–2024)
Lileana Blain-Cruz, M.F.A., Assistant Professor Adjunct of Directing

Amy Boratko, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism
Joshua Borenstein, M.F.A., Lecturer in Theater Management
Oana Botez, M.F.A., Associate Professor Adjunct of Design
Shawn Boyle, M.F.A., Lecturer in Design
Nicole Monique Brewer, M.F.A., Lecturer in Acting
Laura Brown-MacKinnon, M.F.A., Lecturer in Stage Management
James Bundy, M.F.A., Professor of Drama
Jon Cardone, M.F.A., Lecturer in Technical Design and Production
Gonzalo Casals, M.S., M.A., Lecturer in Theater Management
Joan Channick, M.F.A., J.D., Professor in the Practice of Theater Management
Katie Christie, Lecturer in Playwriting
Emily Coates, M.A., Professor in the Practice of Directing
Bill Connington, Lecturer in Acting
Karin Coonrod, M.F.A., Lecturer in Directing
Andrea Cuevas, M.B.A., Lecturer in Theater Management
Ron Daniels, Lecturer in Design
Cynthia Santos DeCure, M.F.A., Associate Professor Adjunct of Acting
Sarah de Freitas, B.S., Lecturer in Theater Management
Liz Diamond, M.F.A., Professor in the Practice of Directing
Kelvin Dinkins, Jr., M.F.A., Lecturer in Theater Management
Trinh DiNoto, B.S., Lecturer in Theater Management
Damian Doria, B.S., Lecturer in Technical Design and Production
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Carmel Dundon, Lecturer in Technical Design and Production
Alan C. Edwards, M.F.A., Assistant Professor Adjunct of Design
Justin Ellington, Lecturer in Design
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Anya Epstein, B.A., Lecturer in Playwriting
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Maruti Evans, B.F.A., Lecturer in Design
Erica Fae, B.F.A., Lecturer in Acting
Julie Foh, M.F.A., Assistant Professor Adjunct of Acting
Marjorie Folkman, M.Phil., Lecturer in Design
Marcus Gardley, M.F.A., Assistant Professor Adjunct of Playwriting
Susanna Gellert, M.F.A., Lecturer in Directing
Anna Glover, B.A. (Hons), Assistant Professor Adjunct of Technical Design and
Production and Theater Management
Eric M. Glover, Ph.D., Assistant Professor Adjunct of Dramaturgy and Dramatic
Criticism
Zachary Goldberg, B.A., Lecturer in Design
Latiana “LT” Gourzong, M.F.A., Assistant Professor Adjunct of Technical Design and
Production
Naomi Grabel, M.F.A., Lecturer in Theater Management
Andrew Hamingson, M.A., Lecturer in Theater Management
Wendall K. Harrington, Professor in the Practice of Design

Riccardo Hernández, M.F.A., Associate Professor Adjunct of Design
Amy Herzog, M.F.A., Lecturer in Playwriting
Majkin Holmquist, M.F.A., Lecturer in Playwriting
Carla L. Jackson, M.F.A., Assistant Professor Adjunct of Theater Management
Toni-Leslie James, B.F.A., Associate Professor Adjunct of Design
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David W. Johnson, Lecturer in Technical Design and Production
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Jennifer Kiger, B.A., Lecturer in Playwriting
Yura Kordonsky, M.F.A., Professor in the Practice of Directing
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Dmitry Krymov, B.F.A., Lecturer in Directing
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Nicole Kyrtsis, B.A., Lecturer in Design
Annelise Lawson, M.F.A., Lecturer in Acting
Eugene Leitermann, M.F.A., Lecturer in Technical Design and Production
Liz Lerman, M.A., Lecturer in Drama
Eric Lin, M.F.A., Associate Professor Adjunct of Technical Design and Production
Mikiko Suzuki MacAdams, M.F.A., Lecturer in Design
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Jennifer McClure, B.F.A., Assistant Professor Adjunct of Technical Design and Production
Carly McCollow, L.M.S.W., Lecturer in Dramaturgy and Dramatic Criticism
Tarell Alvin McCraney, M.F.A., Eugene O'Neill Professor in the Practice of Playwriting
Paloma McGregor, M.F.A., Lecturer in Drama
C. Nikki Mills, M.F.A., Lecturer in Technical Design and Production
Keegan Monti-Kewley, Lecturer in Acting
James Monaco, B.A., Lecturer in Design
Carmen Morgan, M.A., Lecturer in Drama
Joey Moro, M.F.A., Lecturer in Design
Jill Rachel Morris, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism
Beth Morrison, M.F.A., Lecturer in Theater Management
James Mountcastle, M.F.A., Professor in the Practice of Stage Management
Neil Mulligan, M.F.A., Professor in the Practice of Technical Design and Production
Midori Nakamura, B.A., Lecturer in Acting
Marsha Norman, M.A.T., Lecturer in Playwriting
Ellen Novack, B.A., Lecturer in Acting
Grace O'Brien, M.F.A., Lecturer in Technical Design and Production
Jacob G. Padrón, M.F.A., Lecturer in Theater Management
Joey Parnes, B.A., Lecturer in Theater Management
Laura Penn, Lecturer in Theater Management
Roberta Pereira, M.F.A., Lecturer in Theater Management
Benjamin E.C. Pfister, M.F.A., Lecturer in Stage Management
Annie Piper, M.F.A., Lecturer in Acting

Anja Powell, M.F.A., Lecturer in Technical Design and Production
Sadah Espii Proctor, M.F.A., Lecturer in Design
Katherine Profeta, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism
Josh Quinn, M.F.A., Lecturer in Design
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Jonathan Reed, M.F.A., Professor in the Practice of Technical Design and Production
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Marc Robinson, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism
Chantal Rodriguez, Ph.D., Associate Professor Adjunct of Dramaturgy and Dramatic Criticism
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Garth Ross, B.A., Lecturer in Theater Management
Michael Rossmly, M.A., Lecturer in Acting and in Stage Management
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David P. Schrader, B.A., Lecturer in Technical Design and Production
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Christine Szczepanski, M.F.A., Assistant Professor Adjunct of Technical Design and Production
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Fabio Tavares, Lecturer in Acting
John Douglas Thompson, Lecturer in Acting
Awoye Timpo, M.A., Lecturer in Directing
Eric Ting, M.F.A., Lecturer in Directing
Donald Titus, M.F.A., Lecturer in Technical Design and Production
Anne Tofflemire, B.A., Lecturer in Acting
Daniela Varon, B.A., Lecturer in Acting
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Matt Welander, M.F.A., Professor in the Practice of Technical Design and Production
Justine Williams, M.A., Lecturer in Acting
Dustin Wills, M.F.A., Lecturer in Directing and in Playwriting
Walton Wilson, B.F.A., Professor in the Practice of Acting
Jessica Wolf, B.F.A., Professor in the Practice of Acting (on leave, spring 2024)
Harold Wolpert, B.A., Lecturer in Theater Management
Tamilla Woodard, M.F.A., Associate Professor Adjunct of Acting
Johnny Wu, M.F.A., Lecturer in Acting
Lisa Yancey, J.D., Lecturer in Theater Management
Nancy Yao, M.B.A., Lecturer in Theater Management
Michael Yeargan, M.F.A., Donald M. Oenslager Professor in the Practice of Design
Clarissa Youngberg, B.A., Lecturer in Design
Grace Zandarski, M.F.A., Associate Professor Adjunct of Acting

Affiliated Faculty

Konrad Kaczmarek, Ph.D., Assistant Professor Adjunct of Music
Gundula Kreuzer, Ph.D., Professor in the Department of Music
Elise Morrison, Ph.D., Assistant Professor of Theater and Performance Studies
Tavia Nyong'o, Ph.D., Professor of Theater and Performance Studies and American Studies

Research Fellows

Erik Butler, Ph.D.
Anna O'Donoghue, B.F.A.

Production Staff

Lia Akkerhuis, Scenic Artist
Shaminda Amarakoon, Director of Production
Michael Backhaus, Sound Supervisor
Mikah Berky, Scenic Charge (spring 2024)
Deborah Bloch, Senior First Hand
Elizabeth Bolster, Lead Wardrobe Supervisor
Shawn Boyle, Projection Design Advisor
Jennifer Carlson, Senior House Electrician
Janet Cunningham, Stage Carpenter
Mark Dionne, Properties Warehouse Manager
Zach Faber, Properties Associate
Jamie Farkas, Costume Stock Manager
Matthew Gaffney, Senior Lead Carpenter
Ryan Gardner, Lead Carpenter
Latiana "LT" Gourzong, Technical Director
Nate Jasunas, Scenic Artist
Abe Joyner-Meyers, Front of House Mix Engineer
Linda Kelley-Dodd, Costume Project Coordinator
Doug Kester, Lead Carpenter
Eric Lin, Electromechanical Lab Supervisor

Kat McCarthey, Lead Carpenter
Jennifer McClure, Properties Supervisor
C. Nikki Mills, Production Manager for Studio Projects and Special Events and
Student Labor Supervisor
Neil Mulligan, Technical Director
William Ordynowicz, Lead Properties Runner
Anja Powell, Projections Supervisor
Jonathan Reed, Production Manager
Sharon Reinhart, Lead Carpenter
David P. Schrader, Properties Craftsperson
Stephanie Smith, Lead Sound Engineer
Eric Sparks, Scene Shop Supervisor
Christine Szczepanski, Costume Shop Manager
Don Titus, Lighting Supervisor/Inventory Manager
Patricia Van Horn, Senior First Hand
Ru-Jun Wang, Scenic Charge (fall 2023)
Matt Welander, Technical Director
Linda-Cristal Young, Senior House Electrician
Clarissa Wylie Youngberg, Senior Draper
Mary Zihal, Senior Draper

Artistic and Administrative Staff

Rebecca Adelsheim, Associate Editor, *Theater Magazine*
Jennifer Alzona, Senior Administrative Assistant for Development and Alumni Affairs
Kate Begley Baker, Senior Administrative Assistant for the Design Program
Nadir Balan, Director of Facility Operations
Tracy Baldini, Subscriptions Coordinator
Deborah Berman, Senior Director of Development and Alumni Affairs and Editor,
David Geffen School of Drama Alumni Magazine
Ralph Black, Customer Service Safety Officer
Nicola C.S. Blake, Director of Finance and Business Operations
Martha Boateng, Manager, Business Operations
Erich Bolton, Web Consultant
Amy Boratko, Senior Artistic Producer of Yale Repertory Theatre
Josephine Brown, Senior Administrative Assistant to the Dean/Artistic Director and
Associate Artistic Director
Erin Carney, Arts Librarian for Drama, Theater, and Performance Studies
Susan Clark, Deputy Director of Operations for Development and Alumni Affairs
Moriah Clarke, Business Office Specialist
Laurie Coppola, Senior Administrative Assistant for the Directing, Dramaturgy and
Dramatic Criticism, Playwriting, and Stage Management Programs, and *Theater*
Magazine
Daniel Cress, Director of Marketing
Kevin Delaney, Customer Service Safety Officer

Krista DeVellis, Senior Administrative Assistant for the Acting Program
 Robert DiGioia, Senior Writer and Development and Alumni Affairs Officer
 Trinh DiNoto, Director of Human Resources
 Krista Dobson, Non-clinical Counselor
 Bo Du, Access Database Development Consultant
 Edison Dule, Digital Technology Associate
 Maggie Elliott, Publications Manager
 Janna J. Ellis, Director of Yale Tessitura Consortium and Director of Web Technology
 Kelvin Essliffe, Operations Assistant
 Brandon Fuller, Operations Associate
 Anna Glover, Director of Theater Safety and Occupational Health
 Casey Grambo, Senior Associate Director of Development
 Caitlin Griffin, Senior Associate Director of Marketing and Communications
 Garry Heyward, Digital Technology Associate
 Ed Jooss, Customer Service Safety Officer
 Delaney Kelly, Development Associate
 Jisun Kim, Artistic Fellow
 Laura Kirk, Director of Audience Services
 Molly Leona, Audience Services Assistant
 Andre Massiah, Director of Financial Aid
 Kay Perdue Meadows, Associate Producer of Yale Repertory Theatre
 James Mountcastle, Production Stage Manager
 Grace O'Brien, Senior Administrative Assistant to the Production Department, Theater
 Safety and Occupational Health, and Technical Design and Production Program
 Kelly O'Loughlin, Assistant Director of Theatre Safety and Occupational Health
 Karem Orellana-Flores, Business Office Specialist
 Steven Padla, Director of Communications
 Madeline Pages, Artistic Fellow
 Shane Quinn, Assistant Director of Audience Services
 Mishelle Raza, Senior Administrative Assistant to the Associate Dean, and Marketing
 and Communications (on leave, fall 2023)
 Shainn Reaves, Business Office Analyst
 Chantal Rodriguez, Associate Artistic Director of Yale Repertory Theatre
 Thomas Sellar, Editor, *Theater Magazine*
 Catherine Sheehy, Senior Associate Editor, *David Geffen School of Drama Alumni
 Magazine*
 Benjamin Silvert, Access Database Development Consultant
 Asberry Thomas, Business Office Assistant
 George Tinari, Digital Communications Associate
 Laura Torino, Senior Administrative Assistant to the Director of Financial Aid and
 Registrar/Admissions Administrator
 Ariel Yan, Registrar/Admissions Administrator
 Rachel Zwick, Senior Administrative Assistant to the Associate Dean, and Marketing
 and Communications (fall 2023)

Facilities and Custodial Staff*

Ronald Douglas, Facilities Steward

Jennifer Draughn, Facilities Superintendent

Tylon Frost, Custodian, 305 Crown

Willia Grant, Custodian, 1120 Chapel

Cassandra Hobby, Custodian, 212 York

Melloney Lucas, Custodian, 149 York

Andrew Mastriano, Custodial Team Leader

Francisco Eduardo Pimentel, Facilities Superintendent

Shanna Ramos, Custodian, 217 Park

Marcia Riley, General Building Maintenance

Jerome Sonia, Custodian, 205 Park and 220 York

Sherry Stanley, Custodial Team Leader

*Subject to change

A Message from the Dean

Since 1925, our diverse community has been privileged to teach, learn, question, and create on a campus at the heart of one of the world's leading universities, supported by the extraordinary philanthropy of its alumni and friends. Evolving into the largest and most comprehensive graduate theater conservatory in the English-speaking world—the only one offering instruction in every discipline of the art form—David Geffen School of Drama at Yale University offers an abundant array of opportunities to interrogate and model artistic and managerial practice, on a path toward greater mastery.

The singular partnership of the School with Yale Repertory Theatre promotes the translation of aesthetic sensibilities into the language of the stage, with a particular emphasis on playwriting and the interpretation of new and extant texts. The application of theory to practice through collaboration in production is a central tenet of training here, and the integration of the School and Yale Rep—where students regularly serve in professional positions of significant responsibility—forges a relationship analogous to that of a medical school and a teaching hospital.

This is not inherently prescriptive; rather, ours is a multigenerational project in which robust creativity and respectful critique are valued both intrinsically in real time and as habits of mind and body to be refined in a variety of lifelong pursuits. Graduates of the School apply their training to careers in professional theater, opera, dance, film, television, radio, and other media, as well as in teaching, scholarship, philanthropy, public policy, and less obvious fields too numerous to mention.

As is true of any school or theater, the most consequential decisions made in our community are these: who comes here to teach, who comes here to learn, and who comes here to work. In every case, we inclusively recruit those who are leading practitioners and those who show potential for leadership and provide them with resources to energize their bravest and most responsible choices here at Yale and in the wider world.

This bulletin is the single best written introduction to our work that we can offer you. It is designed to reflect key premises of our training and practice, including the vast majority of the curriculum and the most significant policies of the School and Yale University: it comprises both our imperfections and our considered efforts to bring about much-needed change. We challenge ourselves to reassess and rebuild our ways of working, in the context of a global pandemic, financial upheaval, and our keenly felt moral obligation both to acknowledge our history and to take steps to dismantle racism and anti-blackness in our pedagogy and theater making. Our endeavors at the School and Yale Rep must center the development of anti-racist policy and practice for years to come. We strive to build an increasingly inclusive art form joyfully recognizing our shared humanity, celebrating differences, and honoring the intersectionality of identities and cultures.

In an introductory document, we cannot presume to capture the breadth and possible influence on you of offerings here in Greater New Haven, including courses and programs at the other world-class graduate and professional schools and in Yale College; the cultural communities, institutions, restaurants, and shops; and the natural beauty of New England and its shoreline, in every season of the year.

So, we outline here what you might experience when you come to visit, and especially should you come to teach, learn, or work at David Geffen School of Drama and Yale Repertory Theatre. And whenever and however you do engage with our community, we look forward to welcoming you in the unique fellowship of live theater.

James Bundy

*Elizabeth Parker Ware Dean and Professor of Drama, David Geffen School of Drama
Artistic Director, Yale Repertory Theatre*

Mission

David Geffen School of Drama and Yale Repertory Theatre train and advance leaders in the practice of every theatrical discipline, making art to inspire joy, empathy, and understanding in the world.

VALUES

Artistry

We expand knowledge to nurture creativity and imaginative expression embracing the complexity of the human spirit.

Belonging

We put people first, centering well-being, inclusion, and equity for theater makers and audiences through anti-racist and anti-oppressive practices.

Collaboration

We build our collective work on a foundation of mutual respect, prizing the contributions and accomplishments of the individual and of the team.

Discovery

We wrestle with compelling issues of our time. Energized by curiosity, invention, bravery, and humor, we challenge ourselves to risk and learn from failure and vulnerability.

History and Facilities

HISTORY OF DAVID GEFFEN SCHOOL OF DRAMA AT YALE UNIVERSITY

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).

The School is now David Geffen School of Drama at Yale University in celebration of a \$150 million gift made by the David Geffen Foundation in 2021 to support tuition remission for all degree and certificate students in perpetuity.

HISTORY OF YALE REPERTORY THEATRE

In 1966, under the leadership of Dean Robert Brustein, Yale Repertory Theatre was founded as part of Yale School of Drama, establishing a complementary relationship between conservatory and professional practice similar to that of a medical school and a teaching hospital.

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 presenting bold interpretations of classics and extended the Rep's legacy of producing new plays and musicals. The Binger Center for New Theatre, established in 2008, underwrites commissioning, development, and production at Yale Rep and across the country.

To date, the Binger Center has supported the work of more than seventy commissioned artists as well as the world premieres and subsequent productions of more than thirty new plays and musicals. More information on the Binger Center for New Theatre can be found at www.yalerep.org/productions-and-programs/binger-center-for-new-theatre.

Yale Repertory Theatre has produced well over 150 premieres, including two Pulitzer Prize winners and four other nominated finalists. Seventeen 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 ten 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 David Geffen School of Drama at Yale's center. It includes a proscenium theater, seating 636, which is shared with the undergraduate dramatic association. The University Theatre also houses the main administrative offices; the scene, prop, metal, electrics, and costume shops; a lounge; and several classrooms.

Yale Repertory Theatre is in a distinctive historical building on the corner of Chapel and York streets. Formerly the Calvary Baptist Church, the theater contains a 479-seat auditorium facing a modified apron stage, and the School and 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 Annex, houses the Design program; the Robertson Computer Lab; the Laurie Beechman Center for Theatrical Sound Design and Music; a lighting, sound, and projection 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 the paint shop, rehearsal rooms, classrooms, drama storage, and faculty offices. This building also houses the Binger Center for New Theatre and the Center for Collaborative Arts and Media.

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

305 *Crown Street* houses faculty, administrative offices, classrooms, rehearsal space, and a media workshop for projection design.

The *Robert B. Haas Family Arts Library* at 180 York Street encompasses 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. This makes 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 and international playwrights; books on the history of theater, theater architecture, dramatic criticism, scenery, costume, lighting, sound, and projection design, technical production, and theater management; biographies; and related reference books. Other 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. David Geffen School of Drama students are free to use all Yale University Library collections, including those of the three central libraries—Sterling Memorial Library, Beinecke Rare Book and Manuscript Library, and the Anne T. and Robert M. Bass Library—and of the other graduate and professional schools.

The *Center for Collaborative Arts and Media* (CCAM) at 149 York Street is a multimedia facility that establishes connections between traditional art and the computer age. The CCAM serves the several arts departments and institutions at Yale. Beyond providing classroom and laboratory facilities, the CCAM 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 CCAM an ideal auxiliary for Yale's arts community.

COMPUTING

David Geffen School of Drama urges all students to consider the purchase of a laptop computer, accessories, and appropriate software to use during their time at the School. Students should contact their program for requirements specific to their discipline. General information is available from IT at Yale at <https://studenttechnology.yale.edu/guide/tips-choosing-new-computer>, or contact the Digital Technology Department for more assistance. Please see the chapter Financial Aid Policy for information regarding available computer loans.

Student Computer Labs

The School maintains the Robertson Computer Lab in the basement of 205 Park Street. The facility is open to drama students twenty-four hours a day for School-related projects. It features high-powered workstations and a networked printer/copier. Software in the lab includes Adobe Creative Cloud, AutoCAD, Microsoft Office, and Vectorworks.

Additional workstations for casual use are available in the lounge area on the third floor of 222 York Street and near the business office on the second floor of 149 York Street.

Other student computers are assigned to the various programs for use by students engaged in program-related academic and production work. Networked printer/copiers assigned to each program can be accessed by students. Students should check with their program for further information.

Yale Software Library

Yale has obtained site-wide licensing for some widely used software, and it makes copies available for download at <https://software.yale.edu>. These include Microsoft Office and Adobe Creative Cloud. Please check the site to download these and to see what other titles are available.

Software Training

An extensive online library of software training is available at no cost to all Yale students, staff, and faculty. The training library includes detailed instruction on Adobe Creative Cloud, Microsoft Office applications, and AutoCAD, among many others. To learn more, please visit <https://your.yale.edu/work-yale/learn-and-grow/online-learning>.

Network Access

Yale University and David Geffen School of Drama provide a range of computer resources aimed at supporting student needs. Students should visit <https://dgsdinfo.yale.edu> and <https://its.yale.edu> to learn how to access wireless networking, VPN, network drives, cloud storage, printers, email, antivirus software, and other crucial information.

Student Websites

The digital communications associate is available to provide advice and consultation on students' personal websites. Please contact them directly to set up meeting times.

Degrees

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 David Geffen 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, 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 program.

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, 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.

Nondegree Study

TECHNICAL INTERNSHIP

The Technical Design and Production program offers one-year internships for those seeking to become professional scenic carpenters, sound engineers, projection engineers, properties supervisors, scenic artists, costumers, or production electricians. David Geffen School of Drama awards a Technical Internship Certificate to interns who complete the internship with distinction.

SPECIAL RESEARCH FELLOWS

Each year, a limited number of scholars are admitted to David Geffen 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. The research and auditing of courses is arranged in consultation with the appropriate program chair and the registrar. There is no fellow status affiliated with the Acting program. Special research fellows are not eligible for financial aid according to federal guidelines; they are required to pay tuition and are not eligible for Yale Health Basic Coverage.

SPECIAL STUDENTS

Each year, some students are admitted to David Geffen School of Drama as one-year special students in the programs of 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.

Special students may apply for admission to the program of study during their one-year residency in accordance with the program's application deadline. They must comply with School's admission requirements and, if admitted, may matriculate as second-year students if they have fulfilled all of their program's first-year requirements. Special students are not eligible for financial aid according to federal guidelines; they are required to pay tuition and are not eligible for Yale Health Basic Coverage.

Acting (M.F.A. and Certificate)

Tamilla Woodard, Chair

Grace Zandarski, Associate Chair

The Acting program admits talented and committed individuals from a wide range of backgrounds who possess a lively intelligence, a strong imagination, a collaborative ethos, and a physical and vocal instrument capable of development and transformation and prepares them for work as professional actors. Combining in-depth classroom training with interdisciplinary production opportunities, the program further recognizes and affirms the call for our field, our faculty, and our theater-makers-in-training to prioritize anti-racist and anti-oppressive practices and pedagogies in order to create a more just, joyful, and liberated profession. At the conclusion of their training, graduates will be prepared to work on a wide range of material in multiple genres, venues, and collaborative processes.

The first year is a highly disciplined period of training, with a concentration on the basic principles of craft that lead to extraordinary acting: active listening, authentic response, deep imagination, and a spirit of play. Models of realism are explored through work on a variety of scenes by contemporary and modern playwrights, as actors identify practical tools for mining the printed text for given circumstances, character, objective, and action while also acquiring voice and speech skills. The second year begins with a focus on verse drama and physical storytelling, creating embodied performances of Shakespeare and beginning explorations of clown. The second term of the second year continues with the emphasis on developing an expansive sense of truth through heightened and extended language and movement with work on noncontemporary texts from world literature. The third year includes work on nonnaturalistic texts with challenging theatricality, as well as a semester-long solo verbatim project and development of self-generated performance material. Voice and accents work includes developing the expanded and extended voice, as well as independent exploration of accents and dialects. Students also have multiple courses in learning to work on camera and in front of a microphone, transferring their acquired skills to the mediums of film and audio recording.

School production opportunities include work in a wide-ranging season of directors' thesis productions, Shakespeare Repertory Projects, new plays by student playwrights, and program projects led by faculty or a professional guest director. All casting is assigned by the Chair of the Acting program (pending approval by the dean) based on the developmental needs of each student, the needs of the specific project as articulated by its director, and the desire to achieve a balance of collaborative opportunity between all students. Actors should take note of the casting policy, described under Program Assignments. During the academic year, and due in part to the highly interdependent and collaborative nature of the School, permission to act in projects outside the School is rarely given.

Yale Repertory Theatre serves as an advanced training center for the program. Most Acting students will work at Yale Rep as understudies, observing and working alongside professional actors and directors. Students may be cast in Yale Rep productions during

the season, depending upon their appropriateness to the roles available. Through work at Yale Repertory Theatre, those students who are not members of Actors' Equity will attain membership to the union upon graduation.

Yale Cabaret provides an additional, although strictly extracurricular, outlet for the exploration of a wide range of material, including self-scripted pieces, company-devised original work, adaptations, and musicals. The program's chair works directly with the Yale Cabaret artistic directors regarding approval of Cabaret participation by actors. Participation in Yale Cabaret productions is dependent on students' program-related casting obligations and academic standing.

As adult learners in training for a demanding profession and members of a highly interdependent community of co-learners, attendance at all scheduled classes, tutorials, conferences, rehearsal calls, work-study assignments, production assignments, and productions is expected and mandatory. If students are unable to be in attendance as expected due to personal illness or family emergency, they have a responsibility to notify all those who will be affected by their absence and in as timely a manner as possible.

PLAN OF STUDY: ACTING

Class of 2026

REQUIRED SEQUENCE

Year one (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 50a	The Theatrical Event
DRAM 51b	New Play Lab
DRAM 53a	Authentic Collaboration
DRAM 103a/b	Acting I
DRAM 113a/b	Voice I
DRAM 123a/b	Speech and Accents I
DRAM 133a/b	The Body as Source
DRAM 143a/b	Alexander Technique I
DRAM 153a	Play
DRAM 163b	Text Analysis I
DRAM 180a	Rehearsal Practicum: Meeting the Play
DRAM 403a/b	Acting Intimacy and Combat for the Stage
DRAM 563a	Activated Analysis
DRAM 863b	Anti-Racist Rehearsal Coordinator (ARC) Fundamentals I
DRAM 873a/b	Global Theater and Performance: A Theater History Survey

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 163a	Text Analysis II
DRAM 190a	Shakespeare Practicum
DRAM 203b	Acting II: Plays of Extended and Heightened Language
DRAM 213a/b	Voice II
DRAM 223a/b	Speech and Accents II
DRAM 233b	The Body on Set I

DRAM 243a/b	Alexander Technique II Tutorials
DRAM 263a/b	Clown
DRAM 273a	Character Analysis and Movement
DRAM 283a	Shakespeare Embodied
DRAM 405a/b	Advanced Principles of Acting Stage Combat
DRAM 413a/b	Singing II and Tutorials
DRAM 733b	Mapping the Energetic Body

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 233a	The Body on Set II
DRAM 253a	Commedia
DRAM 273b	Character Analysis and Movement
DRAM 303a	Acting III
DRAM 303b	Actor Showcase
DRAM 313a	Voice III
DRAM 323a/b	Speech and Accents III
DRAM 343a/b	Alexander Technique III Tutorials
DRAM 363a	You Are the Creator
DRAM 383b	Voiceover Workshop
DRAM 423a/b	Acting Through Song
DRAM 463a	Taming the Cyclops: How to Do Your Best Work in an On-Camera Audition
DRAM 463b	On-Camera Acting Technique
DRAM 723a	Voices for Animation and other Mediums
DRAM 743b	Professional Preparation and Audition Workshop
DRAM 763a	The Art of Self-Tape for Television, Motion Pictures, and Theater

*Class of 2025***REQUIRED SEQUENCE****Year two (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 163a	Text Analysis II
DRAM 190a	Shakespeare Practicum
DRAM 203b	Acting II: Plays of Extended and Heightened Language
DRAM 213a/b	Voice II
DRAM 223a/b	Speech and Accents II
DRAM 233b	The Body on Set I
DRAM 243a/b	Alexander Technique II Tutorials
DRAM 263a/b	Clown
DRAM 273a	Character Analysis and Movement
DRAM 283a	Shakespeare Embodied
DRAM 405a/b	Advanced Principles of Acting Stage Combat
DRAM 413a/b	Singing II and Tutorials
DRAM 733a	Mapping the Energetic Body

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 233a	The Body on Set II
DRAM 253a	Commedia
DRAM 303a	Acting III
DRAM 303b	Actor Showcase
DRAM 313a	Voice III
DRAM 323a/b	Speech and Accents Tutorials
DRAM 343a/b	Alexander Technique III Tutorials
DRAM 363a	You Are the Creator
DRAM 383b	Voiceover Workshop
DRAM 423a/b	Acting Through Song
DRAM 463a	Taming the Cyclops: How to Do Your Best Work in an On-Camera Audition
DRAM 463b	On-Camera Acting Technique
DRAM 723a	Voices for Animation and other Mediums
DRAM 743b	Professional Preparation and Audition Workshop
DRAM 763a	The Art of Self-Tape for Television, Motion Pictures, and Theater

*Class of 2024***REQUIRED SEQUENCE****Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 233a	The Body on Set II
DRAM 253a	Commedia
DRAM 303a	Acting III
DRAM 303b	Actor Showcase
DRAM 313a	Voice III Tutorials
DRAM 323a/b	Speech and Accents Tutorials
DRAM 343a/b	Alexander Technique III Tutorials
DRAM 363a	You Are the Creator
DRAM 373b	Practices for Opening and Grounding
DRAM 383b	Voiceover Workshop
DRAM 423a/b	Acting Through Song
DRAM 463a	Taming the Cyclops: How to Do Your Best Work in an On-Camera Audition
DRAM 463b	On-Camera Acting Technique
DRAM 723a	Voices for Animation and other Mediums
DRAM 743b	Professional Preparation and Audition Workshop
DRAM 763a	The Art of Self-Tape for Television, Motion Pictures, and Theater

ADDITIONAL REQUIREMENTS FOR THE DEGREE*Anti-Racist Theater Practice Requirement*

Acting students are required to enroll in DRAM 863b, Anti-Racist Rehearsal Coordinator (ARC) Fundamentals I, in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, Everyday Justice: Anti-Racism

as Daily Practice, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Theater History Requirement

Acting students are required to enroll in a DRAM 873a/b, Global Theater and Performance, in order to fulfill the School's theater history requirement. This course is considered a crucial foundation for all of the program's students.

COURSES OF INSTRUCTION

DRAM 50a, The Theatrical Event See description under Directing.

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

DRAM 53a, Authentic Collaboration Artists and their organizations are often urged to “collaborate,” and indeed, many of us recognize the value of collective work. Yet few of us are formally trained to create together. In this one-week intensive class, students explore seven collaborative principles, illuminated by their own experiences, which serve as a springboard for exploring how theoretical models can be converted to practical skills. A discussion of the five interactive strategies of effective collaborators leads to three hands-on collaborative projects, offering a visceral opportunity to actually practice collaborating in an environment free from the production pressures in which collaboration is usually encountered. Written and visual support materials are provided. Ben Krywosz

DRAM 103a/b, Acting I This is a studio-based exploration of the internal and external preparation an actor must undergo in order to effectively render the moment-to-moment life of a given character. This course is meant to promote a rigorous investigation of how the actor uses the self as the foundation for transformation. The first term of this class employs a series of questions to examine the principles and craft behind acting technique while exploring the plays of a wide variety of twentieth- and twenty-first-century playwrights. The second term includes a sequence of simulated rehearsals in order to put those principles and craft into practice. Gregory Wallace

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 and Accents I Speech training seeks to broaden the actor's range of imaginative vocal expression and to deepen the actor's sensory relationship to language. Actors conduct a rigorous examination of their own speech habits, idiolects, and linguistic identity through exploration of vocal physiology. Through this examination of their own idiolects, actors build the tools of accent transformation, including vocal tract posture, prosody (melody and rhythm), and phonetics. To encourage speech that flows freely from impulse and breath, the approach uses exercises that are actively rooted in the whole body rather than being limited to the surfaces of the mouth. In the second term,

the actors broaden the boundaries of their language use through the study of accents in connection with dramatic text, including texts used in acting classes. Julie Foh

DRAM 133a/b, The Body as Source This course works to bring awareness and integration to the physical, mental, emotional, and energetic aspects of the actor. Through specific physical training exercises, participants are encouraged to identify and release holdings in the mind/body system, allowing them to deepen a connection to imagery, physical impulses, and acting choices. The class also includes application to character creation and a body-first approach to scene-work. 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 and spatial awareness, fosters balance and alignment, and, through breath work, promotes the connection between voice and body. Fabio Tavares

DRAM 153a, Play 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 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 180a, Rehearsal Practicum: Meeting the Play See description under Directing.

DRAM 190a, Shakespeare Practicum This practicum focuses on the director-actor collaboration in rehearsals, focusing specifically on the plays of Shakespeare. In this lab, second-year actors and directors learn "by doing" how to mine the form and content of a Shakespearean text. Students work together to unpack given circumstances, character objectives, and the central dramatic conflicts of scenes and plays, exploring these in on-the-feet work while negotiating the space, with the goal of strengthening their ability to make and receive offers, and to test and develop production ideas within the rehearsal process. Taught in conjunction with DRAM 120a. Karin Coonrod

DRAM 203b, Acting II: Plays of Extended and Heightened Language Language in plays written prior to the twenty-first century comes in all shapes and sizes: poetic, heightened, extended, and more. This course explores the challenges of these plays and gives actors the opportunity to employ a variety of tools that are being developed during their second year of training. Actors work on material chosen specifically to expand

their emotional commitment to character, imagination, and language. By deepening their experience with these plays and characters, actors gain the confidence necessary to approach these roles in the professional arena. Mary Lou Rosato

DRAM 213a/b, Voice II In the second year of voice training, students focus on deepening their awareness of voice as a kinesthetic experience rooted in the body and the need for expression. Voice II explores how to meet the demands of text with clarity, emotional depth, personal connection, generosity of scale, ease, and healthy habits. The actor develops the ability to embody the text through continued physical release work, discovery of resonant spaces, and advanced vocal skills along with visceral and imaginative text exploration. Voice II opens pathways for actors to access their most expansive selves in order to embody characters in every genre and style of play and in every space. Walton Wilson, Grace Zandarski

DRAM 223a/b, Speech and Accents II The second year of speech training continues to expand the actor's range of vocal and imaginative expression away from their own idiolect to expand the actor's toolbox and deepen sensory relationship to language as applied to heightened dramatic texts. In addition, this course supports the linguistic preparation for the Shakespeare Character Workshop. In the second term, this course offers an intensive study of accents and dialects to provide multiple opportunities for the experience of character transformation and embodying the work into integrative performances. Cynthia Santos DeCure

DRAM 233b, The Body on Set I This course deepens the training of the energetic body and explores how the body can be a fertile resource for the actor's work for film and television. This approach to psychophysical work helps the actor bring something tangible and *felt* to set, freeing the mind to manage the often-flurry-like energy of a set and maintain solid footing while shooting. We'll also explore how this physical work can aid in scaling performances for various frames, working through multiple takes, and flourishing despite a typically limited rehearsal process. Erica Fae

DRAM 233a, The Body on Set II A continuation of The Body on Set I, this course picks up with a more rapid-fire pace and applies what we learned to a wider variety of scenes. In addition, pending space availability, we will mostly shoot "on location" in this course, giving participants the experience of doing their work outside of the comfortable (or known) energy of the studio, and in tight, confined, public, or awkward environments. On set, no one makes that magic happen but you, and we'll get real-time practice in channeling "flow" through the chaos. We'll also save time for conversations about transitioning into the industry while tending to the actor's heart through it all. Erica Fae

DRAM 243a/b, Alexander Technique II Tutorials This work develops the actor's kinesthetic awareness; fosters balance and alignment; coordinates movement; and, through breath work, promotes the connection between mind, voice, and body. All these elements are applied during rehearsal and performance. Through clarity of intention, the actor can find the organic physical life of the character. Bill Connington

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/b, 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 actors learn to play without worry, they begin to discover the personal clown that lives in the center of the comic world. Christopher Bayes

DRAM 273a/b, Character Analysis and Movement 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. Jennifer Archibald

DRAM 283a, Shakespeare Embodied This class aims to build each artist's comprehension and confidence in Shakespeare's language while developing their physical, emotional, intellectual, and imaginative responsiveness to the demands and joys of playing and directing Shakespeare. Equally, it is a collective exploration of the relationship between the theater artist's identity and Shakespeare's stories and characters so they may speak to us and to our audiences today. What may happen at the encounter of your imagination, your lived experience, your body, and Shakespeare? Monologues, scenes, group exercises, reading, and writing assignments. Daniela Varon, Midori Nakamura, John Douglas Thompson

DRAM 303a/b, Acting III This final scene-study class re-invests in and revisits the fundamentals of the craft by engaging works of contemporary theater that explore performance beyond the approaches of naturalism and psychological realism. Each round of "stretch" scenes will increase the actors' confidence in and ability to connect with the tools of their practice to identify, personalize and embody a character's given circumstances, pursue objective, activate language, and robustly occupy spaces of make believe in order to tell the story of the scene with specificity, depth, and ease. Running through the fall term is work on individual interview projects in which students embody and give voice to the verbatim text of persons they have interviewed, employing the fundamental tools of performance—deep and profound listening—while bringing to bear a synthesis of their vocal and physical training to date. Tamilla Woodard, Ron Van Lieu

DRAM 303b, Actor Showcase In their final term, students choose and rehearse scenes, which are presented to agents, managers, casting directors, and other members of the industry in New York and Los Angeles. Gregory Wallace and Tamilla Woodard assist in the scene selection process, with input from Ellen Novack and an industry guest. Paul Mullins directs the showcase.

DRAM 313a, Voice III (Class, Tutorials) The third-year curriculum continues the work of expanding vocal capacity, flexibility, endurance, and expressivity in order to prepare the actor to play any character in any space with ease. A variety of methodologies, including extended vocal techniques, are applied to resonance, range, and vocal extremes such as screaming and shouting. Gentle release work, designed to free the body from habitual muscular tension, is used to stimulate breath and sound and enhance overall presence. This class also focuses on applying voice work to text with the implied goal of empowering actors to trust their voice, follow their imagination, and bring life to language on the stage and screen. Grace Zandarski

DRAM 323a/b, Speech and Accents III (Tutorials) In the third year of speech training, actors engage in a deep exploration of embodiment of someone else's linguistic identity through the Interview Project. This course is a culmination of putting all the actors' tools into practice. Speech tutorials in the first term focus on the analysis and embodiment of other idiolects. In the second term, material for tutorials can evolve from any areas of speech, accent, and text work that the actor wishes to explore. Julie Foh

DRAM 343a/b, Alexander Technique III (Tutorials) This dedicated, one-on-one support focuses on awareness of unconscious habits and the experience of stress in your body. Intention affects your physicality, breathing, emotional impulses, voice, and attitude. You will learn to make choices to support your creative performance without the interference of unnecessary tension. The Alexander Technique fuels your imagination. Jessica Wolf

DRAM 363a, You Are the Creator The purpose of this course is to offer our actors, the space and time during the first term of their final year of training to explore creativity that may not be centered on their role as actors, but will enhance their journey as artists, both at DGSD, and beyond. With lots of individual support, in small class sections, and through mentoring, actors choose a project to work on for the term in answer to questions like these: What are you longing to express? What are you passionate about? What are your concerns and desires? Is there something you've always wanted to do or to make? An actor's creativity may take any form: writing, singing, dancing/movement, learning a musical instrument, writing music, painting, sculpting, cooking, woodworking, to name only a few of the limitless possibilities. Of course, actors may write for the theater, tv, or film; they may create or work on a solo performance piece. Their options are wide open in this process-oriented, often joyous work that seeks to celebrate their full potential as creator. Joan MacIntosh

DRAM 373b, Practices for Opening and Grounding This eight-week class intensive will focus on practical tools for strength, stamina, and ease, bridging your training with the showcase/professional leap. Yoga, Qigong, breath work, and meditation will intersect in different places for each of you, and the aim is to finish with an individual physical/energetic sequence that you can use at any time, based on the things your body, heart, and mind need to feel healthy and ready to work. Annie Piper

DRAM 383b, Voiceover Workshop This course seeks to provide students with an overview of the voiceover business. Specifically, we focus both on the technical aspects of self-recording and on navigating through the process of auditioning for casting

directors. We develop and increase the speed of the actor's interpretive, analytical, and creative skills to adapt to a very quick creative process. Most important, actors learn to "find" the best part of their voice: where their vocal strengths lie and where their voice fits in the landscape of voiceover work. Keegan Monti-Kewley

DRAM 403a/b, Acting Intimacy and Combat for the Stage This course is designed to provide the first-year actor with an understanding of the techniques and safety measures employed in the practice of theatrical violence and intimacy and how to fully embody them in character. In the first term we investigate the process for consent and intimacy work and how to integrate them into the moment-to-moment life of a scene. In the second term we focus on physicalizing conflict and violence. We do so through individual, partner, and group physical exploration, exercises, scene work, and performance. This course fosters the understanding of collaboration, consent, organic response, and a deeper knowledge of the physical self and the group dynamic. Kelsey Rainwater, Michael Rossmey

DRAM 405a/b, Advanced Principles of Acting Stage Combat We continue building on the techniques learned in the first year, providing the second-year actor with an understanding of the techniques and safety measures employed in the practice of armed theatrical violence. We deepen the understanding of proprioception and weapon awareness when working with a partner and within a group. Upon learning these techniques, we engage in a deeper exploration of dramatic situation and characterization through scene study and performance. Kelsey Rainwater, Michael Rossmey

DRAM 413a/b, Singing II (Class, Tutorials) This work explores the interplay and integration of imagination, intention, and 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. Glenn Seven Allen

DRAM 423a/b, Acting Through Song (Class, Tutorials) This course uses tutorials and group classes to continue a focus on breath support, ease, range of expression, and clarity, emphasizing the actor's commitment to the material in performance. The course aims to give each student the experience of bringing healthy and expressive singing technique to bear while prioritizing the craft of the actor with respect to character, given circumstances, objectives, action, and stakes. A key goal is to give each student a sense of their own artistry — at any level of experience — as an actor/singer with individual agency. Students are required to put at least four songs into an audition binder and to perform in the end-of-year Singing Send-Off. Anne Tofflemire

DRAM 453b, Independent Study: Yale Summer Cabaret Students who want to participate in the Yale Summer Cabaret may audition to be a performer or interview for positions in production, stage management, and administration. Yale Summer Cabaret offers an opportunity to participate in an ensemble company producing plays for the School, the larger Yale University community, and the city of New Haven. Through the Yale Summer Cabaret, participating students gain hands-on, collaborative experience in all aspects of producing and performing a full summer season. Auditions and interviews are open to non-Acting students. Chantal Rodriguez

DRAM 463a, Taming the Cyclops: How to Do Your Best Work in an On-Camera Audition In this class, students shoot, examine, and reshoot audition scenes from all genres of film and television, helping them acquire the necessary skills to audition successfully both in the audition room and on self-tapes. The class also includes workshops and meetings with some of the leading professional casting directors, agents, managers, entertainment lawyers, and actors working in the industry. All of this provides students with the skills and information needed to make a smooth transition into the professional world. Ellen Novack

DRAM 463b, On-Camera Acting Technique This course introduces students to working on camera. Brief scenes are filmed the way films are shot: with master shots, two shots, over-the-shoulder, and close-up shots. The takes are edited into films, which are watched and critiqued. Various exercises on film are explored; and in each class, strong performances from well-known films are viewed and discussed. Ellen Novack

DRAM 563a, Activated Analysis An introduction to a methodology for actors and directors developed from Stanislavski's final experiments. Through a progression of physical improvisations – or “études” – students personalize all known given circumstances and investigate the unanswered questions of a play. The result is a deeply visceral connection to the world of the play and its characters. Actors and directors discover the text through the framework of their own imaginations, impulses, and artistic curiosities. Taught in conjunction with DRAM 180a. Annelise Lawson

DRAM 723a, Voices for Animation and Other Mediums This course is an introduction to creating voices for animation. Students explore a variety of speech exercises including shifting vocal tract posture, tone, placement, and tempo to develop unique character voices. Actors practice developing multiple character voices through working with original illustrations, animation copy, and various exercises to recall, embody, and sustain the voices consistently in performance. This course also offers instruction in various voice acting modalities taught by guest artists. Cynthia Santos DeCure

DRAM 733a, Mapping the Energetic Body A less reactive nervous system allows you to attend to the situation at hand, to listen and respond with courage and clarity. A healthy relationship with your physical and energetic body creates confidence and agency. Mapping the route to your own energetic signature via breath work, yoga asana, and qigong forms will pave the way for connection and transformation. This is a deep, challenging, and calming group practice. Annie Piper

DRAM 743b, Professional Preparation and Audition Workshop This workshop addresses the complex social and artistic dynamics of theater auditions and gives students a chance to further develop their personal practice and craft in preparation for pursuing opportunities in the field. Students receive sides to prepare, work with a reader, and are asked to make adjustments in real time, as well as to observe each other closely with generosity in an effort to develop confidence in best practices and their own individuality. Tamilla Woodard

DRAM 763a, The Art of the Self-Tape for Television, Motion Pictures, and Theater

This course explores what makes it possible for actors to show their best work and reveal their artistry through creating an intelligent, professional, unique, and dynamic self-tape. Johnny Wu

DRAM 863b, Anti-Racist Rehearsal Coordinator (ARC) Fundamentals I

This course offers actors rehearsal and process-facilitation training as anti-racist coordinators. Taught through the lens of anti-racism, it incorporates social and restorative justice, cultural competency, and self care to create an embodied experience where actors learn to utilize their sphere of power to disrupt white-supremacy culture in processes of creation, collaboration, and facilitation and as members of the DGSD community. First-year Acting program students are required to enroll in DRAM 863b, ARC in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, *Everyday Justice: Anti-Racism as Daily Practice*, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice. Nicole Brewer

DRAM 873a/b, Global Theater and Performance

As a foundation for lasting creativity, inspiration, and incitement for innovation, this course offers a look at the history of theater and performance and its invitation to the future of the form. Tlaloc Rivas

Design (M.F.A. and Certificate)

Riccardo Hernández, Cochair

Toni-Leslie James, Cochair

The purpose of the Design program is to develop theater artists who are accomplished, committed, daring designers of costume, lighting, projection, set, and sound for the theater. The program 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.

It is hoped that through their David Geffen School of Drama experience, design students discover a true sense of joy in working with other people and realize the excitement of evolving a production through the process of collaboration.

The program endeavors to create an atmosphere conducive to creative experimentation, tempered by honest, open criticism and disciplined study.

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

Approximately seventeen students are admitted each year. There is a high faculty-to-student ratio. We make a strong personal commitment to each student who is accepted, and we work to provide the resources necessary for all students to succeed in the program.

The student's training is accomplished through approximately equal parts classroom work and production experience. A balance between theoretical work, which students conceive of and develop in the classroom, and projects that are realized on stage, is the ever-present goal. Collaboration among disciplines, both within and without the Design program, is a constant practice.

All Design concentrations are closely interrelated. Each is part of a greater whole. Therefore, with some exceptions, students in their first year of study take classes in all five design concentrations. Starting in the second year, the required sequence of courses for each student focuses more closely on the student's primary area or areas of concentration.

The program reserves the right to alter the required sequence when necessary in order to provide each student the experience best suited to the student's particular circumstances and goals.

The Design program is committed to dismantling racism by engaging in an ongoing examination of the policies and practices of the program and the profession in general in order to expose biases and systemic advantage/oppression where they exist and to build a safe, welcoming, and inclusive environment through anti-racist practices.

PLAN OF STUDY: COSTUME DESIGN

Our Costume Design concentration is dedicated to the training of new generations of designers in a diverse community of students and teachers where we fully embrace different perspectives and backgrounds as we actively promote diversity through our curriculum, performances, and student experiences. The study of costume design requires us to continuously explore new ways of storytelling as we examine the human spirit to

be able to communicate the life condition of the character through clothing on the stage. Students must have knowledge of the vocabulary of design and be able to communicate all aspects pertaining to the profession in order to achieve this goal in a safe, welcoming, and inclusive environment that promotes anti-racist practices. Through class projects, practical and theoretical, and real experience working on academic and professional productions, students will leave the university setting and become valuable, vocal, and seen members of the entertainment industry.

The first year of study is dedicated to the background and practice of costume design to develop the students' technical skills in life drawing and costume construction, their knowledge of costume history, and a thorough grounding in the business of professional costume design, integrating technical skills with theoretical understanding as students take courses in every design concentration. The second year enhances the students' analytical/dramaturgical thinking and critical aesthetic voices in the execution of designs in collaboration with student and professional directors, with advanced classes in life drawing and digital costume illustration. The third-year students continue their training based on professional-level processes and practices with an established director, culminating in the design of a professional production. Our training strives to create new and lasting relationships between designers, directors, actors, and technicians, evolving into a diverse community that shares a unique and bold aesthetic as our students enter the professional world.

Class of 2026

REQUIRED SEQUENCE

Year one (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 89b	Costume Construction
DRAM 112a/b	Introduction to Set Design
DRAM 115a/b	Introduction to Costume Design
DRAM 125a/b	The History of Costume
DRAM 162a/b	Life Drawing Studio
DRAM 189a	Costume Production
DRAM 489a/b	Costume Seminar

Costume Design assistant assignment(s)

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 124a/b	Introduction to Lighting Design
DRAM 135a/b	Advanced Costume Design
DRAM 165b	Costume Life Drawing
DRAM 185a/b	Digital Costume Illustration
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 489a/b	Costume Seminar

Two one-term electives over the course of second and third years of study
Design assignments for School productions

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 145a/b	Advanced Professional Costume Design
DRAM 155a/b	Evolution of Cut and Cloth
DRAM 165b	Costume Life Drawing
DRAM 185a/b	Digital Costume Illustration
DRAM 489a/b	Costume Seminar

Two one-term electives over the course of second and third years of study

Design assignments for School and/or Yale Repertory productions

Thesis Project: a comprehensive design for a theoretical production

*Class of 2025***REQUIRED SEQUENCE****Year two (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 124a/b	Introduction to Lighting Design
DRAM 135a/b	Advanced Costume Design
DRAM 165b	Costume Life Drawing
DRAM 185a/b	Digital Costume Illustration
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 489a/b	Costume Seminar

Two one-term electives over the course of second, third and fourth years of study

Design assignments for School productions

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 145a/b	Advanced Professional Costume Design
DRAM 155a/b	Evolution of Cut and Cloth
DRAM 165b	Costume Life Drawing
DRAM 185a/b	Digital Costume Illustration
DRAM 489a/b	Costume Seminar

Two one-term electives over the course of second, third, and fourth years of study

Design assignments for School and/or Yale Rep productions

Thesis Project: a comprehensive design for a theoretical production

*Class of 2024***REQUIRED SEQUENCE****Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 225a/b	Costume Thesis Class
DRAM 489a/b	Costume Seminar

Two one-term electives over the course of second, third, and fourth years of study

Design assignments for School and Yale Rep productions

Thesis Project: a comprehensive design for a theoretical production

PLAN OF STUDY: LIGHTING DESIGN

Lighting cannot be taught in the classroom. Words and two-dimensional representations are not adequate to express all that needs to be expressed or to communicate all that needs to be communicated when exploring and discovering the role light can play in live theatrical performance. Light must be experienced firsthand, in space and in time. Moreover, like playing an instrument, the skills involved in lighting must be practiced constantly. Therefore, in the Lighting Design concentration, we prioritize realized production work and exercises done in theaters or the light lab over theoretical, paper projects.

Light is intricately intertwined with all the other design concentrations. The configuration of the scenery determines what lighting possibilities exist in any given production; the silhouettes created by the costumes and their color palette have everything to do with the composition of the stage picture and the color palette of the lighting; the aural landscape and the rhythm of the lighting are two parts of a single whole; projected imagery is a kind of light itself. For these reasons, lighting students study the other concentrations, and we include students of the other concentrations in our lighting classes, as far as the schedule will allow. Lighting students also study figure drawing, as the human figure is the basis of our sense of composition, and drawing is the best possible training for the eye.

Class of 2026

REQUIRED SEQUENCE

Year one (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 104b	Computer-Assisted Design Techniques for Lighting Design
DRAM 112a/b	Introduction to Set Design
DRAM 115a/b	Introduction to Costume Design
DRAM 122a/b	The History of Set Design
DRAM 134a/b	Advanced Lighting Design
DRAM 162a/b	Life Drawing Studio
DRAM 222a	Drafting for Designers
DRAM 224a/b	Intro to Projection Design
DRAM 404a/b	Lighting Seminar

Lighting design assisting assignment(s) and Design assignment(s) for School productions.

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 104b	Computer-Assisted Design Techniques for Lighting Design
DRAM 158a/b	Introduction to Sound Design
DRAM 164a/b	Professional Lighting Design
DRAM 202a/b	Advanced Set Design II
DRAM 204b	Collaboration Laboratory

DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 314a	Dance and Design in Performance
DRAM 404a/b	Lighting Seminar

Two one-term electives over the course of second and third years of study

Design assignments for School productions

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 174a/b	Advanced Professional Lighting Design
DRAM 184b	Pre-visualization for Lighting Design
DRAM 404a/b	Lighting Seminar

Two one-term electives over the course of second and third years of study

Design assignments for School and Yale Rep productions

Thesis Project: a comprehensive design for a theoretical or Yale Rep production.

Proposals for thesis projects must be approved by the faculty. Detailed thesis requirements will be published at the beginning of each school year.

Class of 2025

REQUIRED SEQUENCE

Year two (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 104b	Computer-Assisted Design Techniques for Lighting Design
DRAM 164a/b	Professional Lighting Design
DRAM 202a/b	Advanced Set Design II
DRAM 204b	Collaboration Laboratory
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 314a	Dance and Design in Performance
DRAM 404a/b	Lighting Seminar

Two one-term electives over the course of second, third and fourth years of study

Design assignments for School productions

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 122a/b	The History of Set Design
DRAM 174a/b	Advanced Professional Lighting Design
DRAM 184b	Pre-visualization for Lighting Design
DRAM 404a/b	Lighting Seminar

Two one-term electives over the course of second, third and fourth years of study

Design assignments for School and Yale Rep productions

Thesis Project: a comprehensive design for a theoretical or Yale Rep production.

Proposals for thesis projects must be approved by the faculty. Detailed thesis requirements will be published at the beginning of each school year.

*Class of 2024***REQUIRED SEQUENCE****Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 184b	Pre-visualization for Lighting Design
DRAM 404a/b	Lighting Seminar

Two one-term electives over the course of second, third and fourth years of study
Design assignments for School and Yale Rep productions

Thesis Project: a comprehensive design for a theoretical or Yale Rep production.

Proposals for thesis projects must be approved by the faculty. Detailed thesis requirements will be published at the beginning of each school year.

PLAN OF STUDY: PROJECTION DESIGN

The professional future of projection designers will most likely expand beyond collaborative work in text-based, director-driven work to include independent work in concerts, ballets, installation, and even film. The goal of this program is to strengthen student skills in all areas. The focus of the first-year core curriculum is to explore communication in the various modalities and languages of theatrical design as well as development of storytelling skills, whether it be through the generating of technical drawings, the expressive communication of a sketch, the construction of a scenic model, or setting moving image to music. Student designers may be assigned as assistants, content creators, or programmers.

Collaborative projects anchor the second year of study. Students take part in an interdepartmental course with the Directing Program called DRAM 232a/b, Advanced Discussions in Directing and Scenography. This course seeks to cultivate and reinforce the creative relationship and professional-level processes between directors and designers, concentrating on an in-depth analysis of a selection of twentieth- and twenty-first century plays and operas. Shorter collaborative projection projects range from classroom exploration of a moment from a new play, student curiosity, as well as two produced evenings of Opera Scenes with Yale School of Music. In the second year, there are elective slots students should program according to their specific needs and interests and in conversation with the faculty. Student design assignments can include design work on student directors' thesis projects.

In their third year, students prepare and present an original work as their thesis project. There may be a professional assignment at Yale Rep as well. As teachers our role is to mentor and support the exploration, discovery, and creation of a thesis project, as well as to prepare students to enter the ever-changing landscape of media design.

Over the course of three years it is our goal to provide significant opportunity to explore opera, dance, installation, and self-devised work in addition to text-based works. Technical classes and workshops will be offered on a rotating basis.

*Class of 2026***REQUIRED SEQUENCE****Year one (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 50a	The Collaborative Process
DRAM 104b	Computer-Assisted Design Techniques for Lighting Design
DRAM 112a/b	Introduction to Set Design
DRAM 122a/b	The History of Set Design
DRAM 124a/b	Introduction to Lighting Design
DRAM 162a	Life Drawing Studio
DRAM 172a	Digital Compositing and Creation for Designers
DRAM 222a	Drafting for Designers
DRAM 224a/b	Introduction to Projection Design
DRAM 239b	Projection Design Engineering
DRAM 272b	Content Capture and Manipulation for Designers
DRAM 384a	Projection Production Process
DRAM 414a/b	Projection Seminar

Projection design and assisting assignment(s)

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 141b	Law and the Arts (module)
DRAM 158a/b	Introduction to Sound Design
DRAM 202a/b	Advanced Set Design II
DRAM 204b	Collaboration Laboratory
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 244a	Motion Graphics and Film Production
DRAM 254b	Content Previsualization and Advanced 3D Workflows
DRAM 264a/b	2YCC Projection Design Companion Class
DRAM 274a	Projection Shots and Systems
DRAM 334a/b	Projection in Practice
DRAM 364a/b	Animation Studio
DRAM 384a	Projection Production Process
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

Electives in consultation with Projection faculty

Projection design and assisting assignment(s)

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 314a	Dance and Design in Performance
DRAM 334a	Projection in Practice
DRAM 384a	Projection Production Process

DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar
DRAM 444a/b	Professional Development

Six one-term electives (in consultation with Projection faculty)

Projection design and assisting assignment(s)

Thesis Project: conception, creation, and presentation of a live performance in which projection ideas and content are fully integrated into the performance and are essential to the design

Class of 2025

REQUIRED SEQUENCE

Year two (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 141b	Law and the Arts (module)
DRAM 158a/b	Introduction to Sound Design
DRAM 202a/b	Advanced Set Design II
DRAM 204b	Collaboration Laboratory
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 244a	Motion Graphics and Film Production
DRAM 254b	Content Previsualization and Advanced 3D Workflows
DRAM 264a/b	2YCC Projection Design Companion Class
DRAM 274a	Projection Shots and Systems
DRAM 334a/b	Projection in Practice
DRAM 364a/b	Animation Studio
DRAM 384a	Projection Production Process
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

Electives in consultation with Projection faculty

Projection design and assisting assignment(s)

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 314a	Dance and Design in Performance
DRAM 334a	Projection in Practice
DRAM 384a	Projection Production Process
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar
DRAM 444a/b	Professional Development

Six one-term electives (in consultation with Projection faculty)

Projection design and assisting assignment(s)

Thesis Project: conception, creation, and presentation of a live performance in which projection ideas and content are fully integrated into the performance and are essential to the design

Class of 2024

REQUIRED SEQUENCE

Year four (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 244a	Motion Graphics and Film Production
DRAM 254b	Content Previsualization and Advanced 3D Workflows
DRAM 274a	Projection Shots and Systems
DRAM 314a	Dance and Design in Performance
DRAM 334a	Projection in Process
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar
DRAM 444a/b	Professional Development

Four one-term electives (in consultation with Projection faculty)

Projection design and assisting assignment(s)

Thesis Project: conception, creation, and presentation of a live performance in which projection ideas and content are fully integrated into the performance and are essential to the design

PLAN OF STUDY: SET DESIGN

The Three-Year Curriculum Arc (Scenography)

In the first year, students delve into a wide spectrum of classic texts, operas, and musicals alongside modern and contemporary works. The goal is to create three-dimensional models every week and present the completed model (1/8-in. or 1/4-in. scale) the following week. This structure provides the foundation on which the following two years are based. During the course of the year the students also assist on student productions and at the Yale Repertory Theater.

In the second year, the set designers meet twice per week. On Wednesdays the students take part in an interdisciplinary course with the Directing program in DRAM 232a/b Advanced Discussions in Directing and Scenography. This course seeks to cultivate and reinforce the creative relationship and professional-level processes between directors and designers, concentrating on an in-depth analysis of a selection of twentieth- and twenty-first-century plays and operas. On Fridays the students meet with the Set Design faculty in discussions that expand and deepen the exploration of the texts discussed in the Wednesday collaborative class from a scenographic perspective. There are two projects per term, each culminating in a final presentation. Students also design for David Geffen School of Drama productions. At the end of the second year, students interview with directors for Yale Repertory Theatre productions which they design the following school year.

In the third year, the students choose their own texts and operas, including adaptations. Having a strong foundation in classic, modern, and contemporary works to draw on, the students are able to develop a more personal approach. The second term of the

third year concentrates on a thesis that is presented to the entire Design faculty. It is also during this year the students design a Yale Repertory Theatre or Yale Opera production.

The overall mission of the program is to nurture a thorough appreciation of existing scenographic traditions as well as a vigorous commitment to developing individual voices for a more equitable, diverse, and inclusive American theater.

Class of 2026

REQUIRED SEQUENCE

Year one (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 112a/b	Introduction to Set Design
DRAM 115a/b	Introduction to Costume Design
DRAM 122a/b	The History of Set Design
DRAM 124a/b	Introduction to Lighting Design
DRAM 162a/b	Life Drawing Studio
DRAM 222a/b	Drafting for Set Designers
DRAM 242a/b	Drafting Review
DRAM 402a/b	Set Seminar

Set Design assisting assignment(s)

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 132a/b	Advanced Set Design
DRAM 152a/b	Scenic Painting
DRAM 172a	Digital Compositing and Creation for Designers
DRAM 224a/b	Introduction to Projection Design
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 242a/b	Drafting Review
DRAM 402a/b	Set Seminar

Two one-term electives over the course of second and third years of study
Design assignments for School productions

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 142a/b	Advanced Professional Set Design
DRAM 242a/b	Drafting Review
DRAM 402 a/b	Set Seminar

Two one-term electives over the course of second and third years of study
Design assignments for School and/or Yale Repertory productions
Thesis Project: a comprehensive design for a theoretical production

Class of 2025

REQUIRED SEQUENCE

Year two (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 132a/b	Advanced Set Design
DRAM 152a/b	Scenic Painting
DRAM 172a	Digital Compositing and Creation for Designers
DRAM 224a/b	Introduction to Projection Design
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 242a/b	Drafting Review Session
DRAM 402a/b	Set Seminar

Two one-term electives over the course of second, third, and fourth years of study
Design assignments for School productions

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 142a/b	Advanced Professional Set Design
DRAM 242a/b	Drafting Review Session
DRAM 402a/b	Set Seminar

Two one-term electives over the course of second, third, and fourth years of study
Design assignments for School and/or Yale Repertory productions
Thesis Project: a comprehensive design for a theoretical production

Class of 2024

REQUIRED SEQUENCE

Year four (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 242a/b	Drafting Review Session
DRAM 402a/b	Set Seminar
DRAM 412a/b	Set Thesis Class

Two one-term electives over the course of second, third, and fourth years of study
Design assignments for School and/or Yale Rep productions
Thesis Project: a comprehensive design for a theoretical production

PLAN OF STUDY: SOUND DESIGN

Sound is inherently personal. Beautiful sonics for any two people will be different, yet the overall goal of the Sound Design concentration at David Geffen School of Drama is to find the bridge between the personal and the universal, to discover the essence and atomic quality of sound such that one can bring one's personal perspective while being able to effectively communicate one's concepts with anyone. Openness, inclusiveness, and rigorous work ethic are the necessary qualities one must have to achieve this goal in the Sound Design concentration. There will be many collaborative circumstances, from

the classroom to the professional stage at Yale Repertory Theatre, for students to have an opportunity to sharpen their technical skills and develop their creative voice.

The Sound Design experience at the School is unique in that the five areas of design—set, costume, lighting, projection, and sound—are integrated. This ensemble approach provides a foundation for the collaborative experience at the School. Students must be dedicated and willing to work hard. The course work covers design aesthetics, script interpretation, dramaturgy, music composition, critical listening, professional collaboration, sound and music technology, acoustics, aural imaging in large spaces, investigations into psychoacoustics, digital audio production, advanced sound delivery systems, advanced problem solving, advanced digital applications, production organization, and professional development, all in concert with a wide variety of practical assignments.

Class of 2026

REQUIRED SEQUENCE

Year one (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 6a/b	Survey of History and Drama
DRAM 124a	Introduction to Lighting Design
DRAM 138a/b	Production Sound Engineering
DRAM 158a/b	Introduction to Sound Design
DRAM 168b	Recording Arts
DRAM 188a/b	Music Lab I
DRAM 228a	Drafting for Sound Design
DRAM 418a/b	Sound Seminar

Sound design and assisting assignment(s)

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 204b	Collaboration Laboratory
DRAM 224a/b	Introduction to Projection Design
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 238a	Advanced Engineering for Sound Design
DRAM 248b	Designer and Director Workshop
DRAM 258a/b	Music Production for Drama
DRAM 278b	Advanced Sound Design
DRAM 288a/b	Music Lab II
DRAM 418a/b	Sound Seminar

Two one-term electives (in consultation with Sound faculty)

Design assignments for School and/or Yale Rep productions

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 338a	Professional Audio Engineer Development Skills for NY Sound Practitioner
DRAM 358a	Professional Development
DRAM 388a/b	Music Lab III
DRAM 398a	Storytelling in Sound Design
DRAM 418a/b	Sound Seminar

Two one-term electives (in consultation with Sound faculty)

Design assignments for School and/or Yale Rep productions

Thesis project

*Class of 2025***REQUIRED SEQUENCE****Year two (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 204b	Collaboration Laboratory
DRAM 258a/b	Music Production for Drama
DRAM 278b	Advanced Sound Design
DRAM 288a/b	Music Lab II
DRAM 418a/b	Sound Seminar

Up to three production assignments (if prepared)

One term of music elective (optional)

One term of general elective (optional)

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 358a/b	Professional Development
DRAM 388a/b	Music Lab III
DRAM 398a	Storytelling in Sound Design
DRAM 418a/b	Sound Seminar

Up to three production assignments (if prepared)

One term of music elective (optional)

One term of general elective (optional)

Thesis (full production, research paper, or an original creation)

*Class of 2024***REQUIRED SEQUENCE****Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 348a/b	Sound Design for Podcast, Film, and Television
DRAM 358a/b	Professional Development
DRAM 418a/b	Sound Seminar

Up to three production assignments (if prepared)
 One term of music elective (optional)
 One term of general elective (optional)
 Thesis (full production, research paper, or an original creation)

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Design students are required to enroll in DRAM 3(o2)a/b, *Toward Anti-Racist Theater Practice in Design*, in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, *Everyday Justice: Anti-Racism as Daily Practice*, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Theater History Requirement

Lighting and sound design students are required to enroll in DRAM 6a/b, *Survey of Theater and Drama* in order to fulfill the School's theater history requirement. First-year costume design students are required to enroll in DRAM 125a/b, *The History of Costume*, and first-year projection, lighting, and set-design students are required to enroll in DRAM 122a/b, *The History of Set Design*, in order to fulfill the School's theater history requirement. These courses are considered a crucial foundation for the program's students.

COURSES OF INSTRUCTION

DRAM 3(o2)a/b, *Toward Anti-Racist Theater Practice in Design* This course meets five times per term with students, using readings, viewings, and discussions in pursuit of these goals: to identify the roots and branches of racism and white supremacy in the structures and practices of theater making in the United States, including at David Gefen School of Drama and Yale Repertory Theatre; to interrogate where the practices do harm and hinder; and to invest in the future by inviting students and faculty to imagine and uplift systems and cultures that do not depend upon or promote supremacy, to build a more just and equitable field. Required for first-year students and open to middle- and final-year students. Zahida Sherman

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 89b, *Costume Construction* See description under Technical Design and Production.

DRAM 104b, *Computer-Assisted Design Techniques for Lighting Designers* This course covers techniques, workflows, and best practices for using computer-assisted design (Vectorworks) to bring a lighting design from concept to professional drawing package. Students develop skills including drawing techniques; drawing structure and

layout; utilizing working drawings; managing data and working with Lightwright; developing templates and libraries; and creating clear, well-styled drawings. Students receive individual guidance on approaching design project challenges and critiques of their drafting presentation. Open to non-Design students with prior permission of the instructor. Joshua Benghiat

DRAM 112a/b, Introduction to Set Design A two-term introduction for all first-year designers and interested non-design students to the process of scenic design through critique and discussions of weekly projects ranging from classic texts, operas, and musicals alongside modern and contemporary works. There are projects every two weeks. The goal is to create an in-depth examination of the assigned works leading to a three-dimensional model (1/8-in. or 1/4-in. scale) at the end of the second week. 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. There are invited speakers and playwrights discussing some of the works in class, expanding on the history and context in which the texts were written in order to have a more comprehensive and dramaturgical understanding of the play. Riccardo Hernández, Michael Yeargan

DRAM 115a/b, Introduction to Costume Design This course addresses the process and documentation of designing costumes. Designers are encouraged to develop their eye by careful study of primary source research, while developing the student's knowledge of paperwork and budgeting used by professional costume designers in the creation of industry-standard production costume bibles. Course work requires that students produce many design sketches weekly. Open to non-Design and non-Drama students with prior permission of the instructor. Toni-Leslie James

DRAM 122a/b, The History of Set Design A survey of the history of the visual aspects of storytelling through the ages, from the Greeks to the present day. Though the course focuses primarily on the history of western culture, comparisons with theater techniques of other international cultures are also explored. A key element of the course is the relationship of the actors, storytellers, and performers to the observers of the events we call “theatre” and the evolution of the architectural structures that focuses this exchange of ideas, that have become known as “theatres.” Michael Yeargan

DRAM 124a/b, Introduction to Lighting Design This course is 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 non-Design and non-Drama students with prior permission of the instructor. Alan C. Edwards

DRAM 125a/b, The History of Costume A detailed survey of the history of apparel worn throughout Western civilization to provide the student with a working vocabulary of period clothing and the ability to identify specific garments throughout history. Fall term: Ancient Greece–1600. Spring term: 1600–1900. Open to non-Design and non-Drama students with prior permission of the instructor. Toni-Leslie James

DRAM 132a/b, Advanced Set Design This course continues the work started in DRAM 112a/b. The course seeks to cultivate and reinforce advanced, professional-level processes and practices in scenography. It concentrates on an in-depth analysis of twentieth- and twenty-first-century plays and operas, with emphasis on transitions as a fundamental rhythmic element of contemporary design. This course is an extension of DRAM 232, focusing on design realization involving story boards, model making (1/4-in. and 1/2-in. scales), and detailed plans. Prerequisite: DRAM 112a/b. Riccardo Hernández, Michael Yeargan.

DRAM 134a/b, Advanced Lighting Design This course is designed to help the student develop a sense of, and a facility with, light as an element of a production. By the culmination of the course students should be comfortable calculating and predicting the behavior of light in three-dimensional space, the interaction of color in light with color in pigment and have an understanding of the contributions light can make to the meaning and style of a production. Projects are prepared consistent with best professional practices. Open to non-Design students who have taken DRAM 124a/b with permission of the instructor. Four hours a week. Stephen Strawbridge

DRAM 135a/b, Advanced Costume Design In parallel with DRAM 232, and building on the foundation established in previous classes, costume design students work on a conceptual design conceived through discussions and practices that give equal weight to all collaboration members. This course focuses on in-depth dramaturgical study, character analysis, and the psychology of clothing, exploring how character and story are revealed through clothing choices, starting at the beginning of the process with the text/music and culminating in a complete, conceptual design. Oana Botez

DRAM 138a/b, Production Sound Engineering This intensive engineering course covers the process of planning and installing professional sound delivery systems, focusing on the fundamentals of professional practice with the goal of preparing students for their production assignments. The course consists of lectures, demonstrations, and hands-on lab work. Software requirements are updated annually by the instructor and include programs for budgeting, drafting, and tuning large sound systems. Four hours a week. Mike Backhaus

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

[**DRAM 142a/b, Advanced Professional Set Design** The course seeks to cultivate and reinforce advanced, professional-level processes and practices in the work of third-year set designers. In designing plays, operas, and other dramatic works of their choosing, students are encouraged to evolve their own points of view and aesthetics. Work must be complete and comprehensive. Not offered in 2023–2024]

[**DRAM 145a/b, Advanced Professional Costume Design** The course seeks to cultivate and reinforce advanced, professional-level processes and practices in the work of third-year costume designers. Students are encouraged to evolve their own points of view and aesthetics as designers. Not offered in 2023–2024]

DRAM 152a/b, Scenic Painting A studio class in painting techniques. Problems in textures, materials, and styles, preparing students to execute their own and other designs. Open to non-Design and non-Drama students with prior permission of the instructor. Three hours a week. Ru-Jun Wang

DRAM 155a/b, Evolution of Cut and Cloth This class is taught collaboratively with Costume Design faculty and senior drapers of the Costume Shop staff. This is a hands-on class examining the development of cloth with respect to fiber and technology paralleling the development of clothing creation throughout the world. Ilona Somogyi, Clarissa Youngberg

DRAM 158a/b, Introduction to Sound Design In this course, 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. Open to non-Design and non-Drama students with prior permission of the instructor. Limited enrollment. Two hours a week. Jill BC Du Boff

DRAM 162a/b, Life Drawing Studio A course in figure drawing for design students. 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, the program offers a weekly life drawing class so that design students can keep their skills honed. Two hours a week. Ru-Jun Wang

DRAM 164a/b, Professional Lighting Design This course aims to prepare students for the demanding artistic and practical situations faced in the professional theater environment. Projects will involve large-scale, complex challenges such as multi-set plays, musical comedies, operas, ballets, and repertory situations. Students are encouraged to evolve their own points of view and aesthetics in finding their solutions. Projects are prepared consistent with best professional practices. Open to non-Design students who have taken DRAM 134a/b with permission of the instructor. Two hours a week. Stephen Strawbridge and Alan C. Edwards

DRAM 165b, Costume Life Drawing The course serves as a visual language that translates human body and space through conscious observation. Each designer can look at the same object and/or space, but the translation becomes personal. Learning to observe and personalize the translation is the main goal of the course. The two-hour class sessions are an opportunity to focus only on the drawing task at hand. Using notebooks and journals, as well as reading and research methods to process ideas, students utilize the act of drawing to advance and integrate their individual studio practice both technically and conceptually. Group critiques, in conjunction with the drawing sessions, as well as individual meetings with the instructor, serve as integral components of the course. Permission of the instructor required. Oana Botez

DRAM 168b, Recording Arts In this course students learn basic recording practice for remote and studio sessions. Topics include analog and digital recording systems, spatial audio, elements of psychoacoustics, microphone theory and application, field recording, music recording, foley recording, monitoring, mixing practice, mastering, and setting expectations for professional practice in a studio environment. There are five recording projects. Required of all sound designers. Open to non-Drama graduate and professional-school students with prior permission of the instructor. Not open to undergraduates. Enrollment limited to six. Two hours a week. Faculty

DRAM 172a, Digital Compositing and Creation for Designers A comprehensive overview of modern, fast-paced compositing and creation techniques for creating 2D and 3D content. The creation of digital content and digital art has many far-reaching application across disciplines and across styles of work and thought. This course is focused on the fast-paced professional work flow of content creation for entertainment professionals, but the methods are universal in their scope and application. The course starts with fundamental industry standards such as Photoshop and AfterEffects; explores alternative emerging prosumer workflows and mobile platform creation; and begins to touch on advanced workflows in modeling/shading/rendering as fundamental components of Unreal engine, Unity, and Blender. Best professional practices are taught and adhered to throughout. Open to non-Design and non-Drama students with prior permission of the instructor. Joey Moro

[**DRAM 174a/b, Advanced Professional Lighting Design** This course seeks to cultivate and reinforce advanced, professional-level processes and practices in the work of third-year lighting designers. In designing plays, operas, and other dramatic works, students are encouraged to evolve their own points of view and aesthetics. In the fall semester the class meets concurrently with DRAM 164a/b, Professional Stage Lighting Design. Projects align with the projects in that class. (See syllabus for DRAM 164a/b). In the spring term projects will be based on theoretical or realized productions chosen by the student with advice from faculty. The second project will constitute the lighting designer's thesis. This project should be large in scale and should be completed according to the highest professional standards. Not offered in 2023–2024]

DRAM 184b, Previsualization for Lighting Design A survey of pre-visualization programs, their uses and application in the field of lighting for live entertainment. Joshua Benghiat

DRAM 185a/b, Digital Costume Illustration This course provides instruction in introductory and intermediary digital illustration techniques, focused on costume design application. Emphasis is placed on creating cohesive digital artwork through direct painting and drawing in Photoshop, as well as using existing photo resources to assist in the design and illustration process. Students begin with the basics of creating and manipulating line work, layer management and blending, and color application. Intermediary skills include understanding Smart Objects and their use, shading techniques, creating and manipulating patterns and layer fills, use of special tools and brushes, blending modes, nondestructive editing procedures, and the manipulation of existing photos into the cohesive whole. Prerequisites: a drawing tablet and access to and basic familiarity with Photoshop. Emily Tappan

DRAM 188a/b, Music Lab I This is a music lesson that will take the form of a laboratory for exploring music; for exploring how musical ideas, techniques, theory, traditions, and improvisation can be of use to designers for all sorts of problem solving. Sessions will be group-oriented and will involve a combination of improvisation, instruction in musical technique, and the sharing of our ideas and curiosities as the year progresses. This student-driven course is aimed at addressing the musical concerns and needs of the individual by strengthening performance skills and expanding our musical vocabulary. Musicians of any level of “experience” are welcome: this is not a class about “becoming” an accomplished musician, but about broadening our abilities to think musically. James Monaco

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

DRAM 202a/b, Advanced Set Design II Focusing on idea building, discovery, and point of view, this course concentrates on design development, allowing students to explore theatrical space for several productions. The class work builds upon students’ first-year experiences by giving a longer design and exploration period to dive deeper into both the text and the design process, while also exploring fundamentals of craft using the various means and materials available to communicate effectively in the collaborative process. Maruti Evans, Mikiko MacAdams

DRAM 204b, Collaboration Laboratory This course is an opportunity for students in the various design disciplines to exercise their imaginations and build collaborative skills using the resources of the Iseman theatre, including the light plots, sound plots, projection plots, and spacial configurations of the Shakespeare Repertory Projects which remain in place for a period of time after each of those productions closes. The class is divided into groups consisting of one designer from each discipline. Students from the Stage Management Program also participate in these collaborations. Groups are announced prior to the first class. Projects are based on iconic moments from plays and operas familiar to the students. Finished, polished presentations are not the goal; the focus is on process, not product. Design faculty

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 the student’s 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 Set Designers The fall-term course focuses on hand 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. The spring-term course covers techniques, workflows, and best practices for using AutoCAD and Vectorworks to bring a set design from concept to professional drafting package. Students develop skills and techniques needed to create clear, well-styled drawings that communicate effectively. The class offers individual guidance on approaching design project challenges and critiques of drafting presentations. Open to non-Design students with prior permission of the instructor. Maruti Evans, Mikiko MacAdams

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 and the consideration of media as a storytelling tool. Emphasis is on exploration, non-narrative storytelling collaboration, and thinking in pictures. Open to non-Design and non-Drama students with prior permission of the instructor. Wendall K. Harrington, Shawn Boyle

DRAM 225a/b, Costume Design Thesis This course is for Design students in their fourth year who are preparing a costume- design thesis needed to achieve their M.F.A. degrees. Students are given individual guidance and support as they continue to develop ideas and approaches for a large-scale theoretical project of their choosing. This class offers the space to hone their individual voice as professional costume designers. Ilona Somogyi

DRAM 228a, Drafting for Sound Design This course is designed to introduce students to drafting principles and techniques, with an emphasis in drafting for sound design. The course consists of participation-based demonstrations and practical assignments. It will focus primarily on VectorWorks but will also equip students with a working knowledge of AutoCAD, and will address 2D and 3D drafting in both programs. Drafting practices covered in this course will provide tools directly relevant to professional work assignments at the School of Drama and the Rep, but the drafting skills developed will be universal. Stephanie Smith

DRAM 232a/b, Advanced Discussions in Directing and Scenography (2YCC) Second Year Collaboration Class. This course seeks to cultivate and reinforce the creative relationship and professional-level processes between directors and designers. The class concentrates on in-depth analysis of twentieth- and twenty-first-century plays and operas, with emphasis on unearthing visual landscapes and mise en scène from the given texts and scores. Design and Directing faculty and guests.

DRAM 238a, Advanced Engineering for Sound Design This course is designed to provide a practical examination of large-scale sound delivery systems using examples from professional production practice as well as current production assignments. The objective is to explore all aspects of sound reinforcement and conceptual design theory, practice, and contemporary tools including networks, large-format consoles, and loud-speaker arrays, and the use of assessment tools such as SMAART. Students have the opportunity to shape the course content through the critique of their current design projects. Enrollment limited to second-year sound designers. Two hours a week. Michael Backhaus

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

DRAM 242a/b, Drafting Review Session This class provides an open studio environment for students to receive support for both production and in-class work on model making, drafting, and general design techniques and processes. Maruti Evans, Mikiko Suzuki MacAdams

DRAM 244a, Motion Graphics and Film Production This course builds on the skills introduced in DRAM 172a and DRAM 272b and advances them to include rapid iterative content creation and cross-platform compositions. This course is aimed at theatrical projection designers and content creators for live events, however the skills are universal through the digital-art world. Most digital content workflows rely heavily on animation in the 2D space, so that is a main workflow, however 3D modeling and rendering is integrated throughout. Creation based on the physical properties of light and the surrounding world is paramount in the creation process. Exact course projects shift based on the needs of currently enrolled students. New projection mapping software and technology is integrated in class as an expansion of working holistically in 3D space. Open to non-design and non-drama students with prior permission of the instructor. Joey Moro

DRAM 254b, Content Previsualization and Advanced 3D Workflows This course builds on the skills introduced in DRAM 172a, DRAM 272b, and DRAM 244a and advances them to include rapid content creation and cross-platform 3D compositions. 3D previsualization that takes into account the physical properties of the world allows for unparalleled realism is the final product. Design is always a team sport, and “previz” is the way to communicate those visual ideas. We take animations from projects prior and current, and build them into 3D previz deliverables. We start with simple but effective 2D representations and advance to fully physically accurate 3D renders for clients and directors. 3D previz is a powerful and easy tool when approached with the interdisciplinary mindset this series of courses offers. Open to non-Design and non-Drama students with prior permission of the instructor. Joey Moro

DRAM 258a/b, Music Production for Drama This course covers making and dealing with music for drama, with a focus on workflows, methods, and practical skills. Topics include: spotting, writing methods, demos, orchestration, creative studio techniques, sampling, budgeting, recording session preparation, mixing, delivery. Required of all sound designers. Open to non-Design and non-Drama students with prior permission of the instructor. Limited enrollment. Two hours a week. Justin Ellington

DRAM 264a/b, 2YCC Projection Design Companion Class This companion course seeks to support the projection designer in navigating the creative relationship and design process between directors and designers. This section concentrates on strategies for meaningful participation in the design process prior to the realized vision of a physical space. The class interrogates the dramaturgical implications and impact of projection design on each production and the ways projection design could layer into, or lead, the visual storytelling. Shawn Boyle

DRAM 272b, Content Capture and Manipulation for Designers An overview and application of content capture. This course includes video shoots, video capture for greenscreen, Lidar 3D scanning, photogrammetry capture for 3D, and more. We then use these assets in digital compositing situations as in the fall term of DRAM 172a. Guided-capture projects are assigned to exercise specific compositing situations. This course is greatly enhanced by the multidisciplinary nature of the work. Professional practices in lighting, film, digital media, as well as traditional art workflows all function together to create something greater than the mere sum of their parts. We use cameras,

both full-size and mobile, extensively in the capture and creation of media. Knowledge of photographic practices is encouraged but not required. Best professional practices are taught and adhered to throughout. Open to non-Design and non-Drama students with prior permission of the instructor. Joey Moro

DRAM 274a, Projection Shots and Systems Through drawings, a designer can communicate the needs, limitations, and possibilities of their system with the team long before they have entered the theater for technical rehearsals. Using existing scenic designs and projection scenarios, designers in this course focus on creating the drawings and support documents that communicate the system parameters to vendors, managers, and colleagues. Emphasis is put on the drawings and documents necessary to send the show out to bid with a commercial shop. Shawn Boyle

DRAM 278b, Advanced Sound Design This course focuses on design techniques associated with the challenges that face many sound designers and composers in theater, film, podcasting and audiobook production. Students execute seven to nine challenges with a variety of potential outcomes, each critiqued in class. Critical listening, musicality, dramaturgy, system design, editing, and audio delivery. All class work is intended to promote creativity, ingenuity, and adaptation. Required of all second-year sound designers. Open to non-Design and non-Drama students who have completed DRAM 158a/b and 168a/b. Limited enrollment. Two hours a week with substantial homework. Justin Ellington

DRAM 288a/b, Music Lab II This is a music lesson that will take the form of a laboratory for exploring music; for exploring how musical ideas, techniques, theory, traditions, and improvisation can be of use to designers for all sorts of problem solving. Sessions will be group-oriented and will involve a combination of improvisation, instruction in musical technique, and the sharing of our ideas and curiosities as the year progresses. This student-driven course is aimed at addressing the musical concerns and needs of the individual by strengthening performance skills and expanding our musical vocabulary. Musicians of any level of “experience” are welcome: this is not a class about “becoming” an accomplished musician, but about broadening our abilities to think musically. James Monaco

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

DRAM 314a, Dance and Design in Performance This course of eight modules explores historical and contemporary connections between Western theatrical dance and visual design (including photography, film, and costume/scenic design) as a means to inform and augment participants’ design practice. Considering selected theatrical dance works from the eighteenth to the late twentieth centuries, we examine how movement and design in performance function not only as sites of aesthetic, cultural, and political expression but also as focal points for issues of visibility and change. Our work encompasses critical readings of primary and secondary sources; class discussion; viewing of images, film, and, as applicable, live performance or exhibition, culminating in the creation and workshop performance of collaborative movement/design projects. Marjorie Folkman, Oana Botez

[DRAM 324b, The Personal Film: Exploration and Expression] The mining of memory and personal history is crucial to expanding our consciousness of the interplay of self with all humanity. It is at the core of all art making. This Spring Module 1 course explores examples of the craft while supporting students in producing a short film or personal essay. Open to non-Drama students only with permission of the instructor. No prerequisites. Not offered in 2023–2024]

DRAM 334a/b, Projection in Practice This course is built in a series of modules preparing students for the collaborative task of creating projection for the stage. For grading purposes, any two modules constitute a full-term course. Opera Scenes anchor every fall; other modules rotate yearly. Fall Module 1: Projection design in collaboration with Yale Opera to create for the Fall Opera Scenes in Sprague Hall. Fall Module 2: Exploring the use of projection in dance. Spring Module 1: A consideration of new plays or a look at installation and performance art in practice. Modules may rotate in any given year. Consult the syllabus for more detail. Wendall K. Harrington, Shawn Boyle, and others

DRAM 338b, Professional Audio Engineer Development Skills for the NY Sound Practitioner Working in sound in New York is like working nowhere else. In this course, we discuss the skills needed to navigate life in the city, both from the industry's standpoint and from a more human angle. We discuss assistant design paperwork, Broadway-style mixing, unions as well as finances, subsistence jobs, and finding an apartment. This class is mostly in the form of discussion with limited homework or suggested readings. Elizabeth Sessa Coleman

[DRAM 339b, Advanced Projection Engineering] See description under Technical Design and Production. Not offered in 2023–2024]

DRAM 348a/b, Sound Design for Podcast, Film, and Television Sound Design can be applicable to many mediums and that has never been truer than it is today. In this class you'll learn how to apply the tools you already know to creating a narrative podcast, mixing music dialogue for television and film, and everything leading up to those points. This class will cover the differences in terms, software, design, and application across these three mediums. Zachary Goldberg, Jill BC Du Boff

[DRAM 354b, Advanced Media Production] This combined classroom/online course 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. Not offered in 2023–2024]

DRAM 358a/b, Professional Development This class is limited to sound design students and is focused on the development and execution of the final year thesis project. The class will also serve as a professional mentorship seminar for developing the student's careers through their portfolio and other online materials as well as networking techniques to be most effective as an independent working professional. One hour each week. Limited enrollment. Jill BC Du Boff

DRAM 364a/b, Animation Studio A hands-on workshop aimed at creating expressive animations. From a simple movement to an expressive action, how do we create the appearance of intention, emotion, and materiality in moving images? The class is focused on experimentation: after reviewing the fundamentals of a particular style of animation, such as hand-drawn animation, stop-motion, cutouts, pixilation, or digital animation, students apply the concepts to exercises resulting in short films. The course emphasizes fundamental animation tools—timing interpolation, arcs, eases and squeezes, storyboarding, animatic—as well as animation software and basic camera techniques. Students learn how to use appropriate techniques to portray personality, create fluid body motions and organic movements, staging gesture, thought, material, weight, and lip-synch. The sessions consist of demonstrations, viewing of related works, hands-on experimentation, and critique. Computer editing and the use of digital cameras, scanners, and Wacom tablets are critical skills that provide the foundation for this class. Manuel Barenboim

DRAM 365b, Film and Television Costume Design and Management This course is a study of the professional processes of costuming for film and television production. The emphasis of the course is on the key components of organizational techniques currently in use by costume professionals and learning the language of the different paperwork distributed during the film process, in addition to two design projects incorporating Synconset. Production procedures are scrutinized for each stage of production from preproduction to wrap. Toni-Leslie James, Joshua Quinn, Nicole Kyrtsis

DRAM 368a, Spatial Audio Sadah Espii Proctor

DRAM 384a/b, Projection Production Process This course explores the projection designer's process on projects including drama, opera, dance, musical theater, and themed entertainment. Students encounter, discuss, investigate, and prepare for the design challenges found in each unique production environment. The course functions as a guided brain trust for experimentation in design planning, presentation, and execution. Students are challenged to explore and refine the process by which they generate, develop, and communicate their design ideas, as they would in the process of developing a production. Permission of the instructors required. Shawn Boyle

[**DRAM 388a/b, Music Lab III** See description under DRAM 188a/b. Not offered in 2023–2024]

DRAM 394b, Advanced Topics in Projection Design This course is a series of scheduled workshops in technology and design craft with invited specialists. It offers a range of opportunities, from insight into an artist's way of working and exposure to new control systems, to exploring one's own artistic interest and deeper explorations of known control software. Past technical workshops include: Touch Designer, Isadora, Mapping Matter, and Disguise. Previous guest artists include Miwa Matreyek, Cynthia Hopkins and Jeff Sugg, Dan Braun, Larry Reed, Lenore Malen, Josh Weisberg, and Kym Moore. Facilitators: Wendall K. Harrington, Shawn Boyle

[**DRAM 398a Storytelling in Sound Design** In this course students explore the role of sound in story and how the character of a sound may influence both psychological

and biological response. Students investigate the effect that audio frequencies have on mood and emotion and the function of music and sound throughout varying cultures. Students explore the balance of contemporary and historical sound when developing a period piece. There are three projects. Required of all sound designers. Not open to undergraduates. Enrollment limited to six. Two hours a week. Not offered in 2023–2024]

DRAM 402a/b, Set Seminar A weekly meeting of student set designers in all years of the program to discuss specific issues arising out of current School and Yale Rep productions so that all can learn from the challenges encountered and solutions discovered in actual production. The focus is on a horizontal, student-to-student exchange of knowledge, as opposed to the vertical, faculty-to-student teaching that happens in many classes. This forum is also open for discussion of any other topics that might influence the thinking of designers in the contemporary world, such as the work of influential designers, artists, and films. Michael Yeargan, Riccardo Hernández

DRAM 404a/b, Lighting Seminar A weekly meeting of student lighting designers in all years of the program to discuss specific issues arising out of current School and Yale Rep productions so that all can learn from the challenges encountered and solutions discovered in actual production. The focus is on a horizontal, student-to-student exchange of knowledge, as opposed to the vertical, faculty-to-student teaching that happens in many classes. This forum is also open for discussion of any other topics that might influence the thinking of designers in the contemporary world, such as the work of influential designers, artists, and films. Stephen Strawbridge, Alan Edwards

DRAM 412a/b, Set Design Thesis This course seeks to continue to cultivate and reinforce advanced, professional-level processes and practices in the work of fourth-year set designers. In designing plays, operas, and other dramatic works of their choosing, students are encouraged to evolve their own points of view and aesthetics. During the second semester students complete a comprehensive thesis project with the approval and guidance of the faculty to be presented at the end of the school year. Riccardo Hernández, Michael Yeargan

DRAM 414a/b, Projection Seminar Each production has unique challenges, and this course is an opportunity for all projection design students to learn vicariously through the productions designed by their colleagues. The seminar provides a time and space for the community of projection designers to examine their process throughout the production period, getting weekly feedback in areas where they have asked for help or guidance in areas where their mentors see they need support, and brainstorming with the group. Using the analogy of Yale Repertory Theatre as a teaching hospital, this seminar is the skills lab. This is also a time to discuss what's happening in theater, film, motion graphics, music, dance, opera, visual art, and sculpture as it relates to, or inspires, our field. Facilitated by Shawn Boyle

DRAM 418a/b, Sound Seminar These regular meetings are required of all sound designers. Sound Seminar is a lab for sound designers to unpack their process for current projects they are developing for their production assignments for DGSD as well as an opportunity to further cultivate their skills with in-class creative assignments.

As for the DGSD production assignments, each sound designer and assistant sound designer formally presents their current production as they are working on it; tools like PowerPoint and Google Slides can be used. From design, dramaturgy, budgeting, and a post-mortem analysis of the production, the class dissects and discovers the nuances of each show at DGSD. All sound design students must read each play. In addition, sound design students have an opportunity to develop their sound skills on the fly with in-class creative assignments meant to develop their impromptu skillset. We also include guest artists (designers, composers, directors, engineers, consultants, and other theater professionals) to further understand the sound design industry at large. Class meets two hours a week. Jill BC Du Boff, Justin Ellington, Mike Backhaus

DRAM 424a/b, Lighting Field Study In their third year, schedule allowing, students are permitted to accept observance-ships and/or positions as assistants with professional theater productions in New York or at nearby regional theaters. The student participation/involvement is intended to be sustained, so that the evolution of the design, from focus to public performances, can be seen.

[DRAM 428b, Auditory Culture How do we listen to the world around us, and how does that awareness inform our sound practice? This course is a deep dive into our own listening practices, tendencies, and habits. Through readings, writing, soundwalks, and various sonic studies, we reflect on our work and expand our knowledge as designers and creatives. Open to non-Design and non-Drama students with prior permission of the instructor; preference given to theater, music, and art majors. Enrollment limited to twelve. Two hours a week. Not offered in 2023–2024]

[DRAM 440b, The World of the Play Offered to students in Projection Design and open to other students by permission of the instructor. See description under Directing. Not offered in 2023–2024]

DRAM 444a/b, Professional Development Limited to graduating design students and focused on thesis development as well as the review of student portfolios and internet-based materials for professional promotion. Professional materials review and thesis support are individual, one hour a week by appointment. Wendall K. Harrington and Shawn Boyle

DRAM 468a/b, Programming 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 program 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. Konrad Kaczmarek

DRAM 489a/b, Costume Seminar See description under Technical Design and Production.

Directing (M.F.A. and Certificate)

Liz Diamond, Chair

Yura Kondonsky, Associate Chair

The entire aim of the David Geffen School of Drama Directing program is the education of the director as creative artist and collaborative leader. Our goal is to train directors whose future work will advance human understanding and compassion through the infinitely expressive interplay of image, action, and word unique to our art form. The Directing program strives to be a space for students to engage together in lively exploration and experimentation; rigorous, generous critique; and shared discovery. Our graduates go on to play significant roles in communities around the world as directors of theater, opera, television, and film; as founders of opera and theater companies; as artistic directors of theaters and community arts organizations; and as arts educators.

Each year, three directors are admitted to the program on the basis of demonstrated artistic ability and capacity for collaborative leadership. They bring to the School a wide range of sensibilities, but share some crucial qualities. They are generators of ideas and projects. They have lively imaginations, an appetite for hard questions, and a robust curiosity about, and respect for, the world beyond their own cultural borders. They are not afraid to take risks, and they take responsibility for the philosophical and political implications of their work. Above all, they have a deep respect for the colleagues with whom they work and are eager, in coming to Yale, to contribute to a mutually supportive community of fellow learners.

In course and production work, emphasis is placed on nurturing directorial imagination: developing every student's ability to articulate and transform artistic vision into theatrical image and embodied action. Equal emphasis is placed on strengthening the director's capacity for inclusive leadership. Our core courses are (a) the Directing Practicum, which engages the student 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. The Directing program also hosts an annual opera practicum with singers from the School of Music, and, through Yale College and the School of Art, provides opportunities for students to gain an introduction to filmmaking. In addition, we welcome visiting theater artists to conduct workshops and engage in discussion throughout the year.

Because the art and craft of directing require an understanding of all the expressive modes that together embody theater, the Directing curriculum integrates core courses in acting and design into its programming. Directors also take courses in dramaturgy, playwriting, and theater management. Additional courses in these and other disciplines may be taken as electives.

Production work, involving intensive collaboration with fellow students in all School programs, is central to our training. Throughout their time at the School, directors

practice their craft in diverse forums, ranging from scene work in classrooms to full productions in various performance spaces. Through these opportunities, directors put theory into practice, developing their ability to respond to a range of artistic, logistical, and leadership challenges. In the first year of training, directors participate in collaboratively created projects in DRAM 50a, The Theatrical Event, and direct workshop stagings of new plays by first-year playwrights in the New Play Lab. In the second year, directors direct a Shakespeare Repertory Project and a new play by a peer playwright. In the culminating year of training, directors direct a full production of their own thesis project and may direct a new play by a peer playwright in the Carlotta Festival. In addition, directors may be assigned to serve as assistant directors on Yale Repertory Theatre or School productions.

Directing students and faculty are engaged, in classes and productions, in an ongoing effort to critically examine – and to re-imagine – the role of the director in the contemporary theater and wider culture. We are striving to foster, within ourselves as individual artists and as a community of collaborative artists, a practice of directing firmly rooted in anti-racist and anti-oppressive principles.

All directing and assistant directing assignments are made by the chair of the Directing program (pending approval by the dean). Additional or alternative projects may be assigned to directors in all years of training, including new works, assistantships, and, on occasion, casting in School and Yale Rep productions.

YALE CABARET

Directors are strongly encouraged to direct productions for Yale Cabaret and to participate in the work of the Cabaret in other capacities. Students considering work at the Cabaret must seek prior approval by the program chair, with the understanding that assigned academic and production work will be prioritized.

PLAN OF STUDY: DIRECTING

Class of 2026

REQUIRED SEQUENCE

Year one (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 50a	The Theatrical Event
DRAM 51b	New Play Lab
DRAM 53a	Authentic Collaboration
DRAM 103a	Acting I
DRAM 110a/b	Foundations of the Art and Craft of Directing
DRAM 113a	Voice I
DRAM 180a	Rehearsal Practicum: Meeting the Play
DRAM 191b	Managing the Production Process
DRAM 220b	Shakespeare Rep Proposal Tutorial
DRAM 330a/b	Directing Practicum
DRAM 380b	Introduction to Shakespeare for the Director

DRAM 390b	Opera Practicum
DRAM 403a/b	Acting Intimacy and Combat for the Stage
DRAM 450a/b	Theater as Cultural Work: Leading with Values
DRAM 563a	Activated Analysis

Electives (subject to approval by chair of Directing)

Assignments as director for School productions

Possible assignment as assistant director at the School or Yale Rep

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 37a	The Production Process
DRAM 112b	Introduction to Set Design
DRAM 120a	Directing II: Directorial Approaches to the Plays of Shakespeare
DRAM 120b	Directing II: Directorial Approaches to World Performance
DRAM 124b	Introduction to Lighting Design
DRAM 283a	Shakespeare Embodied
DRAM 290a/b	Geffen School Show Proposal Tutorial
DRAM 330a/b	Directing Practicum
DRAM 350b	The Choreographic Imagination
DRAM 390b	Opera Practicum
DRAM 450a/b	Theater as Cultural Work: Leading with Values

Electives (subject to approval by chair of Directing)

Assignments as director for School productions

Possible assignment as assistant director at the School or Yale Rep

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 130a/b	Directing III: Directorial Approaches to New Dramatic Forms
DRAM 140a/b	The Director's Thesis
DRAM 330a/b	Directing Practicum
DRAM 360a/b	Bridge to the Profession
DRAM 450a/b	Theater as Cultural Work: Leading with Values

Electives (subject to approval by chair of Directing)

Assignments as director for School productions

Class of 2025

REQUIRED SEQUENCE

Year two (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 37a	The Production Process
DRAM 112b	Introduction to Set Design
DRAM 120a	Directing II: Directorial Approaches to the Plays of Shakespeare
DRAM 120b	Directing II: Directorial Approaches to World Performance
DRAM 124b	Introduction to Lighting Design

DRAM 283a	Shakespeare Embodied
DRAM 290a/b	Geffen School Show Proposal Tutorial
DRAM 330a/b	Directing Practicum
DRAM 350b	The Choreographic Imagination
DRAM 390b	Opera Practicum
DRAM 450a/b	Theater as Cultural Work: Leading with Values

Electives (subject to approval by chair of Directing)

Assignments as director for School productions

Possible assignment as assistant director at the School or Yale Rep

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 130a/b	Directing III: Directorial Approaches to New Dramatic Forms
DRAM 140a/b	The Director's Thesis
DRAM 330a/b	Directing Practicum
DRAM 360a/b	Bridge to the Profession
DRAM 450a/b	Theater as Cultural Work: Leading with Values

Electives (subject to approval by chair of Directing)

Assignments as director for School productions

Class of 2024

REQUIRED SEQUENCE

Year four (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 130a/b	Directing III: Directorial Approaches to New Dramatic Forms
DRAM 140a/b	The Director's Thesis
DRAM 360a/b	Bridge to the Profession
DRAM 450a/b	Theater as Cultural Work: Leading with Values

Electives (subject to approval by chair of Directing)

Assignments as director for School productions

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Directing students are required to enroll in DRAM 450a/b, Theater as Cultural Work: Leading with Values, in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, Everyday Justice: Anti-Racism as Daily Practice, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Theater History Requirement

Directing students are required to successfully complete two term-length courses in theater history in order to fulfill the School's theater history requirement. This may be accomplished either by enrolling in DRAM 6a/b, Survey of Theater and Drama, or, with

prior approval of the Program chair, by enrolling in two other theater history courses offered at the School or elsewhere within the University.

Elective Requirement

Directors are encouraged to take elective courses as their schedules permit. Courses may be selected from other programs within the School, and elsewhere within the University, subject to approval by the chair of Directing.

COURSES OF INSTRUCTION

DRAM 37a, The Production Process Required of second-year directors. See description under Playwriting.

DRAM 50a, The Theatrical Event Almost all performances are composed of three main elements: artist, audience, and event. What is a theatrical event? What are the artistic aims of a particular theatrical event and how may an artistic choice affect its reception by an audience? How does one meet a theatrical event on its own terms? In this three-week laboratory introduction, students function as both artists and audience, creating short pieces in response to prompts from photography, painting, music, and other media, and then discussing them. The goal of this course is to teach students how to read a theatrical event as both creators and audience. Required of actors, directors, dramaturgs, and playwrights during their first term in residence. Liz Diamond, Catherine Sheehy

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

DRAM 53a, Authentic Collaboration See description under Acting.

DRAM 103a, Acting I See description under Acting.

DRAM 110a, Foundations of the Art and Craft of Directing The course is designed to develop directorial skills in rigorous close reading of the text, associative imagining, and detailed production scoring. Through a series of analytical and creative encounters with a play, research, individual and group assignments, and scene work, directors develop methodologies for reading for events and action, thematic focus, production and performance style, and personalized theatricality. The course also explores the role of the director as a leader of the acting ensemble and the director's practical work with actors on activating the play's central dramatic conflict. Plays in the modern realist tradition serve as texts for these investigations. Yura Kordonsky

DRAM 112b, Introduction to Set Design See description under Design

DRAM 113a, Voice I See description under Acting.

DRAM 120a, Directing IIa: Directorial Approaches to the Plays of Shakespeare This course continues the development of the director's analytical, interpretive, and imaginative abilities through an examination of the specific artistic and technical demands of poetic drama, focusing on the plays of Shakespeare. Emphasis is placed on the role of verse in determining action and shaping character and on the art of developing and articulating a directorial vision that will give new life to these texts. Throughout the

term, seminar discussion centers around scene study, production research, project presentations, and on-the-feet investigations of the relation of script requirements to acting processes. Within this course, there is also a practicum of eight sessions with actors (who are enrolled under DRAM 190a, Shakespeare Practicum) during which directors and actors work together in on-the-feet explorations of Shakespeare's plays. Karin Coonrod

DRAM 120b, Directing IIb: Directorial Approaches to World Performance This course continues the exploration of directorial approaches to an expansive variety of dramatic and theatrical forms by inviting students to explore a range of world performance traditions. Guided by the instructor, students explore oral traditions, texts, ideas, and an array of performance forms. Through the course each artist develops ideas for imaginative adaptations and productions that reflect an understanding of, and respect for, the cultural context from which the source material springs. Awaye Timpo

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

DRAM 130a/b, Directing III: Directorial Approaches to New Dramatic Forms A practical course on directorial approaches to modern and contemporary experimental 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, as well as for their current School productions, are presented and discussed in weekly sessions. In the spring term, the course also examines the work of influential directors of the modern and contemporary period. Liz Diamond

DRAM 140a/b, The Director's Thesis The primary project of the final 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 program chair. The written component of the thesis is a production casebook documenting the student's preparation, rehearsal, and postproduction evaluation of the thesis production. The class meets weekly through the closing of the final thesis production of the year to provide counsel and practical support to students at each phase of the production process: design, budgeting, rehearsal, technical rehearsal, and performance. The course also provides individual and group advisement on the drafting of the production casebook. Susanna Gellert

DRAM 180a, Rehearsal Practicum: Meeting the Play This course focuses on the director-actor collaboration in the early stages of rehearsal. In this lab, first-year actors and directors learn "by doing" how to rigorously analyze the text of the play in order to discover its dramatic structure, given circumstances, and characters' objectives, and to activate the central dramatic conflict of a scene or a play. The course teaches communication tools and rehearsal strategies that serve to engage the shared creative energies of all collaborators as they work to articulate, through bold and specific choices, the story unfolding on the page. Taught in conjunction with DRAM 563a. Yura Kordonsky

DRAM 190a, Shakespeare Practicum This practicum focuses on the director-actor collaboration in rehearsals, specifically on the plays of Shakespeare. In this lab, second-year actors and directors learn “by doing” how to mine the form and content of a Shakespearean text. Students work together to unpack given circumstances, character objectives, and the central dramatic conflicts of scenes and plays, exploring these in on-the-feet work while negotiating the space, with the goal of strengthening their ability to make and receive offers and to test and develop production ideas within the rehearsal process. Taught in conjunction with DRAM 120a. Karin Coonrod

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

DRAM 220b, Shakespeare Rep Project Proposal Tutorial Throughout their professional lives, directors conceive of theatrical projects and use their writerly skill to persuade producers and collaborators to join them in bringing these to life. In this course, students learn to develop their personal criteria for selecting a particular play (in this case a play by Shakespeare) and, in concise, lucid, and artistically compelling prose, to make a case for its production. Over this 9-week course, students curate a list of plays, read and discuss them with one another, research production histories, develop early ideas for a production, and write and revise two production proposals. In drafting their proposals, students are challenged to discover and succinctly describe each play’s events, dramatic action, and contemporary significance. The work culminates with the submission of two SRP proposals by each student director to Directing program faculty, the chair, and the dean. Faculty

DRAM 283a, Shakespeare Embodied See description under Acting.

DRAM 290a/b, Geffen School Show Proposal Tutorial The Geffen School Show, produced in the director’s final year, and the director’s accompanying production casebook, together comprise the Master’s Thesis in Directing. This tutorial course is designed to provide individual and group coaching to directing students in their penultimate year as they generate a list of potential thesis projects; workshop potential projects; and write and revise two compelling production proposals. In the drafting and presentation of these proposals, students are challenged to explicate why these projects are meaningful in this present cultural moment for the director, for fellow Drama students in training, and for the public. The course consists of group and individual meetings and involves substantial independent work on the part of the student director, beginning in the summer before the penultimate year. The course culminates in the spring with the presentation by the student director of two proposals to Directing program faculty, the program chair, and the dean. Susanna Gellert

DRAM 330a/b, Directing Practicum As the core course of the Directing program, 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. Work in the Directing Practicum includes, but is not limited to, scene study, exercises in composition, adaptations, open rehearsals, practical study of prominent directors, explorations of non-text-based performance forms, and the creation of devised work. Liz Diamond, Yura Kordonsky, Dmitry Krymov, and guests

DRAM 350b, The Choreographic Imagination This course develops the theater maker's ability to mobilize the expressive power of the entire human body onstage. Students learn choreographic practices in order to expand the possibilities for what can be imagined, composed, and communicated in theater. We explore means of generating movement, activating space, manipulating timing and dynamic, effectively composing individual and group activity, and juxtaposing movement and language. Practical investigations in class develop physical instincts and movement literacy. No prior experience with dance required—merely openness to learning in motion. Open to non-Directing and non-Drama students with permission of the instructor. Emily Coates

DRAM 360a/b, Bridge to the Profession This course, meeting for ten sessions in academic year 2023–2024, prepares directors for entry into a rapidly changing professional arena. Students identify the personal and artistic values and aspirations upon which to develop short- and long-term professional goals. Visits with artistic leaders, agents, union and foundation heads, and others are arranged in relation to the student's goals. 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. Lileana Blain-Cruz

DRAM 380b, Introduction to Shakespeare for the Director This course begins the directing student's yearlong exploration of Shakespeare's work by introducing key tools of Shakespearean text analysis, including paraphrasing, scansion, and argument. Students learn to mine the text for given circumstances, character, objectives, and action, noting the opportunities and limitations of the printed play script. They also develop vocabularies in actors' and directors' processes of engagement with verse drama, to promote directorial confidence in collaborative interpretation. Assigned reading, written exercises, committed table reading and direction, and seminar discussion introduce students to a range of possibilities for discovering specific, playable dramatic action. James Bundy

DRAM 390b, Opera Practicum An introductory course in opera direction, offered in collaboration with singers from the Yale School of Music's M.F.A. program in opera. This laboratory course focuses on the director/singer dialogue, while exploring opera's defining characteristic as an integration of the arts. Examining the structure and style of a specific opera, the course explores approaches to creating work fulfilling the primary demands of the music at once faithful to the spirit of the work and vitally alive for a contemporary audience. Weekly sessions feature practical scene work, research assignments, and open rehearsals. The core text is the repertoire chosen by Yale Opera for its annual projects. Guest artists from the field are invited to provide insights and to respond to the work in class. Dustin Wills

DRAM 403a/b, Acting Intimacy and Combat for the Stage See description under Acting.

[DRAM 440b, The World of the Play An eight-week course in text analysis for nonmajors. Using a small selection of formally challenging texts by modern and contemporary experimental playwrights, the course provides students with an approach to reading plays that considers a play's textual geography in its totality—its physical appearance on

the page and its use of image, syntax, sound, and silence—to apprehend its nature as dramatic action, as theater. Offered to students in Projection Design and open to other students by permission of the instructor. Not offered in 2023–2024]

DRAM 450a/b, Theater as Cultural Work: Leading with Values Meeting bi-weekly throughout the academic year, the course engages students and faculty in articulating, embodying, and promoting anti-racist and anti-oppressive values in all aspects of directorial practice and theater-making. Through role play, examination of case studies and theory, and sharing of lived experiences, students and faculty learn to apply cultural work principles for a just world to their work as theater makers. The goal of this work is to interrogate and end practices that cause harm within our processes; to build and strengthen practices for accountability amongst collaborators; and to invest in the future by imagining, creating, and implementing systems of care and leadership that do not perpetuate or promote white supremacy culture. Nissy Aya

DRAM 563a, Activated Analysis II See description under Acting.

Dramaturgy and Dramatic Criticism (M.F.A. and D.F.A.)

Catherine Sheehy, Chair

Kimberly Jannarone, Associate Chair

The Dramaturgy and Dramatic Criticism program encompasses multiple areas of theater and performance, offering intensive training to prepare students 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 is a curriculum of seminars and practica that emphasize historical knowledge, conscientious writing, collaboration, and innovative artistic and academic research. 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, while it cannot be guaranteed, 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 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, David Geffen 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 playwrights, workshops and full productions by School 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 dramaturgs may not only assume the leadership of theaters under such titles as artistic director and producer but may also found theaters themselves, the Dramaturgy and Dramatic Criticism program has established a collaboration with the Theater Management program to create an optional course of study drawing from the strengths of both disciplines. By creating this interchange, the School seeks to remain at the forefront in fostering the discovery and exploration of

new organizational models so that the art of theater will continue to flourish. More information on this partnership is available from the program.

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 David Geffen 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 critical essays; new plays, translations, and adaptations; forums about policy, politics, and productions; interviews with writers, directors, and other artists; creative dossiers and polemics; and book and performance reviews. The publication maintains an electronic archive, a website, and social media pages, and it curates symposia and live events on campus and beyond.

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

STATEMENT OF PROGRAM VALUES

We value curiosity, effective communication, joyful art-making, and respect for self and others. Embracing an interdisciplinary, expansive definition of dramaturgy that combines traditional analysis and critique with care, questioning, generosity, and kindness, we support dynamic collaborations within the program and across the School. We envision a transformational learning environment and professional practice based in an ethics of liberation, honoring the diverse perspectives and abilities in our communities. Committing ourselves not only to the concepts but also to the active practice of antiracism, decoloniality, inclusion, and belonging, we strive to nurture these qualities and skills in our students as they create the future of our field.

QUALITY STANDARDS

In the 2023–2024 academic year, students may request a scaled grading option for any course by September 16, 2023 in the fall term and by January 27, 2024, for the spring term, but the default grading option for all courses will be Pass/Fail, with the exception of Criticism Workshop and the Comprehensive Examinations. The minimum quality requirement for the M.F.A. degree in Dramaturgy is a grade average of High Pass in all graded courses counting toward the degree. Students who receive an Incomplete in any course will be given a notice of academic concern. Any student who receives more than one Incomplete will be placed on academic warning. Students placed on academic warning may not participate in any capacity in the Yale Cabaret. All required course assignments must be completed in order to receive a grade and credit for any course.

PLAN OF STUDY: DRAMATURGY AND DRAMATIC CRITICISM

REQUIRED SEQUENCE (FOR ALL CLASSES EXCEPT THE CLASS OF 2024)

Year one

<i>Course</i>	<i>Subject</i>
DRAM 3(04)a/b	Toward Anti-Racist Theater Practice in Dramaturgy and Dramatic Criticism
DRAM 6a/b	Survey of Theater and Drama
DRAM 36a/b	Passion Projects
DRAM 50a	The Theatrical Event
DRAM 53a	Authentic Collaboration
DRAM 96a	Models of Dramaturgy: The New Play Process
DRAM 96b	Models of Dramaturgy: The Fixed Text
DRAM 106a	Editing and Publishing Workshop
DRAM 166a/b	Criticism Workshop
DRAM 306b	Theory Suite: Dramatic Structure [†]
DRAM 316a	Theory Suite: Critical Race Theory [†]
DRAM 346a/b	Literary Office Practicum
DRAM 396a/b	Dramaturgy Practicum
DRAM 476a/b	Hot Topics

At least three elective courses after consultation with adviser[†]

At least one production dramaturgy assignment

Year two

<i>Course</i>	<i>Subject</i>
DRAM 3(04)a/b	Toward Anti-Racist Theater Practice in Dramaturgy and Dramatic Criticism
DRAM 166a/b	Criticism Workshop
DRAM 246a	Translation*
DRAM 326b	Theory Suite: Dramatic & Performance Theory [†]
DRAM 346a/b	Literary Office Practicum
DRAM 396a/b	Dramaturgy Practicum
DRAM 466b	Research Methodologies
DRAM 476a/b	Hot Topics
DRAM 616b	Adaptation

At least three elective courses after consultation with adviser[†]

At least one production dramaturgy assignment

Year three

<i>Course</i>	<i>Subject</i>
DRAM 3(04)a/b	Toward Anti-Racist Theater Practice in Dramaturgy and Dramatic Criticism
DRAM 166a/b	Criticism Workshop

DRAM 336a/b	Comprehensive Examinations
DRAM 346a/b	Literary Office Practicum
DRAM 396a/b	Dramaturgy Practicum
DRAM 476a/b	Hot Topics

At least four elective courses after consultation with adviser

At least one production dramaturgy assignment

*DRAM 246a, Translation, is not offered every year. When it is offered, all dramaturgs who have not taken the course are enrolled in it.

†In any year in which students must take one or two seminars in the Theory Suite (DRAM 306, DRAM 316, DRAM 326), the number of electives is reduced by one.

Class of 2024

REQUIRED SEQUENCE

Year four (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(04)a/b	Toward Anti-Racist Theater Practice in Dramaturgy and Dramatic Criticism
DRAM 46a	Special Research Project
DRAM 346a/b	Literary Office Practicum
DRAM 396a/b	Dramaturgy Practicum
DRAM 476a/b	Hot Topics

At least one production dramaturgy assignment

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Dramaturgy and Dramatic Criticism students are required to enroll in DRAM 3(04)a/b, Toward an Anti-Racist Theater Practice in Dramaturgy and Dramatic Criticism, in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, Everyday Justice: Anti-Racism as Daily Practice, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Theater History Requirement

Dramaturgy and Dramatic Criticism students are required to enroll in DRAM 6a/b, Survey of Theater and Drama, in order to fulfill the School's theater history requirement. This course is considered a crucial foundation for all of the program's students.

Dramaturgical Assignments

Each student serves as a dramaturg on one or more productions per year either at Yale Repertory Theatre or the School. During the fall term of their first eligible year, students are not typically assigned to production work. In the second term, these students may be assigned to a play by a playwriting student at the School and may also work on other plays under the supervision of the resident dramaturg. In their subsequent years, students

may undertake a project at Yale Repertory Theatre, a director's thesis production (see Directing program, DRAM 140a/b, The Director's Thesis), a Shakespeare Repertory Project (see Directing program, DRAM 120a/b, Directing II), or a play by a playwriting student at the School.

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

Additionally, dramaturgy students assist the resident dramaturg and Yale Rep's literary manager in script evaluation and related tasks through the Literary Office Practicum (DRAM 346a/b).

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 program work. No student with an "Incomplete" grade in any course, and no student on program-imposed academic warning, may participate in the Yale Cabaret in any capacity. Students must request approval from the student labor supervisor and should inform the program chair before agreeing to participate in the Cabaret.

Yale Repertory Theatre Artistic Office

Students are trained to read scripts for Yale Repertory Theatre, and each academic year, they are required to submit written evaluations of these scripts to the Artistic Office. This work is done under the supervision of Yale Rep's senior artistic producer and dramaturgy adviser, who is a lecturer in the program, and the literary fellow, who is a D.F.A. candidate in the program.

Theater Magazine Requirement

During their first year, Dramaturgy and Dramatic Criticism students take the Editing and Publishing Workshop (DRAM 106a), taught by the editor of *Theater*, the journal of criticism and performance co-published by David Geffen School of Drama/Yale Repertory Theatre and Duke University Press, which introduces them to major aspects of publishing such a journal. In their subsequent years, qualified students may have additional opportunities to work on the magazine's staff in a variety of editing and publishing positions. Selected D.F.A. candidates may be appointed to senior staff positions as part of their doctoral fellowships. Along with essays, reviews, plays, 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 by the translation of a play in the Translation seminar (DRAM 246a). 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 program, students are required to take orientation seminars introducing them 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 students take responsibility for proficiency in subjects of their own choosing. Often these subjects have not been covered in course work.

Each student must write two independently researched exams. For each of these, the student writes essay-length answers to two questions in the chosen area of study. Topics for written examinations must be chosen in consultation with the student's adviser and reflect breadth of study across time periods, genres, movements, etc. Areas of study should not overlap and may include major historical periods; important dramatists or other figures; basic dramatic genres; significant theoretically or critically defined movements. Other broad areas also may be devised in consultation with faculty advisers.

Each student must create one dramaturgical casebook each year based on a production assignment completed during the student's first five terms at the School and approved by the faculty. 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.). Casebooks may be hard copies or in digital form. Guidelines for casebooks are available from the program.

These written components—exams and production casebooks—are followed by an oral comprehensive exam. Oral examinations are designed not only as defenses of the written exams but may also be a further exploration of areas students have worked on but not addressed in their other comprehensives. The production casebooks will provide the basis for discussion during the oral exam of the student's development as a dramaturg. These exams will be completed in May.

Final grades for the comprehensive examinations are determined upon completion of the entire process. Following each written examination, students will be given a Pass/Fail evaluation for that exam by their faculty advisers. If the faculty concludes that the exam is not passing work, the student 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*

January 31, 2024: Deadline for submission of comprehensive examination topics. At this time, exam topics must be submitted in memorandum form via email to all non-visiting members of the program faculty for approval.

March 8, 2024: 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 program's faculty.

April 19, 2024: Deadline for submission of final revised comprehensive proposal and bibliography.

*In 2023–2024 there are no third-year students; a typical calendar for third years' comprehensive exam process will be reestablished next year.

REQUIREMENTS FOR THE DOCTOR OF FINE ARTS IN DRAMATURGY AND DRAMATIC CRITICISM

Upon completion of the Dramaturgy and Dramatic Criticism program requirements for an M.F.A. degree and graduation from the School, 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 8, 2024, the first day of the spring term, for review by the D.F.A. Committee. The proposal must conform to program guidelines and designate first and second readers. If either reader comes from outside the program, the proposal must include a letter from the reader acknowledging a willingness to advise the dissertation if the prospectus is approved. 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 1, 2024, to resubmit the proposal in order 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 the School 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 three years, working in close consultation with the first reader. If necessary, and so long as the student is able to demonstrate progress, an extension may be granted upon a written request. Each year all D.F.A. students registered as "in residence" are expected to attend an in-person chapter conference at the School; here they will offer a twenty-minute presentation about their latest research and writing. These chapter conferences will be held at the end of both the fall and spring terms. In consultation with their advisers, students may choose at which conference they would like to present.

Graduating D.F.A. students must adhere to the following schedule

January 8, 2024: Final deadline for submission of revised drafts of all chapters to first and second readers.

March 15, 2024: Notification of approval of revised chapter drafts and requests for final corrections.

April 15, 2024: Final deadline for submission of all formatted files.

After the D.F.A. Committee's final acceptance of the dissertation, two hard-bound copies must be delivered to the Dramaturgy and Dramatic Criticism chair two 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 program.

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 candidates to use libraries and related facilities, to audit courses related to their research, to eligibility for tickets to School and Yale Repertory Theatre productions, and to Yale Health Basic Coverage. Yale Health Hospitalization/Specialty Coverage is offered for an additional fee (for 2023–2024, the fee is \$1,447 per term). In the first five years of residency, D.F.A. candidates receive a scholarship to cover tuition and the cost of Yale Health Hospitalization/Specialty Coverage. (If students decline this insurance coverage, their scholarship will be reduced by the amount equivalent to its cost.) Students enrolled in the D.F.A. program are eligible to apply for one of three writing fellowships, a Yale Rep artistic associate fellowship, a *Theater* magazine fellowship, or DRAM 6a/b teaching assistantships. These fellowships are awarded based on suitability and other factors, such as additional opportunities for support, pedagogical enrichment, and demand or history of support in the program. The *Theater* magazine, artistic associate, and literary office fellowships are twelve months long; the rest are for the nine-month academic year only. As a result, fellowship awards offer differing financial support. More information is available from the financial aid office.

*The Dramaturgy and Dramatic Criticism program has instituted DRAM 46a, Special Research Project, as a capstone project for students enrolled in the four-year curriculum. Students interested in pursuing the D.F.A. degree are expected to use their enrollment in this course to complete their prospectus under the mentorship of program advisers. For more information on DRAM 46a, please see the section below.

COURSES OF INSTRUCTION

DRAM 3(04)a/b, Toward Anti-Racist Theater Practice in Dramaturgy and Dramatic Criticism This course meets both within individual programs and across disciplines, with students and faculty members as fellow learners, using readings, viewings, and discussions in pursuit of these goals: to identify the roots and branches of racism and white supremacy in the structures and practices of theater making in the United States, including at the School and Yale Repertory Theatre; to interrogate where the practices do harm and hinder; and to invest in the future by inviting students and faculty to imagine and uplift systems and cultures that do not depend upon or promote supremacy, to build a more just and equitable field. For the Dramaturgy and Dramatic Criticism program, this course takes the form of practical modules that meet throughout the year. Carly McCollow and faculty

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-Drama students with prior permission of the instructor. Paul Walsh

DRAM 36a/b, The Passion Projects While dramaturgs and critics are trained to be in response to works of art—in process or production—it is important that they keep their acumen and empathy sharp by putting themselves in a generative position, as well. This yearlong engagement is intended to develop in students the habits of creating, risking, and evolving as their ideas inevitably change. The course culminates in a showing of short student pieces for an invited audience that includes program faculty and an outside responder. Catherine Sheehy, Rebecca Rugg

DRAM 46a, Special Research Project In the four-year curriculum, Dramaturgy and Dramatic Criticism students in their final year undertake an approved special research project with a program adviser(s) to expand or deepen their field(s) of interest. The types of projects in which students engage might include: researching and writing a prospectus for the D.F.A. program; identifying a suite of courses from across the University that would comprise a “minor” of sorts to expand areas of expertise for future teaching or writing; creating a longform writing project for publication or submission to conferences; designing a dramaturgical project for realization with collaborators within or outside Yale’s auspices; creating a curatorial or interdisciplinary project; designing an archival project. Class members will present and discuss their project ideas and research in progress throughout the term. Thomas Sellar and faculty

DRAM 50a, The Theatrical Event See description under Directing.

DRAM 51b, New Play Lab Required of Dramaturgy and Dramatic Criticism students who are assigned to work on the New Play Lab. See description under Playwriting.

DRAM 53a, Authentic Collaboration See description under Acting.

DRAM 96a, Models of Dramaturgy: The New Play Process In contemporary new play development and production, dramaturgs play instrumental roles inside and outside of institutions, in and out of rehearsal rooms. Through lecture, discussion, and practicum, this course explores how dramaturgical practice is essential to the new play process, the issues facing dramaturgs in the field, and the strategies dramaturgs can employ to be effective collaborators. The course features a wide range of voices from the field as we collectively investigate and define the tenets of anti-racist dramaturgical practice. Amy Boratko

DRAM 96b, Models of Dramaturgy: The Fixed Text Using a handful of plays with established production histories as resilient and fruitful objects of study, this course examines the many facets of working on fixed texts for performance. How do dramaturgs animate a venerable play for their collaborators and audiences? How do contextual readings and fresh conceptual thinking put older works in conversation with our current culture? With special attention to the mechanics of genre and the art of close reading, this course focuses on these plays as exemplars of broader principles. Students are asked to render original research for all artistic team members that considers the plays in their time, their sources, contemporary staging practice, and the newest thinking about them;

to cut texts for both length and production concept; and to create actor packets, program notes to focus audience attention and thought, and material for educational outreach to make the plays accessible to younger playgoers. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Catherine Sheehy

DRAM 106a, Editing and Publishing Workshop This course combines an introduction to general interest theater publications and scholarly publishing with a workshop focused on editing *Theater* magazine, involving best practices in editorial production and creative proposals for future issues and new publications. Required of all first-year Dramaturgy and Dramatic Criticism students. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Thomas Sellar

[DRAM 146a, Taking the Temporal Turn into Theater and Performance This course looks at some of the existing models for thinking about temporality in theater studies. It also introduces new approaches and sources with which to imagine time in performance and theater differently. The course borrows its title from the idea of “the temporal turn”; afoot in other disciplines for some time, joined now by emerging work in our field, it signals the contemporary and urgent desire to rethink time. Not offered in 2023–2024]

[DRAM 146b, Contemporary African, Black American, Black British, and Caribbean Drama and Performance Theater of the African diaspora is haunted by the migration, the movement, and the scattering of an African-descended people away from an ancestral homeland. Students look at when and where Kwame Kwei-Armah, the Negro Ensemble Company (New York City), Suzan-Lori Parks, the Sistren Theatre Collective (Kingston), debbie tucker green, and August Wilson transmit Africa’s cultures, languages, nations, races, religions, and tribes to Black America, Black Britain, and Caribbean islands. Paul Gilroy’s theory of *the black Atlantic* and Joseph R. Roach’s theory of *circum-Atlantic performance* are the methods of literary research igniting case-study-themed sessions. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

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. Divided into sections, this class is required of Dramaturgy and Dramatic Criticism students in each of their six terms. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Eric M. Glover, Katherine Profeta, Marc Robinson, Thomas Sellar, Kimberly Jannarone

[DRAM 196a, Race and the American Musical from Jerome Kern to Jay Kuo Race as a biological essence and a social construct has long been a part of the aesthetics and the politics of the American musical. By drawing parallels between theatrical representations of Asians and Asian Americans, Blacks, Latinas and Latinos, and whites, students are able to indicate ways in which distinct writers see and hear racial identity. Students also listen to audio recordings of Broadway, Off-Broadway, regional/tour, and West End productions and watch film, television, video, and video clips on YouTube. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

DRAM 206a/b, Tutorial Study With the exception of students in their first year, dramaturgs may elect to undertake tutorial independent study by submitting, in consultation with their 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 program. Forms for application are available from the registrar of the School. Faculty

[**DRAM 216b, Curating Performance** In recent years the role of the performance curator has expanded along with context-reliant forms such as participatory, site-based, and documentary theater. This course probes the curator's functions in live performance, examining new critical discourses around curation, including perspectives from the visual arts and how they might apply to dramaturgs and creative programmers of theater, dance, and performance. Topics include the role of temporality, institutional critique, and decolonization in the curatorial imagination. Special emphasis is placed on case studies, including sessions with visiting curators discussing their practices. Students devise critical and creative portfolios proposing an original curatorial platform. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with prior permission of the instructor. Not offered in 2023–2024]

[**DRAM 226a, Contemporary Global Performance** How might contemporary theater and performance makers be evolving their work in relation to the twenty-first century's tectonic shifts in politics, aesthetics, and technology? This course considers examples of major transnational tendencies such as documentary performance, participatory art, and social practice, and examines works by selected pioneering artists active around the world today. Students propose additional or emerging categories and share their critical knowledge by jointly compiling dossiers of related artists and projects. The seminar requires viewing of videos in addition to the reading list. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with prior permission of the instructor. Not offered in 2023–2024]

DRAM 246a, Translation This seminar explores the process of translation through practical assignments and culminates in the translation of a full-length play into English. Required of 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 non-Dramaturgy and Dramatic Criticism students with permission of the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Paul Walsh

[**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. Satire is a tool of social and political outrage; new comedy is a paean to social cohesion. How can both be comprised by the same descriptor? A key to the effective production of a comedy or the authoritative criticism of any piece of art claiming comic license is understanding the rules of the genre. This course examines the workings of various comic forms by reading theory from the Greeks to the present, with care to include the perspectives of historically overlooked (and frequently caricatured) groups. These readings are in conversation with dramatic literature, film, and video to test out what is, and whether it is, so funny. Open to

non-Dramaturgy and Dramatic Criticism students and non-Drama students with prior permission of the instructor. Not offered in 2023–2024]

[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. Not offered in 2023–2024]

DRAM 286b, The First Avant-Garde, 1880–1918 European modern performance innovations in such movements as naturalism, symbolism, expressionism, futurism, and dada. Artists covered include directors and producers (Reinhardt, Gémier, Diaghilev); playwrights (Maeterlinck, Wedekind, Mayakovsky); designers (Appia, Craig, Prampolini); theorists (Zola, Mallarmé, Moréas); and performers in non-text-based modes (Hennings, Efimova, von Freytag-Loringhoven). Artists are examined in their social, political, and philosophical backgrounds. An emphasis on historiography shapes the course's approach: what types of artists do and do not occupy places in the canon of experimentation? Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Kimberly Jannarone

[DRAM 286b, The Second Avant-Garde, 1918–1939 Performance innovations, largely European, with an emphasis on artists seeking new modes of expression. This course is a sequel to DRAM 286a, but one is not required to take the other. Artists and artistic movements covered include post-WWI Surrealism, dada, Futurism, Brecht, Artaud, and Witkiewicz. We discuss direction, design, choreography, and theory along with the works' historical, political, and cultural background. Historiographical questions frame the subject matter, including issues of archive and repertoire, influence and appropriation, and collaborative and individual creation. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[DRAM 296b, The Third Avant-Garde, 1938–1959 This seminar examines modern performance innovations in the immediate aftermath of World War II through the work of directors, playwrights, designers, theorists, and performers. The materials focus attention on new ways of making, or unmaking, meaning through performance and language. Artists studied may include Beckett, Gombrowicz, Carrington, Césaire, Genet, Mishima, and Hijikata. While studying the movements that shaped modern performance, we engage with the historiography of the avant-garde, considering ideology, politics, and the ephemerality of live art. Students write about as well as creatively engage with the works. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. (The course is the third in the avant-garde sequence, but DRAM 286a and 286b are not prerequisites.) Not offered in 2023–2024]

[**DRAM 306a/b, Theory Suite: Dramatic Structure** In this seminar of the Theory Suite, students consider models of dramatic structure drawn from theoretical and dramatic literature, primarily, but not exclusively, in the Euro-American tradition. Contrasts with structures in other media (film/TV, literature, performance art) are also explored. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Not offered in 2023–2024]

DRAM 316a, Theory Suite: Critical Race Theory In this performance theory seminar, students bring relevant radical political philosophy on race and racism to bear on the field of theater and performance studies. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructors. Chantal Rodriguez, Catherine Sheehy

DRAM 326b, Theory Suite: Theater and Performance In this third in a suite of three performance theory seminars, students first survey theoretical writing about the roles and purposes of the theater from antiquity to the present day and finish by looking at contemporary cultural theory with potential relevance for new work. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Katherine Profeta

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. The evaluation in this course comprises the entirety of the process, including written and oral components. 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 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. Amy Boratko, Catherine Sheehy

[**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, Bonner, Hurston, Williams, Bowles, Miller, and Hansberry. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[**DRAM 376a, Ibsen and the Invention of Modern Drama** A close reading of six or so plays by Henrik Ibsen and their contribution to European theatrical practice at the end of the nineteenth century. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[**DRAM 386b/AMST 681b/ENGL 931b, American Drama to 1914** Topics include the European inheritance, theater and nation building, melodrama and the rise of realism, popular and nonliterary forms. Readings in Tyler, Dunlap, Aiken, Boucicault,

Daly, Herne, Belasco, and others. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with prior permission of the instructor. Not offered in 2023–2024]

DRAM 396a/b, Dramaturgy Practicum This course consists of discussion among the program 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. The course is required of all M.F.A. Dramaturgy students. Amy Boratko, Eric M. Glover, Catherine Sheehy, and faculty

[**DRAM 406b/FILM 804b/MUSI 837b, Opera, Media, Technologies** Opera has been assigned – and continues to assume – important roles in genealogies of technical media. This seminar explores both what media archaeology and other recent approaches in media studies and science and technology studies hold for an understanding of the nature of opera, and what opera might in turn contribute to a historically expanded perspective on electronic and digital multimedia. Understanding opera as a technical medium will also help address the latest operatic transformations in the digital age. Topics include theoretical discourses on eventness and mediation, strategies of audiovisual immersion, the development of illusionist stage devices, the function of screens, the orchestra as technology, and Wagner’s ideal of the *Gesamtkunstwerk*, as well as examinations of the medial configurations in various operatic renditions, from the Baroque picture-frame stage to HD broadcasts, from Florentine *intermedi* to site-specific experiments, from Bayreuth to Zoom opera. Reading knowledge of Western musical notation is helpful but not required of students from outside the Department of Music. Not offered in 2023–2024]

[**DRAM 456a/GMAN 680a/MUSI 847a, 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 non-Dramaturgy and Dramatic Criticism students. Not offered in 2023–2024]

DRAM 466b, Research Methodologies This is a practice-based seminar of research methods relevant to scholarly projects in theater and performance. Students learn to use library resources, online databases, and other creative sources of information. Students develop skills for crafting annotated bibliographies, literature reviews, research proposals, interviews, and conference presentations while learning to identify their own skills and interests as researchers. The course draws from the students’ own scholarly interests and ongoing projects as the basis for the research. Required of all second-year students. Kimberly Jannarone

DRAM 476a/b, Hot Topics A lecture series inaugurated by the Dramaturgy and Dramatic Criticism program to make students aware of current discussions in theater and performance studies that lie outside the program's core curriculum. Attendance at this yearlong series is required of all M.F.A. dramaturgs. The lectures in this series may be attended by any member of the Yale community. But non-Drama students may only enroll academically on a yearlong, Pass/Fail basis and only with permission of the instructors. Each lecture is accompanied by a short bibliography chosen by the lecturer and circulated in advance of the meeting through Canvas. Catherine Sheehy, Kimberly Jannarone, Katherine Profeta

[**DRAM 496b/AMST 681b/ENGL 953b, The American Avant-Garde** Topics include the Living Theater, Happenings, Cunningham/Cage, Open Theater, Judson Dance Theater, Grand Union, Bread and Puppet Theater, Free Southern Theater, Performance Group, Ontological-Hysteric Theater, Meredith Monk, Robert Wilson, Mabou Mines, and the Wooster Group. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy. Not offered in 2023–2024]

DRAM 506a, Mass Performance This course looks at exemplary instances of mass performance—moments in which a society or government orchestrates thousands of people to perform the same actions at the same time. Performances examined include the festivals of the French Revolution, European gymnastic displays, North Korean mass gymnastic and artistic performances, and contemporary virtual mass phenomena. The course examines psychological impulses toward mass movement, social ideals of community formations, and political upheavals. Critical literature includes works by Elias Canetti, Gustave Le Bon, Michel Foucault, Clifford Geertz, and Émile Durkheim. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Kimberly Jannarone

[**DRAM 516b, Re-designing Women** The seminar examines ancient and classical dramatic representations of female characters and their afterlives in modern and contemporary performance. Figures and texts to be studied may include Medea and Clytemnestra; the medieval abbess Hroswitha of Gandersheim; ancient iconic female figures including Penelope, the Sirens, and Eve; the women of the Italian Renaissance *commedia dell'arte* and their afterlives in Molière; Shakespeare's *The Taming of the Shrew*; and contemporary plays by Sarah Kane, Caryl Churchill, and Sarah Ruhl. The seminar uses female dramatic figures as a rubric for thinking about dramaturgy, directing, translation, and adaptation. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[**DRAM 526b/AMST 772b/THST 438b, Performance and/in the Archive** This seminar considers how performance addresses history, and how history shapes performance. Topics include the archive and the repertoire; collective memory and trauma; documentary; fictive historiography; and queer and feminist approaches to time and temporality. Consideration is also given to the role of digital technologies in transforming how we access, interpret, and remix the past. Attention is paid to the genres of history writing and to the ethics and aesthetics of reconstructing, reinterpreting, and reenacting the past.

Enrollment limited; permission of both the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy required. Not offered in 2023–2024]

[DRAM 556b, Latinx Theater What constitutes Latinx theater? What are its historical, cultural, aesthetic, and political genealogies? This course explores the trajectory of Latinx theater and performance in the United States, from the 1960s to the present by examining the relationship between Latinx theater and social justice movements of the 1960s and '70s; Latinx playwright development programs in the 1980s and '90s; and contemporary initiatives such as the Sol Project and the Latinx Theatre Commons. Through close readings of plays and performances, along with accompanying theory and criticism, we celebrate, analyze, and critique the works of Luis Valdez, María Irene Fornés, Cherríe Moraga, Josefina Bález, Caridad Svich, Kristoffer Díaz, Quiara Alegria Hudes, Lin-Manuel Miranda, Guadalís Del Carmen, Cándido Tirado, Brian Quijada, Karen Zacarías, Isaac Gomez, and Christina Quintana, among others. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

DRAM 566a, Dance and Movement Performance, 1900–Present An exploration of the history and theory of dance and movement performances since 1900, with an emphasis on American concert-dance contexts since 1960, though discussion of non-concert contexts is a key part of our term's work. This seminar combines extensive video viewing, whenever possible, with primary source readings from choreographers and critics and recent dance studies scholarship. The term concludes with a consideration of the practice of contemporary dance dramaturgy. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Katherine Profeta

DRAM 576b/ENGL 933b, Realism A study of European and American dramatic realism, from its beginnings in the 1870s through its radical revision in the twenty-first century. Works by Ibsen, Zola, Tolstoy, Chekhov, Hauptmann, Belasco, and Shaw, as well as by María Irene Fornés, Franz Xaver Kroetz, Jackie Sibbles Drury, Richard Maxwell, David Levine, and other contemporary figures. Readings in pertinent theory and criticism; discussion of nineteenth- and twentieth-century staging practices; and, when possible, video viewings of important recent productions. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Marc Robinson

[DRAM 586b, How French Is It? Pierre Pathelin to Cyrano de Bergerac A gallop through the pre-twentieth-century French canon, covering the classical troika Corneille, Racine, and Molière, as well as forays into Marivaux, melodrama, *théâtre de la foire*, the Romantics, *la pièce bien faite*, and Naturalism. Three plays a week and a critical document. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[DRAM 596a, History and Theory of Performer Training Behind every hour of live public performance are hidden hours and hours spent in schools and rehearsal rooms, establishing well-worn patterns of use for body/mind and determining highly variable standards for what will be considered desirable, undesirable, and exceptional in performance. In this seminar we historicize different modes of performer training, seeking to

understand where they come from and what assumptions they are built on. We read contemporary theorizations of performer training (or, where they don't exist, devise them ourselves). The immediate practical result is a better understanding of the working methods of many of the performers we collaborate with; the larger results include a more complete historical understanding of performer training and a philosophical appreciation of what exactly it means to perform. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[DRAM 606b, Theater and Social Change] “The theater itself is not revolutionary: it is a rehearsal for the revolution.”—Augusto Boal, *Theatre of the Oppressed*. This seminar examines historical and contemporary theatrical responses to social justice issues including: labor rights, disability rights, incarceration, state-sanctioned violence, racism, sexism, immigrant rights, LGBTQ+ rights, health care, and the global climate crisis. To what extent do these responses result in tangible social change? How do we measure a production's or artist's influence on shifting social thought and public policy? Together we investigate the efficacy and limitations of theater as a means of tangible social change. Course work includes close readings of plays, history, theory, and criticism, and video viewings of productions and/or films. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

DRAM 616b, Adaptation How do myths, legends, photographs, novels, short stories, poems, paintings, true stories, and graphic novels operate? Why do they affect us the way they do? Why are some adapted more successfully than others? To musicalize or not to musicalize? This seminar explores the process of adapting source material for the stage, augmented by practical assignments and culminating in an adaptation based on material of each student's choosing. Required of second-year dramaturgs. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Jill Rachel Morris

[DRAM 626b, Topics in Casting] Choosing which actor plays each part is as much about the limits of everyday life as it is about the possibilities of live performance. By looking at primary texts in contexts and topics that include Asian American Performers Action Coalition, blackface minstrelsy versus black-on-black minstrelsy, Audra McDonald, Arthur Miller's *Death of a Salesman*, #oscarssowhite, and yellowface, students are able to indicate ways in which the show-business fiction of “the best actor for the role” is exacerbated by the reality that the entertainment industry has never been equitable. Students also propose measures that may be taken across ability, class, gender, race, sex, and sexuality to overturn material conditions that uphold representational invisibility. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[DRAM 646b/AFAM 612b/ENGL 958b, James Baldwin, On Stage] Using Baldwin's years in the theater as a timeline, we read Black and queer playwrights who came out of the postwar naturalistic tradition that the author upheld in his scripts, while moving on to various traditions—the Black Arts Movement, Queer Theater, Black Surrealism, and

so on—that Baldwin did not embrace but that served to enrich the scene. In addition to reading Baldwin's essays and published thoughts about the theater and film, we analyze his plays, including his unpublished stage adaptation of his 1955 novel *Giovanni's Room*. Also subject to discussion are his brilliant contemporaries, whom we read for context, including Langston Hughes, Tennessee Williams, Lorraine Hansberry, Alice Childress, Ed Bullins, Adrienne Kennedy, Derek Walcott, Wole Soyinka, Charles Gordone, Hanif Kureishi, Caryl Phillips, Ntozake Shange. The class concludes with plays written by Baldwin's former student Suzan-Lori Parks. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Not offered in 2023–2024]

[DRAM 656a, Theater Re-Visioning History] “Memory cannot be flattened. Memory is history singing in tune with the stars, and no sheriff’s baton can reach that high.”—Manazar in *Chavez Ravine* by Culture Clash. This seminar considers plays and performances that re-vision history as they reconstruct, reinterpret, and reembody the past. Focus is given to artists, companies, and movements from across the Americas that mobilize theatrical strategies to counter dominant narratives and resist the erasure of lived experience from the historical record. Through analysis of archival records, theatrical forms, and aesthetics, this course interrogates the complex relationships between performance, memory, history, and identity. Course work includes close readings of plays, history, theory, and criticism, and viewings of productions and/or films. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[DRAM 666b/AMST 790b/ENGL 964b, American Performance in the 1970s] An exploration of formally innovative and thematically transgressive art from an uncertain decade. The 1970s are distinguished by their intermediacy, positioned between the forceful dissension of the 1960s and the cool detachment of the 1980s and beyond. In its latter half, the decade’s transitional identity is especially pronounced, as the culture reformed itself in the aftermath of the Vietnam War, the Watergate scandal, and the economic crisis in New York and elsewhere. We consider how these shifting energies affected performance, with consideration of drama (María Irene Fornés, Adrienne Kennedy, Sam Shepard, Ntozake Shange, David Mamet), theater (Robert Wilson, Elizabeth LeCompte, Lee Breuer, Richard Foreman, Meredith Monk), dance (Lucinda Childs, Grand Union, Merce Cunningham), and performance art and other forms (Adrian Piper, Joan Jonas, Ana Mendieta, Chris Burden, Vito Acconci). Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Not offered in 2023–2024]

[DRAM 686b, Black Women Playwrights] Works of drama by historical Black women playwrights in the modern and postwar eras are read in parallel with Black feminism and queer theory. From Pauline Elizabeth Hopkins’s post-Reconstruction drama and performance to Ntozake Shange’s Black Arts poetics and poetry, students note what is similar and different about representative Black women’s dramatic composition and theatrical representation. Attention is also paid to Black women’s history of ideas, such as the culture of dissemblance, intersectionality, the politics of respectability, and safe spaces. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[**DRAM 696b/ENGL 956b, Modern European Drama** The major European playwrights active from 1879 (the premiere of Ibsen's *Doll's House*) to 1989 (the death of Beckett) were responsible for theatrical advances of continuing influence and importance. This seminar traces the advent of dramatic naturalism and realism (early Ibsen and Strindberg, the major plays of Chekhov); the contrary movement toward symbolist subtlety and expressionist urgency (late Strindberg and Ibsen, early Brecht); the effort to shoulder the burden of history and engage contemporary politics (Shaw, middle- and late-period Brecht); and the opening of drama to the ambiguities of religion and philosophy (Beckett). The seminar is grounded in close readings of representative plays but also considers how dramas change under the pressures of performance. Readings in theater theory, manifestos, and criticism supplement the primary texts. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Not offered in 2023–2024]

DRAM 706b, Black Theater History in the Making at David Geffen School of Drama Early dramatic works by early M.F.A. student playwrights who were enrolled at the School. Students learn the history of Black theater at the School, from when John M. Ross enters in 1931 as the first Black student in the then-department to when Lloyd G. Richards exits in 1991 as the first Black dean of the now-school. Subjects for study may include Fannin S. Belcher, Jr., Anne M. Cooke, Dixwell Players (New Haven), Owen Dodson, Shirley Graham Du Bois, and FOLKS. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Eric M. Glover

[**DRAM 716a, Theorizing the Oceanic for Theater and Performance** This class explores the possibilities of the oceanic as an emergent theater and performance practice, dramaturgy, and politics. Paul Gilroy (of *The Black Atlantic*) has recently made a passionate argument for “sea-level theory.” We practice this through adopting a “watery” perspective beginning with a historical and theoretical look at white Enlightenment and modernity’s instrumentalization of the ocean. This includes the imperial and colonial ocean-dependent production of what Sylvia Wynter calls genres of the human and the ocean of the slave trade. By contrast, we turn to the *oceanic*: made in the hold, in the Atlantic revolutions, in the oceanic in Melville and the oceanic sublime and gothic, in the oceanic in archipelagic and decontinentalizing thought, in environmental thought and more. Our “planetary” orientations flow through the Oceania, the Caribbean, the Mediterranean, and the Atlantic. Readings include Wynter, Christina Sharpe, Édouard Glissant, Kamau Brathwaite, Sarah Jane Cervenak, Fred Moten and Stefano Harney, Paul Gilroy, Tiffany Lethabo King, Elizabeth M. DeLoughrey, and others. Theory is combined with plays and contemporary performance examples including, for instance, Shakespeare, Ibsen, Derek Walcott, Naomi Wallace, Amiri Baraka, August Wilson, Robert Lowell, Lina Issa, and others. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[**DRAM 726a/THST 411, Special Topics in Performance Studies: Presence** This course accompanies the themed speaker series for the Performance Studies Working Group, a weekly meeting convened by faculty in Theater and Performance Studies and

the School's Dramaturgy and Dramatic Criticism program. It features thematic research presentations by performance studies scholars and practitioners from Yale and surrounding regions. Students enrolled for credit complete weekly readings based on that week's scholarship, as well as weekly written responses and a final paper of which they present a portion at the final meetings of the PSWG. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Not offered in 2023–2024]

[DRAM 736b, Greek Tragedy and the Modern Imagination] This seminar examines selected ancient tragedies by Aeschylus, Sophocles, and Euripides and their reimagining for the modern stage by such playwrights as Jean Cocteau, Jean Giraudoux, Virgilio Piñera, Jean-Paul Sartre, Jean Anouilh, Bertolt Brecht, Countee Cullen, Ola Rotimi, Adrienne Kennedy, Wole Soyinka, Heiner Müller, Caryl Churchill, Marina Carr, Femi Osofisan, Yerandy Fleites Pérez, Mickaël de Oliveira, Luis Alfaro, and Slavoj Žižek. Course work for this reading-intensive seminar includes seminar presentations, written assignments, and focused discussion based on the close reading and analysis of plays, as well as modern assessments and commentary from scholars, theorists, and practitioners. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[DRAM 746b, Dramaturgy and...] Dramaturgy is a capacious specialization; it is also an embodied practice. This praxis course provides a laboratory for practitioners to explore connections between dramaturgy and several practices in the wider world, such as jazz aesthetics, improvisation, abolition, social justice, poetry, speculative fiction, and healing arts. We explore how these ideas and methodologies might illuminate and transform our dramaturgy practice. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[DRAM 756b, "What is it you do again?" or Professional Directions for Dramaturgs] *How* will you keep from facing that question every day of your career? Speaking of that career: do you truly know how many professional options you have? Exactly *what* should you consider when you plan your career beyond drama school? Let's explore your options—knowing what they are and understanding how to take advantage of them. Consider the first rule of professional longevity: "Know thyself." Be honest. Do you *really* want to hold "final cut"? Do you know what it means, truly, to have the final say? Because, more often than not, it's someone with a dramaturg's skills—not a writer or a director—who wields the actual final word. Or would you be more comfortable in the role of researcher, the brilliant mind shaping the overall collaboration and facilitating the knowledge necessary for a creative team's success? Or do you love contracts and negotiations—determining the specific nuanced structure which will make a creative endeavor possible? Are you the indispensable bridge between the creative process and the interests of the business entity financing the show? Where are you comfortable, personally and professionally? What skills would an ideal professional partner possess? Once you know yourself, your work, and your professional options, no one will wonder what you do ever again. Not offered in 2023–2024]

[DRAM 766a, Reading Modern Drama] This seminar reads illustrative texts of dramatic literature from the Anglo-European world in, roughly, the twentieth century and the two

adjacent “turns of the century.” We read with an eye toward discovering the unique ways authors adjusted theatrical form, content, and event to new conditions of modernity. Our specific focus is close-reading plays, looking at how playwrights create worlds through devices such as plot, characterization, imagery, etc., as well as through the conception of the audience/performer relationship; considerations of time, tempo, musicality; visual dramaturgy; non-linearity and repetition; coding and transcribing; and other dramaturgical devices that took on unique importance and new forms in the modern era. We read one play a week, establishing its historical context and examining different approaches of playwriting and world-making. Authors may include Frank Wedekind, Sophie Treadwell, Aimé Césaire, Witold Gombrowicz, María Irene Fornés, Luis Valdez, and others. Open to non-Dramaturgy and Dramatic Criticism students and to non-Drama students with permission of the instructor. Not offered in 2023–2024]

[**DRAM 776b, Dance Dramaturgy** Students enter the contemporary conversation on the particular nature and characteristics of dramaturgy in dance, from 1990 to the present day and consider selected case studies. This course offers both a toolbox for dance dramaturgy practice and a consideration of how the field illuminates the potential of dramaturgy in general. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Not offered in 2023–2024]

[**DRAM 786b, Offending the Audience** Although theater companies have, historically, always required generally pleased audiences in order to survive—being dependent on audiences as protectors, patrons, ticket-buyers, or simply as members of the social community—the history of offending that audience is long and varied. This seminar examines a select variety of indecencies, shocks, insults, outrages, provocations, and a few daring risks that left—or sometimes only sought to leave—spectators affronted, disoriented, dissatisfied, or angry with the theatrical performance. We focus primarily on the last century, including Jackie Sibbles Drury’s *Fairview* and the work of Young Jean Lee, but we connect this to a tradition beginning in the early modern era, with players being booed and authors being vilified for breaking traditional Alexandrine verse phrasing (Racine), for engaging in sprawling dramaturgy (Hugo), and depicting a woman leaving her husband’s house (Ibsen, whose play was called “a dirty deed done publicly”). In between, authors including Oscar Wilde, Alfred Jarry, and Peter Handke put material on the page and stage that provoked audiences to pitches of fury that tell us much about social values, artistic expression, and the unique relationship of live performers to their audiences. Open to non-Dramaturgy and Dramatic Criticism students and to non-Drama students with permission of the instructor. Not offered in 2023–2024]

ADDITIONAL COURSES

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)

Anne Erbe, Cochair

Marcus Gardley, Cochair

David Geffen School of Drama's Playwriting program seeks to engage artists who possess a singular voice and who can, with their command of language, set forth imaginative circumstances that entice audiences and challenge current forms. We are interested in students who are eager to learn and grow within a community of fellow artists and form lifelong artistic bonds.

As one of the oldest playwriting programs in the country, made up of practitioners and life-long learners, it is crucial that we identify the roots of racism in our structures and in our practices, interrogate our current models, and invest in a future led by students and instructors imagining systems/culture that do not lean on, celebrate, or uphold supremacy.

We begin those practices by asking three important questions:

Why are you writing? Playwrights must accept the heavy, sometimes lonely, task of bringing their intimate voice to the page. Now called to practice, students are asked to dig deeper into their imaginative responses and forge specific theatrical visions that urge staging. The aim of the program is to engage with students' instincts and offer methods and means to keep exploration deep, personal, and sustainable while giving them room to innovate and to find ways toward practice unforeseen yet necessary for the creation of their work.

With whom are you making art? New work is at the center of the School, and students in the playwriting program are asked to keep a sharp and generous eye on what collaborators are bringing to bear. Playwrights learn the time-honored practice of collaboration and begin to find new ways of collective creation that evolve forms and strategies of theater making.

To whom are you writing? How is theater made *with* rather than *for* audiences and communities? The playwright is asked important questions about connection to audience and community: What portion of humanity are you illuminating or examining, and whom are you inviting to witness, examine, with you? The School and by default the Playwriting program seek to embrace the widest and most invigorating forms of live storytelling; how then do we also embrace the widest and most engaged audience?

YALE CABARET

The Playwriting program believes that Yale Cabaret is an essential part of life and practice at David Geffen 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. Playwrights must also balance that participation with the demands of their writing schedules and assigned rehearsals.

PLAN OF STUDY: PLAYWRITING

The required sequence of courses is detailed below. Each term, a student is required to take at least one writing course and/or anchor class. More than one writing workshop/course may be taken. In addition, throughout the year, the Playwriting program hosts guest classes and workshops with visiting artists.

Students are encouraged to take electives as audits beyond their required credit courses. Electives may also be selected from other School programs or from Yale College with the approval of the chairs. The program recommends playwriting students enroll in at least one course in Directing, Design, Theater Management, and Dramaturgy and Dramatic Criticism during their three years at the School. Among the electives for consideration are DRAM 66a, Lyric Writing for Musical Theater; DRAM 67b, Libretto Writing for Musical Theater; DRAM 350b, The Choreographic Imagination; DRAM 334b, Advanced Projection Design; DRAM 102a/b, Introduction to Set Design and Design Techniques; DRAM 141b; Law and the Arts; and DRAM 191b, Managing the Production Process. All plans of study must be approved by the chairs.

Class of 2026

REQUIRED SEQUENCE

Year one (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(05)a	Toward Anti-Racist Theater Practice in Playwriting
DRAM 6a/b	Survey of Theater and Drama
DRAM 7a	Hansberry Welcome
DRAM 47a	Fall Workshop
DRAM 50a	The Theatrical Event
DRAM 51b	New Play Lab
DRAM 53a	Authentic Collaboration
DRAM 97b	Industry Practice I
DRAM 107b	Workshop with Actors
DRAM 163b	Text Analysis I
DRAM 177a	The Playwrights' Studio

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 3(05)a	Toward Anti-Racist Theater Practice in Playwriting
DRAM 7a	Hansberry Welcome
DRAM 27b	Second-Year Anchor Class: Theater Now (NYC)
DRAM 37a	The Production Process for Playwrights
DRAM 47a	Fall Workshop
DRAM 107b	Workshop with Actors
DRAM 177a	The Playwrights' Studio
DRAM 207a	Teach What You Write
DRAM 307b	Tutorial I

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 3(05)a	Toward Anti-Racist Theater Practice in Playwriting
DRAM 7a	Hansberry Welcome
DRAM 37b	The Production Process
DRAM 47a	Fall Workshop
DRAM 97a	Industry Practice II
DRAM 107b	Workshop with Actors
DRAM 177a	The Playwrights' Studio
DRAM 317a	Tutorial II
DRAM 327b	Tutorial III

Class of 2025

REQUIRED SEQUENCE

Year two (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(05)a	Toward Anti-Racist Theater Practice in Playwriting
DRAM 7a	Hansberry Welcome
DRAM 27b	Second-Year Anchor Class: Theater Now (NYC)
DRAM 37a	The Production Process
DRAM 47a	Fall Workshop
DRAM 97b	Industry Practice I
DRAM 107b	Workshop with Actors
DRAM 177a	The Playwrights' Studio
DRAM 207a	Teach What You Write
DRAM 307b	Tutorial I

Year three (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 3(05)a	Toward Anti-Racist Theater Practice in Playwriting
DRAM 7a	Hansberry Welcome
DRAM 37b	The Production Process
DRAM 47a	Fall Workshop
DRAM 97a	Industry Practice II
DRAM 107b	Workshop with Actors
DRAM 177a	The Playwrights' Studio
DRAM 317a	Tutorial II
DRAM 327b	Tutorial III

Class of 2024

REQUIRED SEQUENCE

Year four (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 3(05)a	Toward Anti-Racist Theater Practice in Playwriting
DRAM 7a	Hansberry Welcome

DRAM 37b	The Production Process
DRAM 47a	Fall Workshop
DRAM 97a	Industry Practice II
DRAM 317a	Tutorial II
DRAM 327b	Tutorial III

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Playwriting students are required to enroll in DRAM 3(05)a, Toward Anti-Racist Theater Practice in Playwriting, in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, Everyday Justice: Anti-Racism as Daily Practice, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Theater History Requirement

Playwriting students are strongly encouraged to enroll in DRAM 6a/b, Survey of Theater and Drama, in order to fulfill the School's theater history requirement. One to two courses in theater history offered by David Geffen School of Drama or Yale College may be substituted for DRAM 6a and/or 6b with the following conditions: 1) the student has the program chairs' approval; 2) the student has the course instructors' approval; 3) a thorough vetting by program chairs and work-study supervisors of any potential schedule conflicts.

COURSES OF INSTRUCTION

DRAM 3(05)a, Toward Anti-Racist Theater Practice in Playwriting This course aims to identify the roots and branches of racism and white supremacy in the structures and practices of theater making in the United States, including at the School and Yale Repertory Theatre; to interrogate where the practices do harm and hinder; and to invest in the future by inviting students and faculty to imagine and uplift systems and cultures that do not depend upon or promote supremacy, to build a more just and equitable field. This course fulfills the Playwriting requirement for anti-racist theater practice. Katie Christie, Anne Erbe, Tarell Alvin McCraney

DRAM 6a/b, Survey of Theater and Drama See description under Dramaturgy and Dramatic Criticism. This course fulfills Playwriting's theater history requirement.

DRAM 7a, Hansberry Welcome A celebratory welcome of the Playwriting program back to campus and David Geffen School of Drama's hearth. Hansberry's seminal work, *A Raisin in the Sun*, was based on the spirit of place and home; this intensive, which includes seminar lunches and readings, is required of second- and third-year playwrights. Some activities are open to students in other programs and affinity groups; please check with the chairs for details. Anne Erbe, Marcus Gardley, Tarell McCraney

DRAM 27b, Second-Year Anchor Class: Theater Now (NYC) This course is taught in New York City and includes visits to productions and rehearsals, meetings with theater professionals, and discussion of assigned weekly writing. An immersion in current industry methods, structures, and practices in advance of the playwrights' final year at the School and the Carlotta Festival of New Plays. Amy Herzog

DRAM 37a/b, The Production Process A practical and conceptual examination of new plays in production, this course looks at how production frameworks can inform the playwright's writing process. Includes seminars on anti-racist practice, building relationships with collaborators, production timelines, and editing throughout the process. Anne Erbe

DRAM 47a, Fall Workshop An experimental play space for works in their generative stages. Exercises, improvisation, games, and investigation of different modes of creation. Sarah Ruhl

DRAM 50a, The Theatrical Event Required of first-year playwrights. See description under Directing.

DRAM 51b, New Play Lab In the spring, second-year actors, directors, dramaturgs, and playwrights form three small companies and workshop that play. Through this process, playwrights, dramaturgs, directors, and actors develop the art of delving into the heart of a new play. Anne Erbe, Yura Kordonsky, Tarell Alvin McCraney, Katherine Profeta, Justine Williams

DRAM 53a, Authentic Collaboration See description under Acting.

DRAM 66a/THST 414a, Lyric Writing for Musical Theater The craft of lyric writing in musical theater, as well as opera libretto writing, crossover work, immersive theater, and plays with music. Both classic works and new composition used as objects of study. Analysis of song form and placement, and of lyric for character, tone, and diction. Creation of lyrics in context. Noted composers and lyricists of produced musical theater works join the class periodically to comment on the work created. Students also have the opportunity to conceive an original work of musical theater, a crossover work, or an opera libretto, and create portions of the score with original lyrics and music by student composers, with whom the writers will collaborate. Open to non-Playwriting 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 non-Playwriting students and undergraduates with prior permission of the instructor. Limited enrollment. Marsha Norman

[DRAM 87b, Serial Television and Series Writing An intensive practicum for second- and third-year playwrights. Not offered in 2023–2024]

DRAM 97a, Industry Practice II A module course for students about to make their way into the industry. This seminar covers refresher topics, including protocols for submitting scripts to professional theaters and agents, writing funding proposals, and ongoing career strategies. Jennifer Kiger

DRAM 97b, Industry Practice I A module course for first- and middle-year students. Topics include protocols for submissions to professional theaters, prizes, and grants; survey of new play dramaturgy models and American new play development programs; and ongoing career strategies. Jennifer Kiger

DRAM 107b, Workshop with Actors Readings, discussion, and development of works in progress. Working with a casting director, each playwright selects actors for a workshop of their play. The writer leads the room in an exploration of an early draft of a full-length work. The fall term is an elective offering for fourth-year playwrights; the spring term is required of first- and middle-year playwrights. Anne Erbe, Marcus Gardley

DRAM 163b, Text Analysis I Required of first-year playwrights. See description under Acting.

DRAM 177a, The Playwrights' Studio This course explores each playwright's own "studio space"—the physical, psychic, professional, and social space we create to write and connect with other artists and community members. Marcus Gardley

[**DRAM 187b, Features** An intensive practicum on screenwriting for second- and third-year playwrights. Not offered in 2023–2024]

DRAM 207a, Teach What You Write Required of middle-year playwrights, this course focuses on foundational tenets of teaching that have been shown to empower students, build community and relationships, deliver content, and provide feedback and critique. They are techniques that have their basis in brain research and educational philosophy and will help guide learning and focus instruction. By introducing these pedagogical tools, the course aims to prepare playwrights to teach within a variety of communities, about a multitude of subjects, and with their full creativity activated. Majkin Holmquist

DRAM 307b, Tutorial I A weekly session scheduled with the instructor to discuss incipient ideas, goals, and drafts of plays in progress. Required of all middle-year playwrights. Anne Erbe, Tarell Alvin McCraney

DRAM 317a, Tutorial II A weekly 1–3-hour session scheduled with the instructor to discuss and explore Carlotta Festival plays. Required of all Carlotta playwrights. Marcus Gardley

DRAM 327b, Tutorial III A weekly 1–3-hour session scheduled with the instructor in New Haven to discuss and explore Carlotta Festival plays. Required of all Carlotta playwrights. Marcus Gardley

Stage Management (M.F.A. and Certificate)

Narda E. Alcorn, Chair

Stage managers are leaders, creative collaborators, and primary strategists of the theatrical process. They translate, integrate, interpret, and negotiate multiple visions into a cohesive whole, in service of a live performative piece. Throughout each phase of a production process, stage managers serve as artistic partners to every member of a collaborative team and possess a deep understanding of all theatrical disciplines.

The Stage Management program aims to be intentionally anti-racist in its curriculum and in its pedagogy, providing practical and theoretical knowledge of stage management and the other theatrical disciplines. Anti-racist tools and strategies are learned and examined during the course of study and integrated into the practice of stage management. The Stage Management curriculum embraces the dynamic intersection of theory and practice, and recognizes that theory can be an essential guide to how stage managers fulfill their jobs and cultivate style.

The interdisciplinary curriculum includes stage management production assignments and endeavors to be both rigorous and full of care. Required courses and electives provide a wide range of knowledge and training essential for today's professional. In addition to the classroom requirements, students are assigned stage management positions for productions at David Geffen School of Drama and Yale Repertory Theatre. Stage managers regularly receive, assess, and implement feedback, and they are introduced to best practices in mentoring and teaching. Stage managers regularly mentor their classmates while working in stage management teams, and mentorship is an expected practice that every student will engage in. The curricular and production components are structured to prepare the student for work in the commercial, regional, and nontraditional arenas. Many graduates combine their professional practice with formal educational positions such as lecturer and professor. The program of study is devoted to dismantling historic stage management practices that have upheld systems of oppression. Students are encouraged to integrate anti-racism into their daily practices and foster a culture of inclusion where change, compassion, and adaptability are an ever-present part of the production process.

Yale Repertory Theatre is especially potent because it serves as a professional training center for the program. During the first or second year, the student may have the opportunity to work at Yale Repertory Theatre in a production capacity. As part of the second or third/fourth year of study, the student may be assigned as an assistant stage manager or as the stage manager for a Yale Rep production, provided the standards and qualifications set forth by the program are met and at the discretion of the chair. Students are not guaranteed an assistant stage management or stage management position at Yale Repertory Theatre, and Rep assignments, along with DGSD production assignments, can fulfill requirements related to the student's thesis. Membership in Actors' Equity Association may be attained by receiving an AEA contract as a stage manager or assistant stage manager at Yale Repertory Theatre. Membership to AEA can also be attained through AEA's Open Access program for students who do not receive a Yale Rep contract.

Yale Cabaret provides an additional, although strictly extracurricular, outlet for the exploration of a wide range of material, including self-scripted pieces, company-devised original work, adaptations, and musicals. As of their second term and subject to approval by the program chair, stage managers have an opportunity to continue refining their craft at the Cabaret and to engage in the production process through other disciplines like design, directing, and performance.

Attendance at all scheduled classes, rehearsal calls, work-study assignments, and productions is mandatory. If students are unable to attend class, production, or work-study due to illness, family emergency, and the like, they have a responsibility to notify those who will be affected by their absence and the program chair. Students who have accrued three absences in one class will automatically receive an incomplete in the course. They must fulfill an additional assignment, at the discretion of the professor, in order to receive a grade for the course. As adult learners in training for a demanding profession, and members of a highly interdependent community of co-learners, students are expected to attend all classes, production assignments, and work-study assignments to the best of their ability.

PLAN OF STUDY: STAGE MANAGEMENT

Classes of 2025 and 2026

REQUIRED SEQUENCE

Year one

<i>Course</i>	<i>Subject</i>
DRAM 3(o6)a/b	Toward Anti-Racist Theater Practice in Stage Management
DRAM 6a/b	Survey of Theater and Drama
DRAM 40a/b	Principles of Stage Management
DRAM 53a	Authentic Collaboration
DRAM 59a	Creating a Positive Theater Safety Culture
DRAM 80a	Stage Combat and Intimacy for Stage Managers
DRAM 100a/b	Stage Management Seminar: Process and Practice
DRAM 108b	Fundamentals of Music Literacy (contingent on schedule)*
DRAM 112a	Introduction to Set Design
DRAM 149a	Production Planning
DRAM 191b	Managing the Production Process
DRAM 700a/b	Stage Management Forum: The Artistic Process

Production assignments as determined by chair

Year two

<i>Course</i>	<i>Subject</i>
DRAM 3(o6)a/b	Toward Anti-Racist Theater Practice in Stage Management
DRAM 21a	Founding Visions
DRAM 60a	Professional Stage Management Practice in the Equity Agreement
DRAM 60b	Professional Stage Management Practice in Performance
DRAM 80a	Stage Combat and Intimacy for Stage Managers

DRAM 124b	Introduction to Lighting Design (contingent on schedule)*
DRAM 141b	Law and the Arts
DRAM 158a	Introduction to Sound Design (contingent on schedule)*
DRAM 189a	Costume Production
DRAM 200a/b	Stage Management Seminar: Process and Practice
DRAM 600a	Theory-Guided Stage Management Practice
DRAM 700a/b	Stage Management Forum: The Artistic Process
DRAM 800a/b	The Call: Yale Rep Stage Management Staff Seminar

One required elective with chair approval (four electives required in total)

Production assignments as determined by chair

Year three

<i>Course</i>	<i>Subject</i>
DRAM 3(06)a/b	Toward Anti-Racist Theater Practice in Stage Management
DRAM 80a	Stage Combat and Intimacy for Stage Managers
DRAM 90b	Supportive Leadership Techniques: Implementing Methods as an Assistant Stage Manager
DRAM 300a/b	Stage Management Seminar: Process and Practice
DRAM 400a	Stage Management for the Commercial Theater
DRAM 500a/b	The Stage Manager's Thesis
DRAM 700a/b	Stage Management Forum: The Artistic Process
DRAM 800a/b	The Call: Yale Rep Stage Management Staff Seminar

Three required electives with chair approval (four electives required in total)

Production assignments as determined by chair

*Courses are required and will be taken first, second, or third year depending on when they are offered without schedule conflicts with the program's core curriculum.

Class of 2024

REQUIRED SEQUENCE

Year four

<i>Course</i>	<i>Subject</i>
DRAM 500a/b	The Stage Manager's Thesis
DRAM 800a/b	The Call: Yale Rep Stage Management Staff Seminar

Required electives with chair approval (four electives required in total)

Production assignments as determined by chair

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Stage Management students (in years one to three) are required to enroll in DRAM 3(06)a/b, Toward Anti-Racist Theater Practice in Stage Management, in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, Everyday Justice: Anti-Racism as Daily Practice, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Production Assignment Requirement

Each Stage Management student will be assigned one or more production assignments at DGSD and/or YRT each year. Assignments are made at the discretion of the chair and must be completed in fulfillment of the degree. Production assignments are carefully curated to each individual student and there is no set track or sequence that every student will follow. Assignments may change at any time and additional assignments may be given to a student if the need arises.

Electives Requirement

A total of four electives are required to fulfill the degree requirements and graduate. They may be taken beginning year two from the suggested list of elective courses. Courses at the other Yale professional schools or Yale College may also be considered. All required electives must be approved by the chair.

Suggested electives: DRAM 11a, Theater Organizations; DRAM 111a, Functions of Leadership: Organizational Direction; DRAM 115a, Introduction to Costume Design; DRAM 119b, Electricity; DRAM 121a, Human Resources: Supporting People and Building Culture; DRAM 168b, Recording Arts; DRAM 169a, Shop Technology; DRAM 169b, Rigging I; DRAM 199b, Professional Development for Technical Managers; 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 I; DRAM 249b, Technical Management II; DRAM 253a, Commedia.

COURSES OF INSTRUCTION

DRAM 3(o6)a/b, Toward Anti-Racist Theater Practice This course meets both within individual programs and across disciplines, with students and faculty members as fellow learners, using readings, viewings, and discussions in pursuit of these goals: to identify the roots and branches of racism and white supremacy in the structures and practices of theater making in the United States, including at David Geffen School of Drama and Yale Repertory Theatre; to interrogate where the practices do harm and hinder; and to invest in the future by inviting students and faculty to imagine and uplift systems and cultures that do not depend upon or promote supremacy, to build a more just and equitable field. Narda E. Alcorn, Laura Brown-MacKinnon, James Mountcastle, Benjamin E. C. Pfister

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 See description under Theater Management.

DRAM 40a/b, Principles of Stage Management This fundamental course investigates theater making from the point of view of a stage manager. Through exploration of the nine phases of the production process (pre-production, first rehearsal, rehearsals, pre-tech, tech, previews, opening, performances, closing), students learn artistic and organizational techniques needed to professionally stage manage traditional and nontraditional productions. Management theory is integrated into each step of the nine-phase

process, allowing each student to identify how their practice can be informed by theory and to begin cultivating their individual stage management style. Required of first-year stage managers. Narda E. Alcorn

DRAM 53a, Authentic Collaboration See description under Acting.

DRAM 59a, Creating a Positive Theater Safety Culture See description under Technical Design and Production.

DRAM 60a, Professional Stage Management Practice in the Equity Agreement An introduction to Actors' Equity Association, the professional stage manager's responsibilities within an Equity contract, and a stage manager's collaborative relationship with all stakeholders in that contractual agreement. An emphasis of this course 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. As a practical guide, this course uses the AEA/LORT agreement as its primary text and as reference for assignments and discussion. Questions are drawn around professional responsibilities and privileges central to the stage manager's daily work experience. Students are required to consider these questions of privilege and responsibility as they each further develop a personal professional style where active commitment to inclusive and anti-racist theater practice is a hallmark. James Mountcastle

DRAM 60b, Professional Stage Management in Performance This course continues a study of the professional stage manager working in various situations. Looking at specific methods and practices of the work, the focus shifts in the spring term 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 and Intimacy for Stage Managers This course is designed to provide the stage manager an understanding of the techniques and safety measures employed when staging combat and intimacy. Through both group-led discussion and practical learning, we establish how to create and maintain the safe and equitable room needed for this work. We explore the spectrum of staging emotional and physical intimacy, unarmed combat, swordplay, weapon use and maintenance, theatrical effects, inter-program collaboration, and safety issues. Kelsey Rainwater, Mike Rossmly

[DRAM 90b, Supportive Leadership Techniques: Implementing Methods as an Assistant Stage Manager This course is structured to investigate the many tools, techniques, and values of being a supportive and thoughtful member of a stage management team (ASM, PA, and Sub SM). Evaluating tools to run a deck, providing adaptable models of paperwork, and incorporating flexible systems are all encapsulated in the course. Through analysis of methods, investigation of communication tactics, and honest discussions of dynamics in the current theatrical field, this course focuses on a stage

manager's application of tools and theories while remaining vulnerable, authentic, and rooted in their values. Not offered in 2023–2024]

DRAM 100a/b, 200a/b, 300a/b, Stage Management Seminar: Process and Practice

This dynamic investigation of process is designed to bring the entire program together with core stage management faculty to explore, reflect, and discuss how we approach the art of stage management through the lenses of COVID-19 and anti-racism; and to consider how we can identify the characteristics of white supremacy and decentralize white culture from our current theater conditions and practices. This deep learning encourages various points of view while stressing commitment, compassion, kindness combined with the courage to name and challenge racism, honesty, focus, dignity, and respect for the subjects at hand. Narda E. Alcorn, Laura Brown-MacKinnon, James Mountcastle, Benjamin E. C. Pfister

DRAM 108b, Fundamentals of Music Literacy See description under Design.

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

DRAM 112a, Introduction to Set Design See description under Design.

DRAM 115a, Introduction to Costume Design See description under Design.

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

DRAM 121a, Human Resources: Supporting People and Building Culture See description under Theater Management.

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

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

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

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

DRAM 168b, Recording Arts See description under Design.

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

DRAM 169b, Rigging I 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 199b, Professional Development for Technical Managers See description under Technical Design and Production.

DRAM 200a/b, Stage Management Seminar: Process and Practice See description under DRAM 100a/b.

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

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

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

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

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

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

DRAM 253a, Commedia See description under Acting.

DRAM 300a/b, Stage Management Seminar: Process and Practice See description under DRAM 100a/b.

[**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. Not offered in 2023–2024]

DRAM 500a/b, The Stage Manager's Thesis Each third- or fourth-year student must fulfill three requirements in fulfillment of their thesis: stage manage a major production at the School or Yale Repertory Theatre; prepare and submit the production book; write a comprehensive production reflection or write about a stage management topic approved by the program chair. Comprehensive production reflections must include a critical examination of the employment of theory and how it influenced the stage manager's process throughout the production. Written stage management topics must be approved by the chair no later than the end of the second or third year. Both production reflections and stage management topics must be evaluated and critiqued by two 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. Narda E. Alcorn

DRAM 600a, Theory-Guided Practice: Stage Management and Teaching Theory-guided practice aims to incorporate theoretical frameworks into the stage manager's leadership and teaching process. Theory-guided practice incorporates perspective, long-term thinking, a point of view, anticipation, innovation, and anti-racism. Students are introduced to such theoretical frameworks as Care Ethics, Utilitarianism, Service Leadership, Adaptive Leadership, and Emergent Strategy to integrate into their process. bell hooks's *Teaching to Transgress* and *Teaching Critical Thinking* serve as foundational

texts for students to develop their teaching philosophy. Through class discussions, writing assignments, and critical examination, students actively and intentionally learn to integrate theory into their daily stage management and teaching practices. Narda E. Alcorn

DRAM 700a/b, Stage Management Forum: The Artistic Process This two-term course focuses on stage management techniques and experiences from a variety of collaborators. Through a series of multi-week classes (modules) and workshops led by professionals in a variety of entertainment fields, students explore artistic process and learn specific management skills pertinent to diverse genres. Topics rotate on a three-year basis and include music, 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 non-Stage Management students with permission of the chair. Narda E. Alcorn; and other professional program lecturers

DRAM 800a/b, The Call: Yale Rep Stage Management Staff Seminar This weekly seminar discussion is required of all stage management students in their second, third, and fourth years of study. Current issues playing out in Yale Repertory Theatre's rehearsal rooms and meetings and on its stages are discussed among stage management students working at Yale Rep and with the production stage manager. This course is meant to bring the David Geffen School of Drama stage management student class experience into close alignment with the Yale Rep professional experience and to formalize the relationship of Yale Repertory Theatre as an exemplary teacher in professional stage management at the School. James Mountcastle

DRAM 900a/b, Independent Study and Enrichment This course allows the curious Stage Management student to take a deep dive into a specific area and engage in self-study and reflection. This exploration is student-led, with the guidance of the instructors, and students are encouraged to explore other courses through Yale College, the Graduate School, and the other professional schools. Improving skill sets, studying diverse topics, and exploring the discipline and the field are among the many ways students can engage. Each student will be assigned to one of the instructors, who will approve the student's proposed Independent Study and Enrichment. Narda E. Alcorn, James Mountcastle

Technical Design and Production (M.F.A. and Certificate)

Shaminda Amarakoon, Chair

Jennifer McClure, Associate Chair

The curriculum of the Technical Design and Production (TD&P) program aims to train those who appreciate the artistry of technical systems as much as the science necessary to execute them, those who enjoy solving challenges through collaboration, and who are driven to discover and innovate. And above all, we train those who want to foster a community where everyone belongs.

The program brings together immensely dedicated full-time faculty, lecturers, and production staff members with a primary focus on supporting students in their career goals. In a field that is in constant tension with rapidly evolving technology and spectacle, we train technical managers who put people before product while achieving the artistic goals.

The program weaves hands-on skill courses such as Drafting and Stage Rigging Techniques, theory-based courses like Technical Management and Imagining an Anti-Racist Production Process, and elective courses that allow concentrations in such fields as production management, technical direction, stage machinery, and automation, or theater planning and consulting. The program's faculty and staff offer courses covering a wide range of topics, including production planning, drafting, structural design, rigging, automation, lighting, mechanical design, show control, properties, costumes, sound and video technology, theater engineering, technical management, and health and safety. Seminars introduce students to noted professionals. We encourage students to augment their education with courses from other programs and schools at Yale, including Architecture, Management, and Engineering & Applied Science.

These courses are paired with professional work assignments (PWAs) that further students' skills and goals. Some PWAs place students in technical management roles including assistant production electrician, assistant properties manager, assistant technical director, associate production manager, associate safety adviser, production electrician, production manager, projection engineer, properties manager, technical director, sound engineer, and stage carpenter. Students can request additional roles or research projects for PWAs. All professional work assignments serve to give students practical management training or research time to complement and reinforce anti-racism training, skills, and theory from the classroom. Additionally, they expose students to new techniques, and students learn how to work with different teams effectively and safely. The successful completion of eight PWAs is necessary for the degree.

The M.F.A./Certificate program includes a research thesis in the final year, designed, written, realized, and presented by the student in the student's area of concentration. The thesis is an opportunity to investigate and highlight a topic in technical theater that has or will impact the field.

PLAN OF STUDY: TECHNICAL DESIGN AND PRODUCTION

Classes of 2025 and 2026

REQUIRED SEQUENCE

Year one

<i>Course</i>	<i>Subject</i>
DRAM 9a/b	TD&P Seminar
DRAM 109a/b	Structural Design for the Stage
DRAM 119b	Electricity
DRAM 149a	Production Planning
DRAM 159a	Creating a Positive Theater Safety Culture with Supporting Technology
DRAM 169a	Shop Technology
DRAM 169b	Rigging I
DRAM 179a	Drafting I: AutoCAD
DRAM 179b	Technical Design I
DRAM 199b	Professional Development for Technical Managers
DRAM 559b	Imagining an Anti-Racist Production Process

One elective (fall term)

Three professional work assignments

Year two

<i>Course</i>	<i>Subject</i>
DRAM 9a/b	TD&P Seminar
DRAM 209a	Physics of Stage Machinery
DRAM 249a	Technical Management I
DRAM 249b	Technical Management II
DRAM 299b	Technical Writing

Two courses from history requirement list (see below)

Six electives (three in the fall, three in the spring)

Three professional work assignments*

Year three

<i>Course</i>	<i>Subject</i>
DRAM 9a/b	TD&P Seminar
DRAM 399a	Technical Design and Production Thesis

Seven electives

Two professional work assignments*

*Students in their second or third year may request the substitution of a substantial project for one professional work assignment.

Class of 2024

REQUIRED SEQUENCE

Year four

<i>Course</i>	<i>Subject</i>
DRAM 9a/b	TD&P Seminar
DRAM 399a	Technical Design and Production Thesis

Two electives

Two professional work assignments

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Technical Design and Production students are required to enroll in DRAM 559b, *Imagining an Anti-Racist Production Practice*, in their first year in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, *Everyday Justice: Anti-Racism as Daily Practice*, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Theater History Requirement

It is recommended that in their second year of study, students in Technical Design and Production enroll in two terms of any of the following courses in order to fulfill the School's theater history requirement. Alternative history courses could be proposed by the student but must be approved by the TD&P faculty.

DRAM 6a/b, *Survey of Theater and Drama*
 DRAM 21a, *Founding Visions*
 DRAM 29a, *History of Decorative Styles*
 DRAM 122a/b, *The History of Set Design*
 DRAM 125a/b, *The History of Costume*
 DRAM 129b, *History of Theater Architecture*
 DRAM 155a/b, *Evolution of Cut and Cloth*

Elective Sequence

Electives are determined in consultation with a faculty adviser and allow each student flexibility in selecting courses in the student's chosen area of concentration. Suggested electives for common areas of concentration (production management, technical direction, stage machinery and automation, theatre consulting) are offered in the TD&P Guidebook.

Graduation Requirements

For TD&P students to be eligible to participate in Commencement ceremonies at the end of their residency, all courses and Professional Work Assignments (PWA) need to be satisfactorily completed as outlined above except for DRAM 399a/b, where a student need only to be approved to go out to readers with their thesis. Students will receive

their diplomas upon completion of all requirements above and submitting a completed version of their thesis to the faculty.

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 program work. Unless assigned as a PWA, no student with a grade of Incomplete, and no student on academic warning, 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 9a/b, TD&P Seminar This weekly course brings together all three years of TD&P students. Sessions include presentations by industry professionals, reviewing the production process of DGSD and YRT shows, training in specific aspects of technical theater, career development strategy, and departmental conversations on equity, diversity, inclusion, and belonging. Students with a management role on a production are expected to prepare a presentation in collaboration with the other managers to critique their work, focusing on the challenges and successes encountered throughout the process. Shaminda Amarakoon

DRAM 29a, History of Decorative Styles This exploration of global decorative and period styles builds off the history of interior design with throughlines exploring building design, furniture, everyday objects, and written communication. Lectures are slide-based, offering specific names, terminology, and research sources, often with a focus on how they relate to choices made regarding set design and decoration. Class projects encourage students to find examples of elements discussed in their everyday environments and integrate specific plays set in different locations and time periods. Open to non-TD&P and non-Drama students with permission of the instructor. Jennifer McClure

DRAM 59a, Creating a Positive Theater Safety Culture How do you create a positive theater safety culture that balances OSHA requirements with artistic vision? Topics include risk assessment, chemical and fire hazards, weapons, special effects, fire prevention, code requirements, and emergency procedures. Case studies are discussed, along with the safety-related requirements for work on the stage. Class topics fulfill the requirements for the OSHA-10 Outreach Course in General Industry, and students who successfully complete the course receive an Outreach Card from OSHA. Offered for first-year stage management students. Open to non-TD&P students with prior permission of the instructor. Anna Glover

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 is limited to six. 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. David Johnson

DRAM 89b, Costume Construction This course develops a working knowledge of the process of constructing a period costume. Students are guided over the course of the semester through pattern development, layout and cutting, basic dressmaking and tailoring techniques, fitting bespoke garments, and managing shop workflow as they work together to build a period garment. Enrollment is limited to five. Carmel Dundon

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. It concentrates on the application of statics to the design of safe, scenic structures. Assignments relate structural design principles to production applications. Open to non-TD&P and non-Drama students with prior permission of the instructor. Bronislaw Sammler

DRAM 119b, Electricity This course presents the basics of theoretical and practical electricity and electronics of live event production. Open to non-TD&P students with permission of the instructor. Eric Lin

DRAM 122a/b, The History of Stage Design See description under Design.

DRAM 125a/b, The History of Costume See description under Design.

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. Open to non-TD&P and non-Drama students with prior permission of the instructor. Alan Hendrickson

DRAM 139b, Sound Engineering and Design This course provides students with the basic skills and vocabulary necessary to perform as sound engineers. Students are introduced to standard sound system design practice, associated paperwork, production design tools, acoustic assessment tools, and sound delivery systems addressing both conceptual and sound reinforcement design. Open to non-TD&P students with permission of the instructor. Michael Backhaus

DRAM 149a, Production Planning An introduction to the School and Yale Repertory Theatre production planning process, including the estimating of materials and labor for all phases of production. This course then explores the tools and techniques useful to each production program: scenery, paints, props, costumes, lighting, sound, projections, and stage operations. Includes lecture and discussion sections, mixed with individual and

group projects, that demonstrate the budget and planning systems used at the School and Yale Rep for every show. Open to non-TD&P students. Jonathan Reed

DRAM 155a/b, Evolution of Cut and Cloth See description under Design.

DRAM 159a, Creating a Positive Theater Safety Culture with Supporting Technology

Combining safety and health topics with a practical application of technology allows students to see how the two can support each other to create a world-class theater practice. This course covers key safety topics including risk assessment, chemical and fire hazards, weapons, special effects, and emergency procedures, alongside practical training in Microsoft Office software, material handling, and scaffold and lift training. After taking this class, students have the foundational knowledge to leverage software and technical resources as they assess and mitigate risks commonly found in theater practice. Class topics fulfill the requirements for the OSHA-10 Outreach Course in General Industry, and students who successfully complete the course receive an Outreach Card from OSHA. Anna Glover, Jonathan Reed

DRAM 169a, Shop Technology

This course serves as an introduction to the scene shops and technology available at the School. Materials, construction tools and techniques, and shop organization and management are examined in the context of scenic production. Students are assigned weekly projects to demonstrate proficiency with the tools and techniques covered in the lectures, as well as a culminating project at the end of the term. Open to non-TD&P students with permission of the instructors. Latiana “LT” Gourzong, Matt Welander

DRAM 169b, Rigging I

This course examines traditional and nontraditional rigging techniques. Equipment discussed includes, but is not limited to, 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. Open to non-TD&P students with permission of the instructor. Latiana “LT” Gourzong

DRAM 179a, Drafting I: AutoCAD

This course explores drafting as the means to communicate ideas and design solutions effectively. Students start the term sketching by hand and quickly transition to using AutoCAD to create drawings and three-dimensional models. Topics are presented through a combination of lectures, demonstrations, and lab work. Students complete individual assignments and participate in class critiques of their work. Open to non-TD&P students with permission of the instructor. Matt Welander

DRAM 179b, Technical Design I

This course builds on the skills learned in DRAM 179a. Topics include the technical design process, fundamentals of scenery construction, and the development of clear and detailed shop drawings using industry best practices and graphic standards. Material is presented through a combination of lectures, discussions, group assignments, and lab work. Students complete individual assignments and participate in class critiques of their work. Open to non-TD&P students. Prerequisite: DRAM 179a or permission of the instructor. Latiana “LT” Gourzong

DRAM 189a, Costume Production

This course provides the opportunity for an in-depth analysis of and conversation about the processes involved in realizing a set of stage-worthy costumes. Focus is on understanding the design, build, and technical

methods, including interpreting the sketch and research; selecting and sourcing fabrics/materials; budgeting; and developing strong, communicative working relationships between the costume designer, production staff, stage managers, actors, directors, and other members of the creative team. Christine Szczepanski

DRAM 199b, Professional Development for Technical Managers This course blends the culture of good work practices with the skills, experiences, and technology necessary to meet the demanding needs of live production. Topics range from mental health and well-being, to digital and design accessibility, to safety culture, to technical writing for career advancement. Open to non-TD&P students with permission of the instructors. Anna Glover, 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. Open to non-TD&P students with prior permission of the instructor. Eric Lin

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. Emphasis is placed on the practical aspects of component selection, especially for cylinders, hose, and fittings. Open to non-TD&P students with prior permission of the instructor. Eric Lin

DRAM 219a, Lighting Technology This course combines lectures and lab demonstrations on the setup and use of lighting equipment, technology, and effects used in live events. Students learn of the available technology and its proper use and handling. Topics include power distribution, DMX, Power and Circuit plots, LED fixtures, moving lights, board programming, fog and haze units, and practicals. Open to non-TD&P and non-Drama students with permission of the instructor. Donald Titus

DRAM 219b, Lighting Production Process This course prepares the student in the procedures of translating the light design from concept to the stage and fosters a collaborative process between the designer and technician. Each student is given a light plot at the beginning of the course, and over the term using the various paperwork, software, and workflow needed, creates a plan for loading their show into its theater, creating a channel check procedure, as well as creating the load-out plan. Open to non-TD&P and non-Drama students with permission of the instructor. Donald Titus

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. Open to non-TD&P and non-Drama students with permission of the instructor. Matt Welander, Eugene Leitermann

DRAM 239a/b, 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. Open to non-Design and non-TD&P students with permission of the instructor. Anja Powell

DRAM 249a, Technical Management I This course explores topics integral to the management of technical production processes, including effective communication, building strong teams, and efficient resource management. Lectures, guest presentations, and class discussions touch on a variety of techniques, standard practices, and legal parameters found in many theatrical producing organizations. Assignments provide further exploration of related topics in the form of written material, and weekly group discussions about management observations put theory into practice. Open to non-TD&P students. Jonathan Reed, Shaminda Amarakoon

DRAM 249b, Technical Management II A continuation of DRAM 249a, this course continues the exploration of effective communication, building strong teams, and efficient resource management in service of managing technical production processes. Lectures, guest presentations, and class discussions touch on a variety of techniques, standard practices, and legal parameters found in many theatrical producing organizations. Assignments provide further exploration of related topics in the form of written material, and weekly group discussions about management observations put theory into practice. DRAM 249a is not a prerequisite for this class. Open to non-TD&P students. Jonathan Reed, Shaminda Amarakoon

DRAM 269a, Rigging II This course builds on the concepts introduced in DRAM 169b. Topics include rigging solutions for Broadway and national tours, flying performers, 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. Neil Mulligan

DRAM 279b, Technical Design II This course examines the technical design process through the development of solutions to scenery construction projects. Solutions, utilizing traditional and modern materials and fabrication techniques, are studied from the perspectives of efficiency, budget, labor, safety, and structural integrity. Enrollment is limited to ten. Neil Mulligan

DRAM 289a, Draping This course explores the fundamentals of draping. Emphasis is on students developing a working knowledge of basic draping principles and techniques through guided exercises on the form and the study of example garments and visual research. Enrollment is limited to six. Carmel Dundon

DRAM 299b, Technical Writing The objective of this second-year course is to improve writing skills, assisting students to convey information clearly, logically, and effectively. The course focuses on interpreting, editing, and creating forms of technical documentation produced in the field of technical management. The course also includes thesis preparation and topic development, culminating in a thesis proposal submitted to program faculty. C. Nikki Mills

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. 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. Enrollment limited to eight. Open to non-TD&P students with prior permission of the instructor. Eric Lin

[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. Open to non-TD&P students with permission of the instructors. Not offered in 2023–2024]

DRAM 359b, Safety, Health, and Risk Management in Theater This course examines the application of risk assessment and risk registers, codes, and standards (including OSHA 29CFR1910 and 29CFR1926, NFPA 101 Life Safety Code, etc.) in theater through the lens of behavior-based safety. Students learn how to implement and maintain a robust safety culture within a theatrical environment and gain an understanding of risk analysis and resilience. Students who successfully complete the course fulfill the requirements for the OSHA-30 Outreach Course in General Industry and receive an Outreach Card from OSHA. Open to non-TD&P students with permission of the instructor. Anna Glover

DRAM 369a, Rope Access I This course follows the training requirements for obtaining Level 1 Technician certification per the Society of Professional Rope Access Technicians (SPRAT). Practice and evaluation consists of verbal and written tests on rope access programs and equipment and demonstrated ability on individual maneuvers, rescue maneuvers, and rigging. Class size is limited to six participants. Prerequisite: Must safely and efficiently ascend and descend a vertical set of ropes by the end of the first class session. Neil Mulligan

DRAM 369b, Rope Access II This course follows the training requirements for obtaining Level 2 Technician certification per the Society of Professional Rope Access Technicians (SPRAT). Practice and evaluation consists of verbal and written tests on rope access programs and equipment, and demonstrated ability on individual maneuvers, rescue maneuvers, and rigging. Class size is limited to six participants. Prerequisite: Successful completion of Rope Access I. Neil Mulligan

DRAM 379b, Drafting II: Inventor and Fusion 360 This course explores 3D parametric modeling for technical design in the entertainment industry. Students develop

proficiency with Autodesk Inventor and Fusion 360 through demonstrations, lab work, and individual assignments. Open to non-TD&P students. Prerequisite: DRAM 179a or permission of the instructor. Matt Welander

DRAM 389a, Properties Design and Construction I Through lectures and demonstrations, students study design and fabrication of stage properties. Assignments encourage students to develop craft skills and explore the application of traditional and new techniques to production practice. Topics covered include, but are not limited to, prop paperwork and organization, furniture construction and repair, upholstery, blood effects, patternmaking for props, and rattan construction. Enrollment is limited to eight. Open to non-TD&P students with prior permission of the instructors. Jennifer McClure, David P. Schrader

DRAM 389b, Properties Design and Construction II Through lectures and demonstrations, students study design and fabrication of stage properties. Assignments encourage students to develop craft skills and explore the application of traditional and new techniques to production practice. Topics covered include, but are not limited to, foam carving, faux paint treatments, mask making, molding and casting, and fake food. Enrollment is limited to eight. DRAM 389a is not a pre-requisite for this course, and this course can be taken prior to 389a if desired. Open to non-TD&P students with prior permission of the instructors. Jennifer McClure, David P. Schrader

DRAM 399a, Technical Design and Production Thesis Prior to the start of the course, each student submits a thesis proposal to the program faculty for review. The thesis topic must be applicable to advancing conversations, concepts, or practices within the technical theater industry by addressing a production- or planning-oriented subject with a new or updated perspective. Following topic approval, throughout the course as well as under a faculty and/or content adviser's guidance, the student develops the thesis while continuing to build on research and writing skills from DRAM 299b. After revision and adviser's approval, the work is presented to and evaluated and critiqued by program faculty and three independent readers and/or evaluators. Additional details on thesis requirements, including parameters for the reader's version, can be found in both the TD&P Guidebook and the Thesis Requirements Document. C. Nikki Mills

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

DRAM 419b, Systems Integration for Live Entertainment Topics include data communication and networking principles; details of entertainment-specific protocols such as DMX512, MIDI, OSC, and sACN; and practical applications and principles of system design using Arduino and Medialon Manager. Prerequisites include at least one of the following: DRAM 119b, DRAM 139b, DRAM 219a, DRAM 239a, DRAM 319a, DRAM 329a, or permission of the instructor. Enrollment limited to eight. Open to non-TD&P students with permission of the instructor. Eric Lin

[DRAM 429a, Revit for Theater Consultants] This course explores the basics of Autodesk Revit and Autodesk Build and their use in the planning and construction of performing arts buildings. Topics include architectural modeling and detailing, generating project deliverables, document management and model coordination, and family content creation. Open to non-TD&P and non-Drama students with permission of the instructor. Not offered 2023–2024]

[DRAM 429b, Theater Engineering: Overhead Rigging and Stage Machinery] This course introduces the basic concepts necessary to design overhead rigging and stage machinery systems for performing arts buildings. Topics include the role of the theater consultant in the architectural design process; programming, designing, and budgeting stage equipment; relevant standards and code requirements; and collaborating with other design disciplines to successfully integrate stage equipment and supporting infrastructure into the final building design. Open to non-TD&P students with permission of the instructor. Not offered 2023–2024]

DRAM 439a, 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, electro-acoustics, sound isolation, noise and vibration control, and measurement and simulation of the built environment. 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. Open to non-TD&P students with permission of the instructor. Damian Doria

[DRAM 469b, Commercial Scenery Production] This course examines the planning and execution of scenery in shops servicing the Broadway theater and live event industries. Topics include commercial industry overview, shop management, the bid process, design and fabrication techniques, theater installation, and planning for tours. Projects include creating a bid estimate and a commercial tech design. Class format includes lectures, guest presentations, and field trips to commercial shops in the NYC region providing both observational and networking opportunities for students. Open to non-TD&P and non-Drama students with permission of the instructor. Not offered 2023–2024]

DRAM 489a/b, Costume Seminar This course provides the opportunity for in-depth analysis and conversation among costume designers about the processes involved in realizing a set of stage-worthy costumes. The class includes all students and technical interns studying costume at the School. Using current production assignments as the central focus, we explore the translation of the design into realization through the build and technical processes, including budgeting, sourcing, and shopping; interpreting the rendering and research; selecting materials; fittings; and developing strong relationships with the costume and production staffs, other designers, stage managers, and directors. We continually explore the implementations of strategies toward building a sustainable, anti-racist, theater costuming practice. Ilona Somogyi, Christine Szczepanski

DRAM 529b, Theater Planning Seminar This course is a continuation of DRAM 229a, focusing on the renovation and rehabilitation of existing buildings for performing arts use through a term-long design project. Teams of students develop conceptual designs for the reuse of a specific building, after touring the building and conducting programming interviews with potential users. The students' design work is informed by guest lectures by architects, acousticians, historic preservationists, and other design and construction professionals. The design project provides students the opportunity to apply the knowledge acquired in DRAM 329b, 429a, 429b, and 439a, although these courses are not prerequisites. Prerequisite: DRAM 229a. Matt Welander, Eugene Leitermann

DRAM 549a/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 program approval of the topic, the student meets regularly with an adviser to seek tutorial advice. Credit for independent study is awarded by the program, based on the adviser's recommendation. Tutorial meetings to be arranged. Faculty

DRAM 559b, Imagining an Anti-Racist Production Process This first-year TD&P course uses readings, viewings, activities, and discussions to understand some of the ways systemic racism and systemic oppression have influenced and continue to play out in current theatrical production processes, the broader theatrical form, and in theater's engagement with the community. All participants come into this course at different points in the journey of both an understanding of anti-racism practices and an understanding of production practices. The course aims to demonstrate these are not mutually exclusive endeavors. Students will explore topics and practice discussion tools that serve not only future conversations on race and oppressive practices but can also serve other difficult conversations. The course hopes to cultivate a desire to lean in further at the end of the term as this is life-long work. This course is about building community in production in the service of a more just and equitable field. Prerequisite: artEquity's workshop, *Everyday Justice: Anti-Racism as Daily Practice* or another comparable training. Open to non-TD&P and non-Drama students with the permission of the instructors. Shaminda Amarakoon, Grace O'Brien

DRAM 659b, Facilitation for an Anti-Racist Production Process This course provides training and practice in facilitating conversations on anti-racism and anti-oppression in theater. Students work in teams to develop topics, resource materials, discussions, and activities for the participants of DRAM 559b. Beyond content development, the students practice skills useful in crafting the container for difficult conversations. By gaining comfort with the uncomfortable, students learn to support spaces for challenging conversations aimed at improving our working environments. These skills and experiences have become ever more essential to managers and leaders in the arts field. Prerequisite: DRAM 559b or another drama course satisfying the School's Anti-racist Theater Practice requirement. Open to non-TD&P students with the permission of the instructors. Shaminda Amarakoon, Grace O'Brien

Technical Internship Training Program

Shaminda Amarakoon, Chair

Jennifer McClure, Associate Chair

Within the TD&P program, David Geffen School of Drama offers a one-year technical internship training certificate for those seeking to become professional scenic carpenters, sound engineers, projection engineers, properties supervisors, scenic artists, costumers, or production electricians. This certificate combines six graduate-level courses with closely guided and monitored practical production work. Interns receive individual attention, training, and supervision from their program advisers and work side-by-side with the School's and Yale Repertory Theatre's professional staff.

Interns are required to successfully complete two terms of the practicum course in their chosen area of concentration, as well as one term of anti-racism training offered by the program or School. An assigned faculty or staff adviser guides each intern in selecting five additional courses throughout the year. Interns may also audit one additional course as well as participate in the TD&P Seminar course both terms. Most courses offered as part of the program's three-year M.F.A./Certificate program of study are open to technical interns. The courses cover a wide range of topics, including: shop technology, electricity, drafting, properties construction, projection engineering, sound technology, scene painting, costume construction, patternmaking, rigging, and theater safety. Interns are encouraged to consider courses from the Design program as well. In addition to practicum and course work, interns may be assigned one or two professional work assignments (PWAs) in their area, giving them some technical design, production planning, and management experience.

Those who successfully complete the program of study receive an Internship Certificate during the School's May commencement ceremonies. Some interns decide to apply and then, if accepted, subsequently enroll in one of the three-year M.F.A./Certificate programs of study—typically Technical Design and Production or Design—sometimes receiving credit toward the degree for requirements already completed. Other interns choose to apply for a second one-year internship in the same or different discipline. Those who choose to enter the job market receive assistance from the program chair and faculty supervisors. Our alumni provide many job opportunities for professionally trained theater technicians.

PLAN OF STUDY: TECHNICAL INTERNSHIP

Class of 2024

REQUIRED SEQUENCE

2023–2024

<i>Course</i>	<i>Subject</i>
DRAM 99a/b	Internship Practicum
DRAM 559b	Imagining an Anti-Racist Production Process*

Five electives (three in the fall, two in the spring)
 DRAM 9a/b, TD&P Seminar (optional)
 One additional elective as an audit per term (optional)

*Second-year interns do not need to repeat DRAM 559b and can take a third elective in the spring.

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Technical Interns are required to enroll in DRAM 559b, *Imagining an Anti-Racist Production Practice*, in their first year in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, *Everyday Justice: Anti-Racism as Daily Practice*, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice.

Elective Sequence

Electives are determined in consultation with a faculty adviser and allow each student reasonable flexibility in selecting courses in the student's chosen area of concentration.

YALE CABARET

Technical interns 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 program work. No intern with an Incomplete and no intern on academic warning may participate in the Yale Cabaret in any capacity.

COURSES OF INSTRUCTION

See course listings and descriptions under Technical Design and Production (M.F.A. and Certificate). Additional courses in the Design program are also available. Courses in other programs in the School, or in other departments and schools at the University, may be considered, subject to scheduling and adviser approval.

DRAM 9a/b, TD&P Seminar See description under Technical Design and Production.

DRAM 99a/b, Internship Practicum This course provides practical work in the intern's area of concentration, with experience in the different elements and phases of the theatrical production process. Interns train on tools, software, and processes as required for each production. Additional training beyond production needs is also possible after consulting with faculty or staff advisers. Open only to those in the Technical Internship Training Program. Shaminda Amarakoon and faculty

DRAM 559b, Imagining an Anti-Racist Production Process See description under Technical Design and Production.

Theater Management (M.F.A.)

Joan Channick, Chair

The Theater Management program prepares aspiring managerial and artistic leaders to create inclusive organizational environments favorable to theatrical creation, supportive of artists and other theater workers, conducive to collaboration, and responsive to their communities. Individually and collectively, we are committed to implementing and practicing anti-racism and anti-oppression in our workplaces and our classrooms. We strive to model equitable policies and practices.

The program 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 combines a sequence of professional work assignments, program courses, electives in other programs 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 programs in productions of David Geffen School of Drama and Yale Cabaret. Students participate actively in setting objectives for their own growth, as well as in assessment of their professional development.

Extracurricular participation in the Yale Cabaret is encouraged, subject to prior notification of the program chair.

JOINT-DEGREE PROGRAM WITH YALE SCHOOL OF MANAGEMENT

Theater Management 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 David Geffen 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 during their first year or, at the latest, by October of their second year. Regardless of the outcome of their application, they must inform the program in January whether they will be in residence in David Geffen School of Drama in the succeeding year.

PLAN OF STUDY: THEATER MANAGEMENT

In the first two years, the student enrolls in a sequence of required courses, electives, and topical workshops; researches and writes a case study on a theater or other arts organization; and is given several professional work assignments. In another distinctive feature of the program, the second-year student has the option of replacing one term in residence with a fellowship in a professional setting away from campus, selected in conjunction with the faculty.

In the third year (or fourth, if applicable) the student enrolls in a minimum of four required and elective courses per term, attends a variety of topical workshops (seven sessions count as the equivalent of one course), and is given one or two professional work assignments of substantial responsibility.

REQUIRED SEQUENCE

Year one

<i>Course</i>	<i>Subject</i>
DRAM 3(o8)a	Toward Anti-Racist Theater Practice in Theater Management
DRAM 6a and/or b	Survey of Theater and Drama
DRAM 11a	Theater Organizations
DRAM 21a	Founding Visions
DRAM 31a	Business Writing for Theater Managers
DRAM 81a	Financial Accounting
DRAM 111a/b	Functions of Leadership
DRAM 121a	Human Resources: Supporting People and Building Culture
DRAM 121b	Strategic Planning
DRAM 131a	Principles of Marketing and Audience Development
DRAM 141b	Law and the Arts
DRAM 161b	Principles of Development
DRAM 181b	Financial Management
DRAM 191b	Managing the Production Process
DRAM 411	Workshops*

Years two, three, and four (if applicable)

<i>Course</i>	<i>Subject</i>
DRAM 151a or b	Case Study
DRAM 211a	Governance
DRAM 221b	Labor and Employee Relations
DRAM 231b	Advanced Topics in Marketing and Branding
DRAM 251a or b	Management Fellowship

DRAM 261a	Advanced Topics in Development
DRAM 281b	Advanced Financial Management
DRAM 301a/b	Management Seminar
DRAM 411	Workshops*

*A total of seven workshop sessions in a term may be counted as the equivalent of one course.

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

During the fall term of their first year, theater management students are required to enroll in DRAM 3(08)a, *Toward Anti-Racist Theater Practice in Theater Management*, in order to fulfill the School's anti-racist theater practice requirement. Combined with the prerequisite workshop, *Everyday Justice: Anti-Racism as Daily Practice*, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice. All students in the program are also encouraged to participate in the ten Community Days offered each year, which include School-wide and Theater Management programming.

Theater History Requirement

Theater management students fulfill the School's two-term theater history requirement during their first year by enrolling in one term of DRAM 6, *Survey of Theater and Drama*, and DRAM 21a, *Founding Visions*. Students may take an additional term of DRAM 6 and other theater history courses as electives.

Elective Sequence

Electives may be selected from other programs of the School, from Yale School of Management or other professional schools, or from Yale College with the approval of the chair.

COURSES OF INSTRUCTION

DRAM 3(08)a, *Toward Anti-Racist Theater Practice in Theater Management* This course meets both within individual programs and across disciplines, with students and faculty members as fellow learners, using readings, viewings, and discussions in pursuit of these goals: to identify the roots and branches of racism and white supremacy in the structures and practices of theater making in the United States, including at David Geffen School of Drama and Yale Repertory Theatre; to interrogate where the practices do harm and hinder; and to invest in the future by inviting students and faculty to imagine and uplift systems and cultures that do not depend upon or promote supremacy, to build a more just and equitable field. The Theater Management program will approach these issues through the lens of theater leadership. Aleta Staton

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

DRAM 11a, Theater Organizations It can take a village to make theater in America: artists, audiences, and donors or investors to name a few. In addition, time and resources must be managed effectively to create exciting artistic content while achieving efficiencies when possible. Therefore, theater companies must consciously build and evolve their organization to pursue their missions, achieve their strategic objectives, and enlist stakeholders as productively as possible. The course explores the variety of organizational models in use today with an emphasis on the relationships between structure, purpose, and management style; effective engagement of stakeholders; and regulations and policies that organizations might adopt to govern and guide their operations. Each student collects in-depth information about a particular organization and presents it to the class. Open to non-Theater Management students with prior permission of the instructor. Joshua Borenstein

DRAM 21a, Founding Visions This course is a study of idealism in the American art theater. History is explored through the inspired and inspiring writings of visionaries and pioneers, 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 modern leaders such as 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 others. The course also considers the challenges of sustaining and reinvigorating a theater's fundamental ideals, which often dissipate with time and successive leadership. Open to non-Theater Management students with prior permission of the instructor. Joan Channick

DRAM 31a, Business Writing for Theater Managers This class helps theater managers strengthen their writing skills to create clear, persuasive business documents based on logic, evidence, and fact. Key topics include focus; support for each premise; writing structure; and precise use of language, free of flab. Class concentrates on succinct, cohesive writing that leads readers logically to the author's conclusion. When possible, this class will share assignments from other theater management classes during the term. Throughout, this class looks at building the upcoming case study. Rosalie Stemer

DRAM 81a, 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 non-Theater Management students with prior permission of the instructor. Nancy Yao

DRAM 111a, Functions of Leadership: 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 non-Theater Management students with prior permission of the instructor. Joan Channick

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. Emotional intelligence is a key concept. Prerequisite: DRAM 111a. Joan Channick

DRAM 121a, Human Resources: Supporting People and Building Culture The greatest asset of any theater company is its people. This course examines the tools needed to be an effective theater leader and focuses on employee experience and culture; equity, diversity, inclusion, and belonging; recruiting, hiring, and onboarding; compensation; benefits; legal issues; performance management; recognition; and learning and development. The course considers the present and evolving practices of human resources in the American theater. Open to non-Theater Management and non-Drama students with prior permission of the instructors. Trinh DiNoto, Florie Seery

DRAM 121b, Strategic Planning 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?” Sessions consist of case studies, interactive discussion, and reading of arts organizations’ actual plans. Prerequisite: DRAM 111a. Lisa Yancey

DRAM 131a, Principles of Marketing and Audience Development This survey course explores the fundamentals of nonprofit theater marketing, communications, and audience development. Topics range from high-level strategic components such as branding, positioning, audience research, and budgeting (revenue and expense); to campaign tactics including digital channels, direct marketing, traditional advertising, partnerships, and publicity; to data-driven practices such as segmentation, campaign response data/return on investment, and other key performance indicators. Students develop a single-ticket marketing plan. Open to non-Theater Management and non-Drama students with prior permission of the instructor. Andrea Cuevas

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 non-Theater Management and non-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 program chair, by gathering information, conducting interviews, analyzing a difficult issue the organization faces, 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. Additional financial aid funds are provided to cover one month of living expenses during the summer after their first year of study to allow for travel and research related to the case study. Joan Channick, Deborah Berman, Joshua Borenstein, Kelvin Dinkins, Jr., Naomi Grabel, Andrew Hamingson, Carla L. Jackson, Florie Seery, Sally Shen, Lisa Yancey, Nancy Yao

DRAM 161b, Principles of Development This introductory course explores the elements and best practices for managing a successful not-for-profit development department. Discussions delve into the responsibilities and practical applications of development—identifying, stewarding, cultivating, and soliciting gifts from annual to capital campaigns. Thorough, practical exploration of board development, institutional identity, proposal development strategies, and solicitation techniques is included. Students are introduced to all aspects of the development sectors: individual giving, corporate sponsorship/philanthropy, government/legislative, foundations, and special event fundraising. Each student creates a hypothetical organization for use throughout the term. An emphasis is placed on relationship development with potential funders. Open to non-Theater Management and non-Drama students with prior permission of the instructor. Andrew Hamingson

DRAM 181b, Financial Management The objective of this course is to prepare students to use financial information for management decisions. Topics include creating and understanding financial statements, developing and reporting on operating and capital budgets, financial analysis and planning, and cash flow. Students apply their learning using the current financial documents of theaters and performing arts groups for many of the assignments. Prerequisite: DRAM 81a or, with prior permission of the instructor, equivalent nonprofit accounting knowledge. Joshua Borenstein

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 non-Theater Management and non-Drama students with prior permission of the instructor. Florie Seery

DRAM 211a, Governance This course examines governance within arts and cultural organizations 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 non-Theater Management and non-Drama students with prior permission of the instructor. Nancy Yao

DRAM 221b, Labor and Employee Relations A course on how to read collective bargaining agreements and think about the collective bargaining process in the not-for-profit theater, along with negotiation of the agreements and practice under them, through the study of the agreements between the League of Resident Theatres and Actors' Equity Association, the Stage Directors and Choreographers Society, and United Scenic Artists. Students become familiar with LORT's bargaining history with AEA, SDC, and USA, as well as select nonprofit theaters' agreements with other theatrical labor unions. The class explores various schools of thought on best practices for labor management relations and the context within which nonprofits and LORT relationships are operating today. The class uses as case studies provisions that govern media and electronic rights to examine bargaining strategies and approaches — successful and compromised — aimed at achieving management goals of securing more flexibility, decreased costs, and expanded capacity to capture and exploit content. Open to non-Theater Management students with prior permission of the instructor. Laura Penn

DRAM 231b, Advanced Topics in Marketing and Branding This course focuses on brand development and institutional communications, with an emphasis on data tools and analysis, industry trends, pricing, and messaging. Various strategies and tactics are explored using case studies, articles, reference books, and visits from industry specialists. Students complete a brand evaluation and recommendation at the end of the course. Open to non-Theater Management and non-Drama students with prior permission of the instructor. Naomi Gabel

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 campus, selected by the faculty. The fellowship replaces one required program 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 as they conduct business within the organization, in the local community, and in the national field; access to board and staff meetings; and assigned tasks to perform within the organization. Additional financial aid funds are provided to offset living expense costs during the fellowship term. The fellowship and case study requirement (DRAM 151a or b) may not be combined. Joan Channick

DRAM 261a, Advanced Topics in Development A series of topics are discussed in great depth, including corporate sponsorship, board diversification, board recruitment techniques, major gift cultivation strategies, real estate project development, development department management, leadership transitional fundraising, capital campaign planning and implementation, and solicitation techniques. Students focus on an actual performing arts organization to model their assignments. The emphasis in the course is on the importance of planning, creativity, and innovation in the field of development. Prerequisite: DRAM 161b. Andrew Hamingson

DRAM 271a, Producing for the Commercial Theater This course focuses on the fundamentals of commercial producing on Broadway. Among the topics to be covered: why produce commercially; who produces; Broadway and Off-Broadway; the relationships

between commercial producers and nonprofits; and ethical issues in a commercial setting. Practical matters covered include optioning and developing work, raising money, creating budgets, and utilizing marketing/press/advertising to attract an audience. Open to non-Theater Management and non-Drama students with prior permission of the instructor. Joey Parnes

DRAM 281b, Advanced Financial Management This course focuses on advanced financial management topics to further develop students' interpretive financial skills. Topics include capital structure, financial analysis, financing and debt, investments, endowments, planning to achieve financial goals, and managing through financial difficulties (fraud, internal controls, bankruptcy). Prerequisite: DRAM 181b. Harold Wolpert

DRAM 301a/b, Management Seminar An upper-level seminar sequence designed to integrate knowledge and skills gathered from all courses and professional work through analysis and discussion of case studies. Third- and fourth-year Theater Management students may take one term in their third year and one term in their fourth year. Prerequisite: DRAM 111a. Carla L. Jackson, Kelvin Dinkins, Jr., Roberta Pereira, David J. Roberts

DRAM 331b, Managing Crisis and Recovery This course explores diverse topics in crisis and change management in arts and cultural organizations. Through class discussion, case studies, assigned readings, group projects, and guest lectures, students investigate various crisis and change management practices as well as responsive strategic planning. The emphasis in this course is on the lived experiences of those directly involved in and/or responsible for developing a crisis response and management plan. Students apply their learning using these experiences of arts and culture leaders to develop fundamental principles of creative problem solving and adaptive capacity. Open to non-Theater Management students with prior permission of the instructor. Kelvin Dinkins, Jr.

DRAM 341a/b, Independent Study Students who want to pursue special research, independent projects, or the study of topics not covered by the Theater Management curriculum may propose an independent study. Following program approval of the topic, the student meets regularly with a faculty adviser to seek guidance and to report on progress. Faculty

DRAM 351b, Responsive Arts Responsive arts support dialogue and development of nuanced and equitable relationships across intersecting cultures. The course introduces this approach to utilizing radical inquiry to answer questions about what future arts practices might look like, what they might mean, and what their impacts on the public might be. Students explore the theory and practice of collective cultural production designed to research and generate artistic programming that expands an institution's capacity to respond to stakeholders, new frontiers of audience participation, and new and hybrid skills, practices, and aesthetics that support meaningful and consequential public communication. Garth Ross

[DRAM 361a, Artistic Producing Students immerse themselves in the understanding and function of the artistic producer. This course explores producing in the context of the nonprofit theater, investigating producing through four distinct but equally important pillars: artistry, leadership, facilitation, and advocacy. Students discuss and evaluate how

these pillars serve the art-making process and create the conditions that allow artists to do their work. Students tackle all this through the lens of their core values; values shape the kind of artistic producer one becomes. Open to non-Theater Management students with prior permission of the instructor. Enrollment limited to ten. Not offered in 2023–2024]

DRAM 371a, Identity-Specific Theaters The course explores the history, impact, and current state of identity-specific theaters in the American theater ecology. Guest speakers from leading identity-specific theaters such as African American, Latinx, Asian American, Muslim, disability community, or LGBTQ+ engage in dialogue with students on issues of aesthetics, intersectionality, and social justice through art, as well as organizational topics including historical funding patterns/access to resources; sustainability; equity, diversity, and inclusion (EDI); and audience engagement; among others. Open to non-Theater Management students with prior permission of the instructor. David J. Roberts

DRAM 381b, Human Resources Management: Recruiting and Managing Today “People are our most important asset.” This course approaches the management of people from a strategic perspective. While this course covers human resources management (HRM) topics such as HR strategy, planning and recruitment, staffing, training and development, and other aspects of HRM, it considers the relationship between these HRM practices, employee experience, and organizational effectiveness. In turn, this course adopts an integrative approach. Thus, application of (1) knowledge from previous coursework in strategy, management, accounting, finance, and operations; (2) work experience; and (3) judgment, critical thinking, and creativity is important to students’ learning experience in this course. Prerequisite: DRAM 121a. Sarah de Freitas

Theater Management Program Topical Workshops

A total of seven workshop sessions in a term may be counted as the equivalent of one course.

DRAM 411(02), Values-Based Planning (three sessions) At a moment of enormous change, this workshop explores concepts of innovation, adaptability, value, and values as a basis for planning and for imagining how the arts of the future might be organized and behave. Open to non-Theater Management students with prior permission of the instructor. Faculty

DRAM 411(05), Advanced Business Writing for Theater Managers (four sessions in spring) This workshop emphasizes techniques and best practices for writing the case study, including refining the dilemma, organizing and structuring information, and succinctly stating the challenges the organization faces. When possible, students’ writing for other theater management classes this term will become shared assignments. Rosalie Stemer

DRAM 411(06), Case Writing (four sessions) In collaboration with case study supervisors, this workshop focuses on each student’s individual case study to strengthen the writing, identify essential components of the case, sharpen the dilemma, and structure the case logically. Workshop also covers writing the teaching note. Students meet in

group and individual sessions. Rosalie Stemer

DRAM 411(07), Case Studies (two sessions) This workshop provides an introduction to writing case studies suitable for classroom use. Among the topics discussed are framing case dilemmas, structuring case research, outlining the case narrative, and writing introductions. The workshop consists of both lecture and in-class exercises. Faculty

DRAM 411(11), Entrepreneurship (four sessions) This workshop explores the meaning and practice of entrepreneurship. Much of the time is spent on identifying challenges in the field and how to develop projects or companies that might attack them. Open to non-Theater Management students with prior permission of the instructor. Beth Morrison

DRAM 411(13), Risk Management and Safety Culture (two sessions) Management and leadership are core elements to a successful organizational safety program. This workshop looks at the building blocks of a successful safety program, discusses the importance of a good safety culture, and offers insight into best practice. Open to non-Theater Management students with prior permission of the instructor. Anna Glover

DRAM 411(21), Nonprofit on Broadway This workshop is devoted to an examination of nonprofit/commercial partnerships, both in form and substance. We look at Manhattan Theatre Club's evolution in this arena as a way of talking about non-recourse loans, enhancement deals, ticket buys, wholly owned for-profit subsidiaries, and entirely self-produced or self-controlled open-ended runs. Discussion includes technical topics such as author's royalties, subsidiary rights, and contracts with future theaters. Consideration is also given to marketing of works on Broadway using common methods but a not-for-profit budget competing in a commercial marketplace. Students view videos of PSAs, TV ads, institutional videos, and "snackable" videos for social media. The workshop also examines the linkage between social media and advertising, along with the more traditional methods of direct mail and some print advertising. Faculty

DRAM 411(27), Real Estate (two sessions) This workshop, including real-world and lecture learning, provides an overview of what theater leaders will encounter when pivoting from planning to implementation and maintenance of capital projects. Topics range from selecting architects, contractors, owner's representatives, and consultant integration, to ongoing operations and maintenance literacy, as well as pop-up capital works that artists encounter as producers. Open to non-Theater Management students with prior permission of the instructor. Faculty

DRAM 411(28), Self-Marketing (two sessions) This workshop covers positioning oneself for return to work in the field, preparation of résumés and cover letters, interview techniques, use of references, negotiating a job offer, and other topics. Required for final-year Theater Management students. Faculty

DRAM 411(29), Making the Ask Artistic directors, executive directors, managing directors, producers, and development professionals all need to know the dynamics of asking for money. In this two-part workshop, students learn how to identify funding priorities, assess a prospect's interests, align them with a project, determine an appropriate ask amount, select a venue for the meeting, and steer the discussion while staying open to cues the prospect offers. We also discuss the steps to build confidence and prepare to

make one's best presentation. Students assume leadership roles and practice making an ask using scenarios influenced by real situations. Open to non-Theater Management students with prior permission of the instructor. Deborah Berman

DRAM 411(30), Tessitura (four sessions) An introduction to using Tessitura as a customer relationship module. Tessitura is used by many arts and cultural organizations for ticketing, marketing, development, and data analysis. The workshop covers basic ticket-selling functions, as well as using marketing campaigns and data analysis to tell the "story" of the patron's relationship with Yale Repertory Theatre. Janna Ellis

DRAM 411(37), Cultural Policy (four sessions) Both a product and a process, cultural policy provides frameworks for making rules and decisions informed by societal relationships and values. This workshop explores the dynamic ways in which arts and culture can shape public policy in order to foster cultural democracy. Guest cultural producers and case studies allow students to understand the interconnection of the arts with various societal issues, their role in shaping potential solutions, and their role in developing the leadership needed to bring change to their communities. Open to non-Theater Management students with prior permission of the instructor. Gonzalo Casals

DRAM 411(43), Growth Mindset An introduction to concepts of adult development, emphasizing the value of adopting a growth mindset rather than a fixed mindset. Required for first-year Theater Management students. Joan Channick

DRAM 411(44), Overview of Theater Management Professional Development System Explores the premise behind deliberately developmental organizations. Reviews the structure, assessment tools, and expectations for the Theater Management program's professional development system. Required for first-year Theater Management students. Joan Channick

DRAM 411(45), The Manager as Coach This workshop helps prepare students to hold supervisory responsibilities in their second-year professional work assignments. Whereas the emphasis in the first-year workshops is on receiving feedback, this session focuses on delivering feedback, using a coaching model. Required for second-year Theater Management students. Joan Channick

DRAM 411(46), Giving and Receiving Feedback Examines the role of feedback in adult development. Topics include distinguishing among various types of feedback, receptivity to feedback, and effective feedback techniques. Required for first-year Theater Management students. Joan Channick

DRAM 411(47), Building a Deliberately Developmental Organization In preparation for assuming organizational leadership roles in the field, students consider how to build a deliberately developmental organization whose culture supports peoples' growth and encourages achievement of each individual's full potential. Required for final-year Theater Management students. Joan Channick

DRAM 411(48), Creating a Personal Development Plan Considers how to recognize and overcome one's own immunity to change. Students create a personal development plan for their tenure at DGSD and for their eventual return to the field. Required for first-year Theater Management students. Joan Channick

DRAM 411(50), Aesthetic Values in a Changed Cultural Context (four sessions) This workshop examines the relationship between the aesthetics, ethics, and economics of nonprofit professional arts organizations. It begins with a working definition of art as “the way we share with one another what it means to be human,” and with the observation that nonprofit professional arts organizations in the United States (in the main, as a class of institutions) have historically excluded many populations from this sharing. Students discuss the inherent aesthetic values of resident theaters in the United States—including the historic context in which such values came to be institutionalized—and consider the possibilities and consequences of changing policies and decisions in such areas as hiring, programming, architecture, and governance in light of the changed cultural context. How would artistic practices and policies of arts organizations need to change if the goal were to foster a more democratic culture? Open to non-Theater Management students with prior permission of the instructor. Diane Ragsdale

Training at David Geffen School of Drama: A Policy Overview

David Geffen School of Drama consists of theater professionals and students working together in a conservatory setting. Training at the School includes classes and a range of production experiences, from readings to performances at the School, Yale Repertory Theatre, and Yale Cabaret. In our aspirational environment, different perspectives and interests are welcomed and given consideration in the creation and modification of policies designed to provide the broadest and most supportive frameworks for a community of more than four hundred individuals from diverse backgrounds, whose teamwork benefits from certain detailed and shared understandings.

The common goal of School policies is to foster an equitable community with cogent and—whenever possible—transparent procedures. Policies are designed to promote a collaborative environment, in anticipation of inevitable and normal tensions and conflicts. For instance, certain legal privacy rights regarding medical conditions, student records, and matters of employment, as well as other legitimate reasons for respectful confidentiality, will militate against absolute transparency. Similarly, autonomy and accountability are often in tension: the School's job is to guide the community to reasonable pathways for individuals and teams to work together successfully in all spaces and activities.

The bulletin conveys major policies both of the School and of Yale University. David Geffen School of Drama policies are set by the deans in consultation with the chairs of programs in all disciplines, faculty, staff, and students; in a collaborative spirit, policies are subject to review at the end of each year based on feedback from the community. University policies are set by the Officers in consultation with faculty, staff, and students and are typically communicated by the Provost's Office.

In consideration of the continued impacts of COVID-19, David Geffen School of Drama and Yale Repertory Theatre intend to continue in-person learning and production in 2023–2024. In accordance with the most updated public health guidance, modifications—including to the production schedule—may be required. Unless otherwise noted, all sections pertaining to production work in this bulletin refer to a typical production schedule and may be modified by the School for the 2023–2024 academic year. The contents of this bulletin are subject to change throughout the academic year. Updates will be sent via email and posted to the School's website as applicable.

THE CLASSROOM

Students follow the curriculum of the particular program into which they were admitted. Each program in the School has a sequential series of requirements unique to its discipline and designed to develop an advanced understanding of the student's course of study and the art of the theater.

PRODUCTION EXPERIENCE

Production activity is central to the training in all programs, featuring significant engagement opportunities at the School, Yale Repertory Theatre, and Yale Cabaret each season. These productions afford ample opportunities to present student work to internal and external audiences, complementing classroom instruction and allowing faculty to observe and offer feedback to students regarding their progress in training.

David Geffen School of Drama

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

Yale Repertory Theatre

Yale Repertory Theatre, the internationally celebrated professional theatre-in-residence at David Geffen School of Drama, is dedicated to the production of new plays and daring interpretations of classics that make immediate connections to contemporary audiences. Professional assignments at Yale Rep are integral to training at David Geffen School of Drama. Together, the School and Yale Rep advance leaders in the practice of every theatrical discipline. Students may be assigned work at Yale Rep within their own discipline as part of their curriculum. Students also may be assigned work-study positions at Yale Rep within or outside their discipline. Yale Repertory Theatre operates under an agreement between the League of Resident Theatres (LORT) and Actor's Equity Association (AEA), the Union of Professional Actors and Stage Managers in the United States. Yale Rep also works with members of the Stage Directors and Choreographers Society (SDC), and the Scenic, Costume, Lighting, and Sound Designers in LORT represented by United Artists Local USA-829, IATSE (USA).

Yale Rep's artistic programs include a four-play subscription series; its new play program, the Binger Center for New Theatre, which supports the development and production of new plays and musicals at Yale Rep and nationwide; and two Youth Programs: WILL POWER! and the Dwight/Edgewood Project. Yale Rep also partners with Long Wharf Theatre to host the True Colors' Next Narrative Monologue Competition.

WILL POWER! is Yale Rep's annual educational initiative, designed to offer middle and high school students access to live professional theater and provide educational resources to deepen their understanding of the production they will see. Since Yale Rep's 2003–2004 season, WILL POWER! has served more than 27,000 Connecticut students and educators. The Dwight/Edgewood Project (D/EP) is a community engagement program of Yale Rep and David Geffen School of Drama, for middle school-aged students from Barnard Environmental Studies Magnet School, a K–8 school located on the edge of the Dwight and Edgewood neighborhoods in New Haven. The program pairs sixth- and seventh-graders with mentors from David Geffen School of Drama to write their own plays. The month-long program begins in late May, culminating in

fully produced plays performed by the Yale mentors and presented for the New Haven community in late June.

For more information about Yale's Binger Center for New Theatre visit <https://yalerep.org/productions-programs/binger-center-for-new-theatre>. For more information about Yale Rep's Youth programs visit <https://yalerep.org/productions-programs/youth-programs>.

Yale Cabaret

Yale Cabaret provides students a vital environment for exploration and student-selected training opportunities within a wider range of material than can be accommodated in classroom instruction. 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 the School 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 David Geffen 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 an advisory board, local donors, and the greater New Haven community.

WORK PERIODS

The School has five work periods scheduled during the academic year. (See academic 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 or Yale Repertory Theatre. Students with or without assignments should submit an absence request if they intend to be away from campus during these dates. Classes or other required academic sessions may not be scheduled during the April 30 through May 16 work period.

RESOLUTION OF SCHEDULING CONFLICTS

The community and particularly the administration attempt to avoid scheduling conflicts between the requirements of the various programs and activities, making judgments in keeping with the School's mission and values. From time to time, such conflicts do occur. Should such a conflict arise, students are responsible for discussing the conflict with their program chair. In the event the conflict cannot be resolved by mutual agreement among the affected parties, activities shall be prioritized as follows and for the following reasons:

1. Yale Repertory Theatre work, rehearsal, and performance calls as specifically detailed by production management, stage management, and/or the work-study supervisor. This priority is a gesture of respect to guest artists and an acknowledgment of our obligation to support with dignity the level of aspiration and dedication for which we have recruited them to Yale, as well as a sign of our commitment to engage the widest possible audience in the Greater New Haven community.
2. David Geffen School of Drama classes, Monday–Friday, 9 a.m.–1:30 p.m. With limited exceptions as described above, in-person attendance at class and completion

- of assigned coursework is the most important consistent practice leading to students' progress in training.
3. Publicly performed productions of the School to which tickets are sold. Production is also a vital component of training: ambitious work requires our attention, and we all benefit from the exchange of spirit with audiences who are prepared to invest in shared experience.
 4. Other assigned production projects (acting projects, new plays, Shakespeare Repertory Projects, etc.). These shows have significant pedagogical value and also connect us to local audiences.
 5. Required work-study other than Yale Rep rehearsal and performance calls covered in 1. above. These calls support the mission of the School and Yale Rep, redounding to the benefit of the community as a whole.
 6. Yale Cabaret productions, which are extracurricular, while also engaging a public audience.
 7. Any formally approved outside work, affinity group meetings, events, or productions, and elective work-study.

A comprehensive production calendar is issued at the beginning of the academic year. Exceptions to the priorities do not set precedent. Work-study hours missed as a result of a resolution occurring outside of the priority order above are not eligible for conversion, should the student otherwise be qualified.

SELF-CARE AND WELLNESS

The School and the University at large offer a variety of wellness resources to support students in developing personal wellness strategies.

David Geffen School of Drama's nonclinical counselor, Krista Dobson (krista.dobson@yale.edu), is a licensed professional counselor who supports students at the School, as well as at the Schools of Architecture and Art, with short-term mental health and wellness needs including, but not limited to, development of strategies related to time and stress management, conflict resolution, social and cultural belonging, and self-care. Students are encouraged to contact Krista directly to request an appointment. Short-term support includes approximately two to five appointments. Students with long-term and/or clinical mental health needs will be referred to Yale Mental Health and Counseling Services with Krista's support.

For more information about additional wellness resources visit <https://yalewell.yale.edu> as well as the Yale University Resources and Services chapter of this bulletin for health, wellness, cultural, spiritual, and recreational resources. Students are also encouraged to explore wellness resources available through the Good Life Center at Yale (<https://goodlifecenterat Yale.com>).

ATTENDANCE

Responsible self-care is the starting point for wellness and learning. Particular consideration should be given to one's own health and well-being. Regular attendance at scheduled classes, production assignments, rehearsals, required work-study assignments, required workshops, and School meetings is a vital practice for students to remain in

good standing. Unexcused absences and/or persistent unexcused lateness are behaviors subject to disciplinary action.

Clear and timely communication also supports the community's well-being. Students whose health needs, including medical appointments, require them to miss or be late for class should alert their professors by email, copying their program's chair and senior administrative assistant. Students will still be responsible for the work missed, on a schedule determined by the professor.

Requests for absences that will require a student or technical intern to miss multiple classes and/or required work-study must be made in advance, using an electronic absence request form available via DGSDinfo at [your.drama \(https://your.drama.yale.edu\)](https://your.drama.yale.edu), listing all classes, professional assignment(s), and required work-study assignment(s) the student or technical intern would miss during the requested absence. The completed absence request is automatically transmitted to any affected supervisors or advisers. There are cases where requests cannot be accommodated. If work-study clearance is granted, then the program chair will determine whether or not to approve the absence. If the chair approves the absence, the chair 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. Work-study hours missed during a planned absence are not eligible for conversion, should the student otherwise be qualified.

Rehearsal and performance calls are posted each day. 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 program's senior administrative assistant. Persistent lateness and/or unexcused absences are considered unprofessional behavior and may result in disciplinary action or dismissal from the School.

RECESS PERIODS AND SUPPLEMENTAL RECESS PAY

The School's academic calendar includes four recess periods (see academic calendar) when classes are not in session but some production and administrative work may need to continue. Whenever a student is required to work during all or part of a School recess, including summer recess, because of an assignment for either a School or Yale Repertory Theatre production, or another professional work assignment (PWA), the student is eligible to be paid up to eight hours of Supplemental Recess Pay for each recess day the student is required to be present. Compensation for such work is set at the prevailing hourly work-study rate. Supplemental Recess Pay is only applicable for days a student is called to work, not for days off or days that they are not called to work.

Should the assignment not require eight hours of work per day or for the entire recess period, as determined by the program chair for program assignments and by the work-study supervisor for work-study assignments, the student may be assigned additional work in consultation with the student labor supervisor. Examples of assignments that often do not require eight hours per day or forty hours per week are: program assignments such as lighting and sound designers and dramaturgs during the design phase; production electricians and sound engineers during a build period; understudies during

performance weeks; and work-study assignments such as ushers and electricians crew during performances and load-ins, respectively. In these circumstances, students are notified of any additional assignments by the student labor supervisor as early as possible.

When a student is required to work during all or part of a School recess for a required work-study assignment, the student is eligible for up to eight hours of pay for each recess day the student is required to be present through a combination of both the work-study assignment and Supplemental Recess Pay.

Supplemental Recess Pay is considered assigned work-study for the purposes of conversion requests. Further detail and direction for this policy and practice are available in the Work-Study Handbook.

RELIGIOUS OBSERVANCE

David Geffen 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 their program chair and Student Labor Supervisor C. Nikki Mills at the start of the academic year, so that their religious needs can be considered in making production assignments, professional work assignments, and required work-study assignments.

Requests for absences from class for religious reasons should be submitted using the online absence request form available at <https://your.drama.yale.edu>.

PROGRAM ASSIGNMENTS

Each program assigns its students responsibilities in productions at the School and Yale Repertory Theatre. Programs may change or eliminate assignments for individual students depending upon the needs of the program. Unless otherwise announced, all members of the company and production team on School productions are obligated to strike the show.

Casting

All casting of student actors in productions at the School or at Yale Repertory Theatre, including understudy 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 Langston Hughes Festival studio productions, the playwright, director, and dramaturg—then meet to discuss the world of the play and share their production ideas with the Acting chair. The casting pool for School productions and projects consists of those acting students who have demonstrated proficiency in collaboration, professional discipline, and reliability. A student's inability to maintain or display these practices in class, project, or production circumstances may result in the removal of that actor from the casting pool in order to provide them with an opportunity to reacquire, strengthen, or expand these skills. Once cast in a role, the student is required to fulfill that casting obligation.

Understudy Responsibilities

Understudy assignments at Yale Repertory Theatre and the School are treated seriously because they create a humane environment for actors who are ill or have family emergencies while also advancing artistry and training in the community: learning how to prepare, go on, and support someone who is going on, are key preparations for professional life. Understudies are expected to be available, and in reasonable proximity to the performance venue, 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 and be reachable by phone. Failure to be available to perform as an understudy is treated as a grave breach of professionalism and may be grounds for dismissal.

REHEARSALS

Yale Repertory Theatre and David Geffen School of Drama maintain an open rehearsal policy, so that students, interns, faculty, and staff may benefit from observing artistic processes. Nonetheless, a reasonable number of Yale Rep rehearsals may be closed due to the needs of any particular company. Similarly, some School rehearsals may be closed, with the permission of the chair of Stage Management—whenever possible—and with notice posted in the daily call online and at the rehearsal hall. Therefore, the best practice for visitors is to reach out in advance to stage management of any production one wishes to visit: such courtesy also reduces the risk of arriving at a rehearsal that has been closed.

Rehearsals are normally scheduled from 3:30 p.m. to 10 p.m., Tuesday through Friday, with earlier start times possible on Saturdays and during technical rehearsals. Sunday is normally the day off. With advance notice and approval of the dean, directors of major productions at the School may change the day off from Sunday to Saturday. Mondays may be used for fittings and other matters related to production, including technical rehearsals.

The number of rehearsal hours for any given project is set by the Acting and Directing programs. Actors are ordinarily called no more than six hours in one day for rehearsal of a School production. Actors who are double cast cannot participate in Yale Cabaret productions. A director may ordinarily rehearse a major School production no more than six hours in one day. Directors and stage managers should cooperate with each other to ensure that actors have reasonable breaks. The final week before the opening of a production may contain exceptions to these rules.

ASSIGNED AND ELECTIVE WORK-STUDY

David Geffen School of Drama and Yale Repertory Theatre together maintain an ambitious academic and production calendar. The combination of pedagogical 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 classroom and production experience for all.

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

Therefore, every student and technical intern in the School (except for D.F.A. students, special students and special research fellows) is required to fulfill a minimum number of work-study hours. For the 2023–2024 year, we expect all students and interns will work a minimum of 200 assigned work-study hours. The deans, in consultation with the work-study committee and program chairs, set the number of hours devoted to required work-study jobs according to the needs of community. The student labor supervisor makes all required work-study assignments in consultation with each program chair.

Occasionally, based on the needs of the School and Yale Rep, it is possible that some students may be assigned more than 200 hours of work-study. This will be communicated to the student by the student labor supervisor via the assignments tab at <https://your.drama.yale.edu/>.

In addition to assigned work-study, a number of elective work-study opportunities are available at the School, Yale Repertory Theatre, and Yale Cabaret. Elective work-study hours are exclusively supplemental: they cannot be substituted for assigned work-study hours.

Students are required to be appropriately dressed for the work-study tasks at hand including required personal protective equipment (PPE) such as steel-toed work shoes, as communicated by the work-study supervisor. Failure to complete assigned work-study, outside of excused absences, is considered a breach of professionalism and may lead to academic warning or dismissal. Work-study hours missed from an absence, tardiness, delay of I-9 completion, or conflict resolution outside of the prioritized list are not eligible for conversion, should a student otherwise be qualified.

For financial aid implications of the work-study requirement, please refer to the chapter Financial Aid Policy.

PARTICIPATION IN YALE CABARET

Students in all programs are encouraged to involve themselves in the Yale Cabaret, and while doing so, must avoid the creation of conflicts with any other responsibilities, including (1) Yale Repertory Theatre work, rehearsal, and performance calls; (2) David Geffen School of Drama classes, Monday–Friday, 9 a.m.–1:30 p.m.; (3) publicly performed productions of the School to which tickets are sold; (4) other assigned production projects (acting projects, new plays, Shakespeare Repertory Projects, etc.; and (5) required work-study other than Yale Rep rehearsal and performance calls covered in (1) above. Conflicts with these priorities will not be resolved in favor of the Cabaret. Therefore, students are responsible for consulting closely with the Cabaret leadership to ensure the scope of their commitment is without such conflicts: failure to do so may result in academic warning or dismissal. Given the complexity of student schedules, approval from the chairs of the following academic programs is required in advance before a student commits to participation in the Yale Cabaret: Directing and Acting. To further ensure conflict does not occur, interested participants are encouraged to confirm their assignments with Student Labor Supervisor C. Nikki Mills before committing to a Cabaret project. No student on academic warning in any program may participate in the Cabaret.

OUTSIDE EMPLOYMENT

David Geffen School of Drama is a mission-driven collaborative community that depends for its highest aims and best outcomes on students' attendance both to their own progress and to that of their colleagues, including faculty and staff. Therefore, the School discourages students from pursuing outside paid or unpaid professional work at the expense of their obligations to the community. All programs require preparation for and attendance at classes, rehearsals, work calls, and other significant events. Students in good standing who are considering outside job offers should consult with their program chair and must receive written approval from their program chair and the dean before committing to any outside work. If approved, written confirmation of approval and the details of the commitment will be shared with the student labor supervisor. Elective participation in work outside of the School, including work for the University, may be substituted for assigned work-study hours at the School; consideration will be made by the work-study committee and program chair. Measured and thoughtful plans for outside work that are communicated to the program chair and dean with timeliness and transparency are generally approved. Taking outside work without required approval is regarded as a conflict of interest and may lead to academic warning or dismissal.

REGISTRATION

Students must register prior to the beginning of classes in the fall. Students who cannot attend the scheduled fall-term registration must receive written permission from their program 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 the School's 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.

THEATER HISTORY REQUIREMENT

Solid grounding in theater history is a foundation for lasting creativity. Therefore, all Certificate in Drama and Master of Fine Arts candidates in the School are required to fulfill their program's designated two terms of theater history. Information about individual program requirements is available in the section for each discipline in this bulletin. Failure to complete these courses successfully will prevent students from meeting the requirements for graduation. Students in need of course accommodations must contact Student Accessibility Services (SAS) at 203.432.2324 or <https://sas.yale.edu> to make an appointment. Reasonable accommodations are established in advance through an interactive process between the student, the course instructor, and SAS.

ANTI-RACIST THEATER PRACTICE REQUIREMENT

The development of anti-racist theater practice is central to the mission and values of the School and Yale Rep, as well as our goals of advancing equity, diversity, inclusion and belonging. Therefore, a core component of the curriculum for all students is an introductory workshop led by faculty member Carmen Morgan and facilitators from

artEquity. The workshop is titled *Everyday Justice: Anti-Racism as Daily Practice* and is required for all students and full-time benefitted faculty and staff. The workshop serves as an introduction to key frameworks and strategies for the development of anti-racist practice and is offered annually at orientation. *Everyday Justice* is also a prerequisite for anti-racist practice coursework required in all academic programs at the School. Failure to successfully complete *Everyday Justice* and each program's requirement will prevent students from meeting the requirements for graduation. Information about individual program requirements in anti-racist theater practice is available in the section for each discipline in this bulletin.

CRITICAL RESPONSE PROCESS

Developing methods for giving and receiving feedback on works in progress is central to the curriculum of the School. Therefore, all first-year students and technical interns participate in the *Critical Response Process* (CRP) workshop during their first year. Devised by choreographer Liz Lerman in 1990, CRP is a structured process for getting feedback on works in progress as well as a source of tools for general communication and collaboration. Applicable for all art forms, CRP is in broad use throughout North America and Europe. In a workshop facilitated by faculty members Liz Lerman and Paloma McGregor that combines conversation, demonstration, and participation, students and technical interns will reflect on their experiences as givers and receivers of feedback and consider the role of critique in various aspects of their work. The workshop provides an opportunity to practice CRP's four steps and the ways it puts such values as meaning, agency, inquiry, and consent into action while also considering the implications of those values for our work on stage, in rehearsal halls, and in making for more just institutions. The workshop will be scheduled by the School over two days during the spring term. Failure to successfully complete *Critical Response Process* will prevent students from meeting the requirements for graduation.

COMMUNITY DAYS

Since 2021–2022, the academic calendar includes five days each term known as Community Days, where classes are suspended to allow for cross-program and/or all-school activities. Each term, classes are suspended from 9 a.m.–1:30 p.m. on one Monday, one Tuesday, one Wednesday, one Thursday, and one Friday, to create time and space for joyful community connection and more opportunities for interdisciplinary learning. Historically, Community Day activities range from all-school meetings, EDI Symposia Series events, workshops and lectures, community-wide meals, and/or social gatherings. Production work continues as scheduled on these days. Please see the academic calendar for the listing of these dates. Programming updates will be sent via email to the community at the start of each semester and updated throughout the year.

COURSE STANDARDS AND REQUIREMENTS

Each program 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; students are encouraged to expand and broaden their course of study, which may encompass

assigned off-campus field trips and fieldwork, with the aid of the chair of their program. A program may choose to vary specific requirements on an individual basis with the approval of the dean.

David Geffen 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, program chair, and the course instructor. Students enrolling in courses at other schools are subject to all policies and deadlines of both that school and David Geffen School of Drama. Outside courses are graded according to David Geffen 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.

David Geffen School of Drama courses are open only to students in the program offering the courses, unless otherwise specified in this bulletin.

GRADING

Except where noted, courses at the School are offered on a Pass/Fail basis. Grades are posted at the end of each term to the student's private Yale Hub student account at <https://yub.yale.edu>. Students are responsible for reviewing their grades at the end of each term. 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 Pass (WP), Withdrew Fail (WF). In Dramaturgy and Dramatic Criticism, the comprehensive exam process and Criticism Workshop courses are 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 Pass (WP), Withdrew Fail (WF). All other courses in Dramaturgy and Dramatic Criticism will be offered on a Pass/Fail basis, though students may request to be graded on the scale noted above.

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 program chair.

EVALUATION AND SUPPORT

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 faculty shall regularly evaluate each student's progress and standing. A student who fails to meet all the requirements of the program and to progress appropriately in the criteria noted above may be placed on academic warning or be dismissed at any time despite having achieved passing grades in all course work. Academic warning is most often preceded by an informal notice of academic concern by the student's program chair along with resources and support for improvement. If the academic concern is not remedied, the student will be issued an academic warning. See sections on Notice of Academic Warning and Grounds for Dismissal below.

For further information on requirements specific to each program, carefully refer to program descriptions 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 in Drama, M.F.A., or D.F.A., conferred by the President and Fellows of Yale University.

Notice of Academic Warning

Academic warning may be given to students when the faculty expresses serious reservations about the ability or willingness of the student to meet the requirements of the student's program when evaluated by the criteria noted above.

Notice of an academic warning to any student shall be given in a formal meeting with the dean, associate dean, or assistant dean, and the student's program chair. The student is encouraged to bring to the meeting a trusted faculty member or another adviser selected from the administration of the School. Following the meeting, the student receives written confirmation of the student's academic status, the reasons for the warning, and the improvement and School support required for remediation within a defined time frame to have this warning removed. Students on academic warning may not participate in the Yale Cabaret. The vast majority of students who receive such warning are successful in making the required adjustments and go on to complete the program successfully.

Failure to remediate the academic warning within the time frame may lead to dismissal. See Grounds for Dismissal below.

Grounds for Dismissal

Students who, in the judgment of the program chair and the deans, are not achieving appropriate standards of professional practice in their art, craft, or discipline, or meeting the requirements of their program when evaluated by the criteria noted above under Evaluation, may be dismissed, whether or not they are on academic warning.

Serious breaches of David Geffen School of Drama or Yale University policy, including failure to meet class requirements or program or required work-study assignments (such as persistent lateness to and/or unprofessional behavior in production, and the like), may lead to immediate dismissal of a student who is not currently on academic warning.

Once dismissed, a student is not eligible for readmission.

Satisfactory Academic Progress

All David Geffen School of Drama students who are receiving Title IV funds must meet the stipulated policies and guidelines detailed above for Satisfactory Academic Progress (SAP). Title IV funds are federal student aid funds, which are from federal student aid programs administered by the U.S. Department of Education. 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 David Geffen School of Drama. A student who wishes or needs to interrupt 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 from the registrar's office at the School.
2. All leaves of absence must be approved by the appropriate program 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 extensions have been granted. The student 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 non-enrollment.
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 registrar is notified of the leave. Applications are available from the Yale Health Member Services Department, 55 Lock Street (203.432.0246), or can be downloaded from the Yale Health website (<http://yalehealth.yale.edu>). David Geffen School of Drama will cover the cost of Yale Health Affiliate Coverage for students on medical leave, for up to three terms.
9. A student on leave of absence does not have to file a formal application for readmission. However, the student must notify the registrar in writing of the 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 the School'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 the student's chair and the dean, is automatically dismissed from the School.

Personal Leave of Absence

A student who is current with 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 program 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 the School.

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 program 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 degree requirements is eligible for a medical leave any time after matriculation. David Geffen School of Drama will cover the cost of Yale Health Affiliate Coverage for students on medical leave, for up to three terms.

The School reserves the right to place a student on a mandatory medical leave of absence when, on recommendation of the director of Yale Health or the chief of the Mental Health and Counseling department, the dean of the School determines that, because of a medical condition, the student is a danger to self or others, the student has seriously disrupted others in the student's residential or academic communities, or the student has refused to cooperate with efforts deemed necessary by Yale Health and the dean to make such determinations. Each case will be assessed individually based on all relevant factors,

including, but not limited to, the level of risk presented and the availability of reasonable modifications. Reasonable modifications do not include fundamental alterations to the student's academic, residential, or other relevant communities or programs; in addition, reasonable modifications do not include those that unduly burden University resources.

An appeal of such a leave must be made in writing to the dean of the School no later than seven days from the effective date of the leave.

An incident that gives rise to voluntary or mandatory leave of absence may also result in subsequent disciplinary action.

A student who is placed on medical leave during any term has tuition adjusted according to the same schedule used for withdrawals. (See Tuition Rebate and Refund Policy in the chapter Tuition.) 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 degree requirements and wishes or needs to interrupt 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 the student's program 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 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 the School 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

Students and technical interns who wish to end their program of study should submit the appropriate withdrawal form to the registrar. Normally, a student or intern who has chosen to withdraw is eligible to apply for readmission. A student or intern who is asked to withdraw by the faculty, or is dismissed by the School, 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 David Geffen 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 oral notice of such service to the appropriate dean. In providing the advance notice the student does not need to indicate an intent 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 the School 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 the School 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 the School within three years of the end of the U.S. military service of the 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 the School of the 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 the School, the student will resume 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 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, the School will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, the School determines that the student remains unprepared or will be unable to complete the program, or after the School determines that there are no reasonable efforts it can take, the School may deny the student readmission.

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 program chair with the approval of the dean. Requests to be excused from Commencement must be submitted by May 1, 2024.

TRANSCRIPTS

The registrar of David Geffen 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 or the University. Students may review their grades posted on their Yale Hub student account at <https://yub.yale.edu>. Students may order official transcripts directly through the School's transcript provider, Parchment.

STUDENT RECORDS

The registrar of David Geffen School of Drama maintains academic records on each enrolled student. The following types of academic records are maintained: the application for admission and supporting documents such as standardized test scores, transcripts of undergraduate or other prior study, and letters of recommendation; registration forms, grade reports, course schedules, petitions filed by the student, and any other documents or correspondence pertaining to the student's academic work or status within the School. The Family Educational Rights and Privacy Act (FERPA) of 1974, also known as the Buckley Amendment, governs access to the academic records. The current FERPA policy statement can be found at <https://registrar.yale.edu/rights-privacy/student-rights-under-ferpa>. The statement has two chief purposes: the first is to describe the nature of a student's right to review the student's educational record; the second is to describe the University's policy of confidentiality in the maintenance of student records.

FREEDOM OF EXPRESSION

David Geffen School of Drama is committed to the protection of free inquiry and expression in the classroom and throughout the school community. In this, the School reflects the University's commitment to and policy on freedom of expression as stated in the Woodward Report (Report of the Committee on Freedom of Expression at Yale, 1974). See <https://studentlife.yale.edu/guidance-regarding-free-expression-and-peaceable-assembly-students-yale>.

AUDIO, VIDEO, AND PHOTOGRAPHIC RECORDING POLICY

The purpose of this policy is to set forth expectations regarding the audio, video, and photographic recording of classes, meetings, or other conversations at the School, at School-sponsored events, or between members of our community. For policies regarding theatrical production photos and performance recordings, please refer to

the School's Production Handbook, which is available at <https://dgsdinfo.yale.edu/handbooks-guides>.

It is expected that faculty, staff, students, interns, and invited guests will respect the privacy of other individuals in the workplace and in educational settings. Therefore, the School prohibits the surreptitious use of audio, video, and photographic recording devices in its buildings and at any School-sponsored meetings, gatherings, and/or events. Recording devices may only be used in an open, conspicuous manner so that it is apparent to all parties that a recording is being made. This prohibition on surreptitious recordings is intended to protect the privacy of community members and to avoid inhibiting the free exchange of ideas.

Planned recording of class sessions by faculty members must be communicated to students in writing through the course syllabus. All students and other participants in a class or educational activity that will be recorded must be informed of the recording in advance. Recordings shall only be shared with students enrolled in the course and will be deleted at the end of the course. Recordings shall not be publicly shared, such as on the Internet or in public viewings, without the written consent of the instructor and others being recorded. Students must obtain their instructors' written permission before recording course content, such as lectures, discussions, presentations, critiques, or performances. Students seeking to record course content as a reasonable accommodation for a disability must work with Student Accessibility Services to obtain permission to record, and also agree not to disseminate the content.

All official photography and video recording of Yale Rep and School productions and other campus activity will follow the rules set forth by the Actors' Equity Association agreement. In addition, all students are expected to sign photo releases.

Photographs of every Yale Rep and DGSD production will be taken by a professional photographer during a designated dress rehearsal. In addition, the School routinely schedules professional photography and video recording of classes, rehearsals, and other administrative and production work, in support of institutional communications, marketing, and archival purposes. In accordance with the AEA agreement, at least twenty-four hours' notice is given for all photography and video work on campus whenever possible.

All DGSD and YRT photography and video recording are arranged and archived by the Marketing and Communications Department. Photo libraries are available to students for portfolio purposes throughout the year. For detailed information about the production photography and video-recording policy, please refer to the Production Handbook.

RESPECT IN OUR WORKPLACE PROTOCOL

David Geffen School of Drama and Yale Repertory Theatre (School/YRT) depend upon respect and transparency as the basis for all collaborations and working relationships. The School/YRT support and aim to foster an anti-racist, anti-oppressive, civil, respectful, and open-minded culture so that all of us can live and work in an environment free of harassment, bias-motivated behaviors, and unfair treatment. We strive to create a psychologically safe environment in which to examine and dramatize topics that are controversial, complex, and provocative.

The School/YRT expect all community members including employees, students, staff, faculty, interns, guest artists, independent contractors, and visitors to refrain from actions or behaviors that intimidate, humiliate, or demean persons or groups or that undermine their security based on traits related to race, ethnicity, country of origin, religion, gender identity/expression, sexual orientation, age, disability, marital status, veteran status, or other category protected by state or federal law.

The School/YRT adhere to Yale University's philosophy that all community members should enjoy an environment free of any form of harassment, sexual misconduct, discrimination, or intimate partner violence. While working and studying at, or visiting, the School/YRT, all community members may make use of the University's resources available to prevent, report, and respond to sexual misconduct. An overview of policies, definitions, and resources is published in this bulletin and posted in each of our buildings.

The School/YRT are committed to providing a working environment where community members are listened to and taken seriously. If you see or experience any form of discrimination, sexual harassment, or sexual misconduct, we encourage you to report it immediately by following the process below.

Resolution may take many forms including, if you feel comfortable doing so, to first directly address the individual(s) involved. This initial communication tactic helps to foster an honest and open community.

How to Report Discrimination, Sexual Harassment, or Sexual Misconduct to the School/YRT

To make a formal report of an incident of discrimination, sexual harassment, or sexual misconduct to the School/YRT, you may contact your immediate supervisor, the head of your program, or any of the staff members listed here: Trinh DiNoto, director of human resources (trinh.dinoto@yale.edu, 475.238.4520); Carla Jackson, assistant dean/general manager/Title IX coordinator/discrimination and harassment resource coordinator (carla.jackson@yale.edu, 203.432.1517); Florie Seery, associate dean/managing director (florie.seery@yale.edu, 917.744.0400); James Bundy, dean/artistic director (james.bundy@yale.edu, 203.668.7335).

Please note that employees of the School/YRT are required to notify a University Title IX coordinator about the facts of any sexual harassment or sexual misconduct incident reported. You may choose to request confidentiality from the University. We encourage you to report any discrimination, sexual harassment, or sexual misconduct as soon as possible, either in writing or in person. See Resources on Sexual Misconduct in the chapter Yale University Resources and Services for more information.

You will not be penalized for reporting We are committed to providing a safe, supportive environment for any member of our community who reports discrimination, sexual harassment, or sexual misconduct, either during or after their time with the School/YRT. No one, including your peers, supervisor, or another manager, will be permitted to retaliate against you, in future hiring choices or otherwise.

What you should do if the behavior is recurring after it has already been reported If discrimination, sexual harassment, or sexual misconduct reoccurs after you have made

a report, it is particularly important that you report it again immediately. Do not wait until you cannot tolerate the behavior any longer. The School/YRT are determined to stop any discrimination, sexual harassment, or sexual misconduct immediately, and we cannot know that it is continuing without your report.

In following these guidelines, we believe our community can best uphold the mission and values of the School and YRT and be an inspiration for all those committed to this art form.

BEHAVIOR SUBJECT TO DISCIPLINARY ACTION

Students at David Geffen 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 <https://provost.yale.edu/policies/academic-integrity/dealing-allegations-academic-misconduct>.
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 School/YRT classes and theater productions is governed by the School/YRT Stage Weapons Use Policy and the School/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, assigned or elective work-study 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.
4. Persistent unprofessional behavior including but not limited to recurring lateness and/or unexcused absences from required School/YRT classes, rehearsals, performances, and work calls; and violation of the Respect in Our Workplace Protocol and/or other School/YRT and Yale University policies.

EMERGENCY SUSPENSION

The dean of David Geffen School of Drama, or a delegate of the dean, may place a student on an emergency suspension from residence or academic status when (1) the student has been arrested for or charged with serious criminal behavior by law enforcement authorities; or (2) the student allegedly violated a disciplinary rule of David Geffen School of Drama and the student's presence on campus poses a significant risk to the safety or security of members of the community.

Following an individualized risk and safety analysis, the student will be notified in writing of the emergency suspension. A student who is notified of an emergency suspension will have 24 hours to respond to the notice. The emergency suspension will not be imposed prior to an opportunity for the student to respond unless circumstances warrant immediate action for the safety and security of members of the community. In such cases, the student will have an opportunity to respond after the emergency suspension has been imposed.

When a student in David Geffen School of Drama is placed on an emergency suspension, the matter will be referred for disciplinary action in accordance with school policy. Such a suspension may remain in effect until disciplinary action has been taken with regard to the student; however, it may be lifted earlier by action of the dean or dean's delegate, or by the disciplinary committee after a preliminary review.

GRIEVANCE PROCEDURES

In general, students with a complaint or grievance should see their program chair. If the complaint or grievance pertains to their program chair, students should bring their concern directly to the dean.

David Geffen School of Drama's Procedure for Student Complaints

David Geffen 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, age, disability, protected veteran status, national or ethnic origin, sexual orientation, or gender identity or expression, against a member of the faculty or administration of the School, as well as complaints that involve misapplication of School policy.

Such complaints are reviewed by the Dean's Advisory Committee on Student Grievances, which is appointed ad hoc and is composed of five members including at least two members of the faculty and one student. Complaints should be brought to the dean's attention as soon as possible after the action giving rise to a complaint. Complaints involving misapplication of School policy should be brought to the dean's attention no later than forty-five days after that action. (If a complaint is in some manner associated with the conduct of a course, the complaint must be submitted within forty-five days of the action upon which it is based, but the student may request that no action be taken on the complaint until after the conclusion of the term in which the course has been offered.)

DAVID GEFFEN SCHOOL OF DRAMA STUDENT GOVERNMENT

David Geffen 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.

DAVID GEFFEN SCHOOL OF DRAMA EQUITY, DIVERSITY, AND INCLUSION (EDI) SYMPOSIA SERIES

The EDI Symposia Series is an ongoing effort that welcomes the attendance of all David Geffen School of Drama/Yale Repertory Theatre community members, to explore topics related to anti-racism, equity, diversity, and inclusion in pedagogy and professional practice, providing opportunities for the cross-pollination of ideas and discourse between the School, Yale Rep, and the greater theater community. Distinguished guest panelists and presenters are curated by a steering committee including faculty, staff, and students who identify topics of interest and relevance to the community. The committee invites individuals with a relationship with, expertise in, and unique perspective on the chosen subject matter to give a presentation or participate in a discussion panel. The symposia are an opportunity to amplify the identities and perspectives of those who have historically been underrepresented, so that we can center their and others' experiences. Each session includes an opportunity for the community to engage with the guests in a question-and-answer session.

Several academic programs also host pertinent lecture series that are open to the entire School and Yale Rep community. Please see the Dramaturgy and Dramatic Criticism chapter of this bulletin for a description of Hot Topics. Additional open workshops, panels, and lectures will be announced via email to the full School and Yale Rep community.

DAVID GEFFEN SCHOOL OF DRAMA AFFINITY GROUPS

David Geffen School of Drama Affinity Groups empower coalition building and networking among students who share common interests, goals, and/or a self-identified background.

ActOUT strives to create, foster, and strengthen bonds between LGBTQIA students and faculty within the School and to support theater that speaks to queer identity and issues. Through engagement with historical and contemporary queer theater practice and practitioners, ActOUT advocates for the visibility of queer students, faculty, art, and artists.

A.M.P.: Analyzing and Mobilizing Privilege, founded in 2015, is a learning group that aims to unpack privilege and leverage it to ignite necessary change. A.M.P. strives to support affinity groups and all members of the School community, and to provide a safe place where people can ask questions, challenge one another, and set changes in motion.

Beyond Borders, founded in 2019, aims to raise awareness of, to support, and to empower the international community regardless of citizenship status at the School. It cultivates global perspectives at the School by celebrating international experiences and bringing in diverse understandings of culture, identity, and aesthetics. Beyond Borders is a welcoming space for international community members as well as anyone experiencing culture shock in their life at the School, to share experiences, frustrations, joys, and hopes.

DEFY: Disability Empowerment for Yale (DGSD) is a disability affinity group founded in 2018. DEFY uses the term disability purposefully and politically. Disability is a condition imposed by cultures that actively disable variant bodies and minds. DEFY exists to

create accessible spaces of community and support by and for the disabled community of the School. It advocates for stories of disability on the stage and for disabled voices in the room. In all of its work DEFY acknowledges that disability identities are intertwined with race, gender, sexuality, citizenship, age, religion, and class, and it strives to hold space for discussion and action that piece through these intersections and honor their complexities.

El Colectivo, founded in 2015, is a collectively organized ensemble for Latinx, Latin American, and allied School members to unite expressions of Latinidad under one roof to uplift themselves, their art, and their communities in *conocimiento*.

FOLKS, founded in 1981, exists to cultivate solidarity, legacy, and high-risk artistry among the black artists at the School; it honors their rich history and informs the culture of the School for the next generation of black artists through performances, activism, and discussion.

New Leaf is the Asian, Asian-American, and Pacific Islander (AAPI) coalition of students and alumni at David Geffen School of Drama. Originally founded in 2015 as Asian Potluck for our rich history of gathering around food, we renamed the coalition New Leaf in 2022 to acknowledge the vast array of AAPI experiences. Our mission is to foster an inclusive community of AAPI artists and thinkers; empower AAPI voices, dreams, and questions; and build networks of AAPI artists. Asian, Asian American, and Pacific Islander experiences and cultures are often collapsed, misrepresented, and made invisible. We seek to support one another as socially and politically engaged artists and activists, while understanding that the AAPI identity is a label that is often imposed on us en masse despite our linguistic, cultural, and experiential differences.

People of Marginalized Genders (PMG) seeks to provide a platform for the spectrum of voices of cis women, trans women, non-binary people, and those of nonconforming genders. We uplift our BIPOC and LGBTQ members and recognize the disproportionate injustice they face. PMG is committed to hosting productive conversations about gender in the industry and at the School, advocating for people of marginalized genders as individuals, artists, and equal members of society through the medium of theater and by raising awareness of their issues, challenges, and victories — yesterday, today, and in the future. We honor the history of our founding in 2015 as Womxn's Voices in Theatre and remain committed to evolving as necessary to ensure PMG is an inclusive, intersectional, and essential affinity space at the School.

For complete group descriptions, including any changes to mission statements or group names that occur during the academic year please visit <https://www.drama.yale.edu/about-us/student-life>.

Yale University Resources and Services

A GLOBAL UNIVERSITY

Global engagement is core to Yale's mission as one of the world's great universities. Yale aspires to:

- Be the university that best prepares students for global citizenship and leadership
- Be a worldwide research leader on matters of global import
- Be the university with the most effective global networks

Yale's engagement beyond the United States dates from its earliest years. The University remains committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community.

Yale's globalization is guided by the vice provost for global strategy, who is responsible for ensuring that Yale's broader global initiatives serve its academic goals and priorities, and for enhancing Yale's international presence as a leader in liberal arts education and as a world-class research institution. The vice provost works closely with academic colleagues in all of the University's schools and provides support and strategic guidance to the many international programs and activities undertaken by Yale faculty, students, and staff.

Teaching and research at Yale benefit from the many collaborations underway with the University's international partners and the global networks forged by Yale across the globe. International activities across all Yale schools include curricular initiatives that enrich classroom experiences from in-depth study of a particular country to broader comparative studies; faculty research and practice on matters of international importance; the development of online courses and expansion of distance learning; and the many fellowships, internships, and opportunities for international collaborative research projects on campus and abroad. Together these efforts serve to enhance Yale's global educational impact and are encompassed in the University's global strategy.

The Office of International Affairs (<https://world.yale.edu/oia>) provides administrative support for the international activities of all schools, departments, 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. OIA also coordinates Yale's program for hosting scholars at risk.

The Office of International Students and Scholars (<https://oiss.yale.edu>) hosts orientation programs and social activities for the University's international community and is a resource for international students and scholars on immigration matters and other aspects of acclimating to life at Yale.

The Yale Alumni Association (<https://alumni.yale.edu>) provides a channel for communication between the alumni and the University and supports alumni organizations and programs around the world.

Additional information may be found on the "Yale and the World" website (<https://world.yale.edu>), including resources for those conducting international activities abroad and links to international initiatives across the University.

CULTURAL OPPORTUNITIES

Keep up to date about University news and events by subscribing to the Yale Today e-newsletter, which is published five days a week and/or the Best of the Week edition, which is published on Saturdays (<https://news.yale.edu/subscribe-e-newsletter>). They feature stories, videos, and photos from YaleNews (<http://news.yale.edu>) and other Yale sites. Also visit the Yale Calendar of Events (<http://calendar.yale.edu>) and the University's Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum, founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions: Anthropology, Botany, Entomology, History of Science and Technology, Invertebrate Paleontology, Invertebrate Zoology, Mineralogy and Meteoritics, Paleobotany, Vertebrate Paleontology, and Vertebrate Zoology. The renowned collections continue to enrich teaching and learning and inform groundbreaking new research. The Museum's galleries are currently under renovation and will reopen in 2024 to display thousands of objects, including the first *Brontosaurus*, *Stegosaurus*, and *Triceratops* specimens ever discovered.

The Yale University Art Gallery was founded in 1832 as an art museum for Yale and the community. Today it is one of the largest museums in the country, holding nearly 300,000 objects and welcoming visitors from around the world. The museum's encyclopedic collection can engage every interest. Galleries showcase artworks from ancient times to the present, including vessels from Tang-dynasty China, early Italian paintings, textiles from Borneo, treasures of American art, masks from Western Africa, modern and contemporary art, ancient sculptures, masterworks by Degas, van Gogh, and Picasso, and more. Spanning one and a half city blocks, the museum features more than 4,000 works on display, multiple classrooms, a rooftop terrace, a sculpture garden, and dramatic views of New Haven and the Yale campus. The gallery's mission is to encourage an understanding of art and its role in society through direct engagement with original works of art. Programs include exhibition tours, lectures, and performances, all free and open to the public. For more information, please visit <https://artgallery.yale.edu>.

The Yale Center for British Art is a museum that houses the largest collection of British art outside the United Kingdom, encompassing works in a range of media from the fifteenth century to the present. It offers a vibrant program of exhibitions and events both in person and online. Opened to the public in 1977, the YCBA's core collection and landmark building—designed by architect Louis I. Kahn—were a gift to Yale University from the collector and philanthropist Paul Mellon, '29. For more information, visit 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 five hundred musical events take place at the University during the academic year. In addition to degree recitals by graduate students, the School of Music presents the Ellington Jazz Series, Faculty Artist Series, Horowitz Piano Series, New Music New Haven, Onepo Chamber Music Series, and Yale in New York, as well as performances by the Yale Opera, Yale Philharmonia, Yale Choral Artists, and various YSM ensembles, along with concerts at the Morris Steinert Collection of Musical Instruments. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and many other special events. The Norfolk Chamber Music

Festival/Yale Summer School of Music presents a six-week Chamber Music Session, along with the New Music Workshop and the Chamber Choir and Choral Conducting Workshop. Many of these concerts stream live on the School's website (<https://music.yale.edu>). Undergraduate organizations include the Yale Bands, Yale Glee Club, 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.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at such venues as the University Theatre, Yale Repertory Theatre, Yale Cabaret, Yale Residential College Theaters, Off Broadway Theater, Iseman Theater, Whitney Humanities Center, Collective Consciousness Theatre, A Broken Umbrella Theatre, Elm Shakespeare Company, International Festival of Arts and Ideas, 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 varsity basketball, volleyball, and gymnastics competitions; 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 group exercise classes in dance, martial arts, zumba, yoga, pilates, spinning, HIIT and cardio, 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. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. Memberships are also available for spouses and children of all members. Additional information is available at <https://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 (OEC) in East Lyme, the Yale Tennis Complex, and the Yale Golf Course. All members of the Yale community and their guests may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available at <https://myrec.yale.edu>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale students, faculty, staff, and alumni may use the 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 a more remote area of the facility, hiking trails loop the north end of the property; trail maps and directions are available on-site at the field office. The OEC is open from the third week in June through Labor Day. For more information, including mid-September weekend availability, call 203.432.2492 or visit <https://sportsandrecreation.yale.edu/outdoor-education-center-o>.

Throughout the year, Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities, including 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 <https://myrec.yale.edu>.

IDENTIFICATION CARDS

Yale University issues identification (ID) cards to faculty, staff, and students. ID cards support the community's safety and security by allowing access to many parts of campus: dining halls and cafés, residential housing, libraries, athletic centers, workspaces, labs, and academic buildings. Cultivating an environment of public safety requires the entire community to work together to ensure appropriate use of our spaces, as well as to foster a sense of belonging for all members of our community.

University policies, regulations, and practice require all students, faculty, and staff to carry their Yale ID card on campus and to show it to university officials on request. Yale ID cards are not transferable. Community members are responsible for their own ID card and should report lost or stolen cards immediately to the Yale ID Center (<https://idcenter.yale.edu>).

Members of the University community may be asked to show identification at various points during their time at Yale. This may include but not be limited to situations such as: where individuals are entering areas with access restrictions, for identification in emergency situations, to record attendance at a particular building or event, or for other academic or work-related reasons related to the safe and effective operation and functioning of Yale's on-campus spaces.

For some members of our community, based on the needs and culture of their program, department, and/or characteristics of their physical spaces, being asked to show an ID card is a regular, even daily, occurrence. However, for others it may be new or infrequent. For some, being asked to produce identification can be experienced negatively, as a contradiction to a sense of belonging or as an affront to dignity. Yale University is committed to enhancing diversity, supporting equity, and promoting an environment that is welcoming, inclusive, and respectful. University officials requesting that a community member show their ID card should remain mindful that the request may raise questions and should be prepared to articulate the reasons for any specific request during the encounter. In addition, individuals requesting identification should also be prepared to present their own identification, if requested.

HOUSING AND DINING

The Yale Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to Helen Hadley Hall (which will be closing in summer 2024) and the newly built 272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The Housing website (<https://housing.yale.edu>) is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 1 and can be submitted directly from the website with a Yale NetID. Room selection for paired roommates begins April 19. Room selection for all others begins April 20.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.9756), which is the exclusive Yale service for providing off-campus rental and sales listings from New Haven landlords. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. On-campus housing is limited, and members of the community should consider off-campus options. Yale University discourages the use of Craigslist and other third-party nonsecure websites for off-campus housing searches.

The Yale Housing Office is located in Helen Hadley Hall (HHH) at 420 Temple Street and is open from 9 a.m. to 4 p.m., Monday through Friday; 203.432.2167.

Yale Hospitality 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. For up-to-date information on all options, costs, and residential and retail dining locations, visit <https://hospitality.yale.edu>. Inquiries concerning food services should be addressed to Yale Hospitality, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; email, yale.hospitality@yale.edu; tel., 203.432.0420.

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 health, gynecology, mental health, pediatrics, pharmacy, blood draw, radiology, a seventeen-bed inpatient care unit, and an acute care clinic with extended hours and telephone triage/guidance from a registered nurse twenty-four hours a day. Additional specialty services such as allergy, dermatology, orthopedics, and a travel clinic and more are available with added coverage. 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 <https://yalehealth.yale.edu/coverage/student-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 Student Health Services, which is offered at no charge and includes preventive health and medical services in the departments of Student Health, Gynecology, Student Wellness, 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, on extended study and paying less than half tuition, or enrolled per course credit are not eligible for Yale Health Basic Student Health Services 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 Student Health Services 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 Student Health Services 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 Student Health Services 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 <https://yalehealth.yale.edu/coverage/student-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 first day required to be on campus for program orientation. 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://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 within thirty days. 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 DEPENDENT PLANS

A student may enroll the student's lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of three student dependent plans: Student + Spouse, Student + Child/Children, or Student Family Plan. These plans include services described in both Yale Health Basic Student Health Services 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 website (<https://yalehealth.yale.edu/resources/forms>) 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, on extended study, or enrolled per course per credit; students paying less than half tuition; students enrolled in the EMBA program; students enrolled in the Broad Center M.M.S. program; students enrolled in the PA Online program; and students enrolled in the EMPH program may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic Student Health Services and Yale Health Hospitalization/Specialty Coverage. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>) 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 fifteen 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. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management

Department at Yale Health. 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. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Student Health Services (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage for the term(s) of the leave. If the leave occurs on or *before* the first day of classes, Yale Health Hospitalization/Specialty Coverage will end retroactive to the start of the coverage period for the term. If the leave occurs anytime after the first day of classes, Yale Health Hospitalization/Specialty Coverage will end on the day the registrar is notified of the leave. In either case, students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term unless the registrar is notified after the first day of classes, in which case, the coverage must be purchased within thirty days of the date the registrar was notified. 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 website (<https://yalehealth.yale.edu/resources/forms>). 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 Student Health Services 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 website (<https://yalehealth.yale.edu/resources/forms>). 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.

Per course per credit Students who are enrolled per course per credit are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of per course per credit enrollment. This plan includes services described in both Yale Health Basic Student Health Services 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 website (<https://yalehealth.yale.edu/resources/forms>). 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

Proof of vaccination is a pre-entrance requirement determined by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2023. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-graduate-and-professional-student-forms>. Connecticut state regulation requires that this form be completed and signed, for each student, by a physician, nurse practitioner, or physician's assistant. The form must be completed, independent of any and all health insurance elections or coverage chosen. Once the form has been completed, the information must be entered into the Yale Vaccine Portal and all supporting documents must be uploaded to <http://yale.medicatconnect.com>. The final deadline is August 1.

COVID-19 As per recommendations from the Centers for Disease Control and Prevention, vaccination against COVID-19 is strongly encouraged, but not required, for incoming (matriculating) students. Students are asked to submit documentation of prior any primary series vaccinations or bivalent boosters that they have received through the Yale Health website, <http://yalehealth.yale.edu>. Vaccination requirements remain in place for healthcare workers and trainees, including students who work in settings where patient care is provided, or those who work with human research subjects in clinical settings. Those individuals must submit documentation of vaccination with a primary series and one booster (or, for those who have not yet received a primary series, one bivalent dose of vaccine) to the university or seek approval for a medical or religious exemption. Yale will accept any combination of COVID-19 vaccines that have received full approval or Emergency Use Authorization (EUA) by the U.S. Food and Drug Administration (FDA) or have been issued Emergency Use Listing (EUL) by the World Health Organization (WHO). International students who do not have access to WHO or FDA authorized or approved vaccines may be vaccinated at Yale Health on request.

Influenza All students are required to have flu vaccination in the fall when it is made available to them by Yale Health.

Measles, mumps, rubella, and varicella All students are required to provide proof of immunization against measles (rubeola), mumps, German measles (rubella), and varicella. Connecticut state regulation requires two doses MMR (combined measles, mumps, and rubella) and two doses of varicella vaccine. The first dose must have been given after the student's first birthday; the second dose must have been given at least twenty-eight (28) days after the first dose. If dates of vaccination are not available, titer results (blood test) demonstrating immunity may be substituted for proof of vaccination. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2023.

Quadrivalent meningitis All students living in on-campus dormitory facilities (all undergraduate residential colleges and the following graduate dormitories: 254 Prospect Street, 272 Elm Street, 276 Prospect Street, Baker Hall, Harkness Dormitory, and

Helen Hadley Hall) must be vaccinated against meningitis. The only vaccines that will be accepted in satisfaction of the meningitis vaccination requirement are ACWY Vax, Menveo, Nimenrix, Menactra, Mencevax, and Menomune. The vaccine must have been given within five years of the first day of classes at Yale. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2023. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are a pre-entrance requirement by the Connecticut State Department of Public Health. Please note that the State of Connecticut does not require this vaccine for students who intend to reside on campus and are over the age of twenty-nine.

TB screening The University requires tuberculosis screening for all incoming students who have lived or traveled outside of the United States within the past year.

Hepatitis B series The University recommends that incoming students receive a series of three Hepatitis B vaccinations. Students may consult their health care provider for further information.

STUDENT ACCESSIBILITY SERVICES

<https://sas.yale.edu>
203.432.2324

Student Accessibility Services (SAS) engages in an interactive process with Yale students, including undergraduate, graduate, and professional-school students with permanent conditions and/or temporary injuries, to determine reasonable and appropriate accommodations on a case-by-case basis. Students may initiate this process by requesting accommodations through the online accommodation request form available at: https://yale-accommodate.symplicity.com/public_accommodation.

Engagement with SAS is private, and faculty/staff are notified of approved accommodations on a need-to-know basis only, except when required by law. Students may upload supporting documentation regarding their condition and request for accommodations with their accommodation request form. Documentation guidelines are available on the SAS website at <https://sas.yale.edu/get-started/documentation-guidelines>.

RESOURCES TO ADDRESS DISCRIMINATION AND HARASSMENT CONCERNS, INCLUDING SEXUAL MISCONDUCT

Yale is a community committed to fostering an environment of diversity, mutual respect, and intellectual discovery in which all members of the community can thrive. Acts of discrimination and harassment are contrary to the community standards and ideals of our university. Staff in the following offices work within the Yale community to promote respect, inclusivity, diversity, and equal opportunity, and are available to talk through situations you have witnessed or experienced, as well as to provide guidance.

When you have concerns or questions related to discrimination or harassment, you have a wide range of choices for support. You can reach out to a discrimination and

harassment resource coordinator, or you can talk with others, such as a residential college dean, dean of student affairs, or the Office of Institutional Equity and Accessibility.

If you'd like to talk with someone about sexual misconduct or sex-based discrimination, you can reach out directly to the deputy Title IX coordinator of your school or the Title IX Office. The Title IX website (<https://titleix.yale.edu/>) is a helpful resource for additional questions or concerns about sex-based discrimination or sexual misconduct. If an individual is unsure of which resource to contact and wants to explore options for addressing sexual misconduct, the SHARE Center is a good place to start.

Discrimination and Harassment Resource Coordinators

Office hours: 9 a.m.–5 p.m., M–F

<https://dhr.yale.edu/discrimination-and-harassment-resource-coordinators>

Discrimination and harassment resource coordinators (formerly deans' designees) have been identified by the dean of each college and school as community members with the responsibility to receive concerns and offer advice and guidance related to diversity and inclusion, discrimination and harassment, and equal opportunity. Discrimination and harassment resource coordinators may also help facilitate informal resolution. This may be an individual's best "first stop" in discussing a concern related to discrimination, harassment, or retaliation, particularly as discrimination and harassment resource coordinators will be knowledgeable about resources specific to their school or college.

Office of Institutional Equity and Accessibility

Office hours: 9 a.m.–5 p.m., M–F

203.432.0849

<https://oiea.yale.edu>

Any individual who would like to report a concern of discrimination, harassment, and/or retaliation may contact the Office of Institutional Equity and Accessibility (OIEA). OIEA staff are available to discuss concerns, University resources, and options for resolution, including informal resolution. Where appropriate, OIEA staff are also available to conduct investigations into complaints of discrimination, harassment, and/or retaliation committed by faculty or staff members. Talking with someone at OIEA about a concern or making a complaint does not automatically launch an investigation. It can, however, be an important step to alerting the University about a concern and getting assistance to resolve it.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level

Appointments and drop-in hours: 9 a.m.–5 p.m., M–F

24/7 on-call service (for time-sensitive matters): 203.432.2000

<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available to members of the Yale community who wish to discuss any current or past experience of sexual misconduct involving themselves or someone they

care about. SHARE services are confidential and can be anonymous if desired. SHARE can provide professional help with medical and health issues (including accompanying individuals to the hospital or the police), as well as ongoing counseling and support for students. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX Office, the Yale Police Department, and other campus resources and can provide assistance with initiating a formal or informal complaint.

If you wish to make use of SHARE's services, you can call the SHARE 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 experienced an assault, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the phone or meet you in person at Acute Care in the Yale Health Center or at the Yale New Haven Emergency Room. If it is not an acute situation, you can also contact the SHARE staff via email at sharecenter@yale.edu.

Title IX Coordinators

Office hours: 9 a.m.–5 p.m., M–F
203.432.6854
<https://titleix.yale.edu>

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

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated one or more deputy Title IX coordinators, who work closely with the University Title IX Office and University Title IX Coordinator Elizabeth Conklin. Coordinators respond to and address concerns, provide information on available resources and options, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators also work with pregnant and parenting individuals to coordinate needed accommodations and to respond to instances of discrimination. Discussions with a deputy Title IX coordinator are private and information is only shared with other University officials on a need-to-know basis. In the case of imminent threat to an individual or the community, the coordinator may need to consult with other administrators or 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

Office hours: 9 a.m.–5 p.m., M–F

203.432.4449

<https://uwc.yale.edu>

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 complaints of sexual misconduct. UWC members can answer inquiries about procedures and the University sexual misconduct policy. The UWC is composed of faculty, senior administrators, and graduate and professional students drawn from throughout the University. UWC members are trained to observe strict confidentiality with respect to all information they receive about a case.

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/yale-police-department>

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 Officer Gabrielle Cotto, the sensitive crimes & support coordinator, she can be reached at 203.432.9547 during business hours or via email at gabrielle.cotto@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 Title IX Office, and various other departments within the University. Talking to the YPD does not commit you to submitting evidence 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 the University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the 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, the Sikh 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 6,000 international students, faculty, staff, and their dependents. OISS assists international students and scholars with issues related to employment, immigration, personal and cultural adjustment, and serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students and scholars obtain and maintain legal nonimmigrant status in the United States.

OISS programs, like daily English conversation groups, the Understanding America series, DEIB workshops, 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) community, which organizes a variety of programs and events.

The OISS website (<http://oiss.yale.edu>) 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 Yale Connect, Facebook, and Instagram.

OISS is a welcoming venue for students and scholars who want to check their email, grab a cup of coffee, and meet up with a friend or colleague. The International Center is OISS's home on Yale campus and is located at 421 Temple Street, across the street from Helen Hadley Hall. The International Center provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about our hours, directions, and how to reserve space at OISS, please visit <https://oiss.yale.edu/about/hours-directions-parking>.

Tuition and Living Expenses

Thanks to a generous \$150 million gift made by the David Geffen Foundation in 2021, all full-time students in degree and certificate programs will receive 100 percent tuition support, in perpetuity. The foundation’s gift is augmented by many endowed scholarship funds and annual donations, and the School also provides scholarships for living expenses, books, and supplies to students with demonstrated financial need.

The tuition fee for 2023–2024 is \$37,034.* Eligibility for tuition scholarship assistance is ordinarily limited to six terms of study for M.F.A./certificate programs; two terms of study for the Technical Internship program; and ten terms of study for the D.F.A. program; exceptions are extremely rare.

A reasonable estimate of the cost of attendance for training at the School and living off campus in the 2023–2024 nine-month academic year is between \$55,880 and \$60,194. It includes:

Tuition*	\$37,034
Books and supplies (estimated)†	\$876–\$2,190
Estimated living expenses (includes Yale Health Hospitalization/Specialty Coverage fee)	\$23,208

*Tuition for Special Students is \$37,034. Tuition for Technical Interns and for Special Research Fellows is \$18,517. Tuition for D.F.A. candidates in residence is \$1,000.

†Costs vary from one program to another. Includes \$140 for required personal protective equipment for first-year students and technical interns.

All students enrolled at least half-time in a degree-seeking program receive Yale Health Basic Coverage services free of charge. They are also automatically enrolled in and charged a fee for Yale Health Hospitalization/Specialty Coverage. Students may waive the Yale Health Hospitalization/Specialty Coverage upon evidence that they have valid and sufficient alternative hospitalization coverage. See Health Services in the chapter Yale University Resources and Services.

The living expenses estimate is based on the Bureau of Labor Statistics moderate budget standard for this area. The School’s Financial Aid Office also reviews actual student budgets each year to verify that the living expense budget used is reasonable. Actual costs may vary depending on the individual. Expenses have risen consistently over the past few years, and it is safe to assume that both tuition and living costs for the 2024–2025 academic year will be higher.

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 are subject to the following policy.

1. For purposes of determining the refund of Title IV funds, any student who withdraws from David Geffen 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. 2023–2024, the last days for refunding Title IV funds will be October 31, 2023, in the fall term and March 27, 2024, 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 8, 2023, in the fall term and January 20, 2024, in the spring term.
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term: September 24, 2023, in the fall term and February 6, 2024, 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 20, 2023, in the fall term and March 5, 2024, 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 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.

STUDENT ACCOUNTS AND BILLING

Student accounts, billing, and related services are administered through the Office of Student Accounts, located at 246 Church Street. The office's website is <https://student-accounts.yale.edu>.

The Student Account is a record of all the direct charges for a student's Yale education such as tuition, room, board, fees, and other academically related items assessed by offices throughout the University. It is also a record of all payments, financial aid, and other credits applied toward these charges.

Students and student-designated proxies can view all activity posted to their Student Account in real time through the University's online billing and payment system, YalePay (<https://student-accounts.yale.edu/yalepay>). At the beginning of each month, email reminders to log in to YalePay to review the Student Account activity are sent to all students at their official Yale email address and to all student-designated YalePay proxies. Payment is due by 4 p.m. Eastern Time on the last day of the month.

Yale does not mail paper bills or generate monthly statements. Students and their authorized proxies can generate their own account statements in YalePay in pdf form to

print or save. The statements can be generated by term or for a date range and can be submitted to employers, 401K plans, 529/College Savings Plans, scholarship agencies, or other organizations for documentation of the charges.

Students can grant others proxy access to YalePay to view student account activity, set up payment plans, and make online payments. For more information, see Proxy Access and Authorization (<https://student-accounts.yale.edu/understanding-your-bill/your-student-account>).

The Office of Student Accounts 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. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the University will not fulfill requests for transcripts or provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

Payment Options

There are a variety of options offered for making payments toward a student's Student Account. Please note:

- All bills must be paid in U.S. currency.
- Yale does not accept credit or debit cards for Student Account payments.
- Payments made to a Student Account in excess of the balance due (net of pending financial aid credits) are not allowed on the Student Account. Yale reserves the right to return any overpayments.

ONLINE PAYMENTS THROUGH YALEPAY

Yale's recommended method of payment is online through YalePay (<https://student-accounts.yale.edu/yalepay>). Online payments are easy and convenient and can be made by anyone with a U.S. checking or savings account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments are immediately posted to the Student Account, which allows students to make payments at any time up to 4 p.m. Eastern Time on the due date of the bill, from any location, and avoid late fees.

For those who choose to pay by check, a remittance advice and mailing instructions are available on YalePay. Checks should be made payable to Yale University, in U.S. dollars, and drawn on a U.S. bank. To avoid late fees, please allow for adequate mailing time to ensure that payment is received by 4 p.m. Eastern Time on the due date.

Cash and check payments are also accepted at the Office of Student Accounts, located at 246 Church Street and open Monday through Friday from 8:30 a.m. to 4:30 p.m.

Yale University partners with Flywire, a leading provider of international payment solutions, to provide a fast and secure way to make international payments to a Student Account within YalePay. Students and authorized proxies can initiate international payments from the Make Payment tab in YalePay by selecting "International Payment via Flywire" as the payment method, and then selecting the country from which payment

will be made to see available payment methods. International payment via Flywire allows students and authorized proxies to save on bank fees and exchange rates, track the payment online from start to finish, and have access to 24/7 multilingual customer support. For more information on making international payments via Flywire, see International Payments Made Easy at <https://student-accounts.yale.edu/yalepay>.

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, for every returned ACH payment due to insufficient funds made through YalePay, Flywire will charge a penalty fee of \$30 per occurrence. Furthermore, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.
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 Payment Plan

A Yale Payment Plan provides parents and students with the option to pay education expenses monthly. It is designed to relieve the pressure of lump-sum payments by allowing families to spread payments over a period of months without incurring any interest charges. Participation is optional and elected on a term basis. The cost to sign up is \$50 per term.

Depending on the date of enrollment, students may be eligible for up to five installments for the fall and spring terms. Payment Plan installments will be automatically deducted on the 5th of each month from the bank account specified when enrolling in the plan. For enrollment deadlines and additional details concerning the Yale Payment Plan, see <https://student-accounts.yale.edu/ypp>.

Bill Payment and Pending Military Benefits

Yale will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other facilities, or the requirement that a student borrow additional funds, on any student because of the student's inability to meet their financial obligations to the institution, when the delay is due to the delayed disbursement of funding from VA under chapter 31 or 33.

Yale will permit a student to attend or participate in their course of education during the period beginning on the date on which the student provides to Yale a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 and ending on the earlier of the following dates: (1) the date on which payment from VA is made to Yale; (2) ninety days after the date Yale certifies tuition and fees following the receipt of the certificate of eligibility.

INTERRUPTION OR TEMPORARY SUSPENSION OF UNIVERSITY SERVICES OR PROGRAMS

Certain events that are beyond the University's control may cause or require the interruption or temporary suspension of some or all services and programs customarily furnished by the University. These events include, but are not limited to, epidemics or other public health emergencies; storms, floods, earthquakes, or other natural disasters; war, terrorism, rioting, or other acts of violence; loss of power, water, or other utility services; and strikes, work stoppages, or job actions. In the face of such events, the University may, at its sole discretion, provide substitute services and programs, suspend services and programs, or issue appropriate refunds. Such decisions shall be made at the sole discretion of the University.

Financial Aid Policy

Thanks to an extremely generous gift from the David Geffen Foundation in 2021, all full-time students in degree and certificate programs will receive 100 percent tuition support, in perpetuity. In addition to full tuition support, the School also has a need-based financial aid policy to ensure that all qualified students with demonstrated financial need will have the opportunity to attend Yale.* Each year, the School awards a substantial amount of financial aid, totaling more than \$11 million in 2023–2024.

Financial aid for living expenses and books and supplies is awarded on the basis of demonstrated financial need. After tuition scholarship and work-study are applied, financial need is calculated as the difference between the cost of attendance and the assessed student and parental contributions. The financial aid award consists of a combination of tuition scholarship, work-study employment, and living expense scholarship for those who qualify. As of the 2023–2024 academic year, the average student with demonstrated high financial need receives full tuition scholarship, work-study employment, first-year educational loan, and living expense scholarship, providing ninety-four percent of the cost of attendance over three years. The average student with demonstrated moderate financial need receives full tuition scholarship, work-study employment, first-year educational loan, and living expense scholarship providing eighty-six percent of the cost of attendance over three years. The average student with demonstrated low financial need receives full tuition scholarship, work-study employment, first-year educational loan, and living expense scholarship providing seventy-eight percent of the cost of attendance over three years.

Students who do not qualify for need-based financial aid will receive full tuition scholarship and work-study employment and may be able to receive assistance through various supplemental loan programs as needed.

*All information in this section is typical of the 2023–2024 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 David Geffen 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

The School's Financial Aid Office makes financial aid awards which, when added to full tuition scholarship, work-study employment, and any 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 for the nine-month academic year.

Student and Family Resources

STUDENT ASSETS

Students are responsible for contributing toward their living expenses at David Geffen School of Drama. Financial aid recipients are expected to use a portion of their savings and other assets during each year of enrollment at the School. If a student's assets increase, the expected contribution from these resources will also increase.

STUDENT INCOME

It is assumed that students will contribute to their own support an amount based on their annual earnings. The minimum required student contribution is \$2,000. Spouses of married students who are not themselves students and are capable of working will also be expected to contribute toward the student's support from their wages. The student can borrow the student contribution in the form of an educational loan if necessary.

PARENTAL ASSETS AND INCOME

A parental contribution from assets and/or income may also be assessed, regardless of the student's age, independence, or marital status. The student can replace any expected parental contribution with an additional educational loan, if necessary. We understand that some families may have extenuating circumstances that would require an exception. Students may petition to have their noncustodial and/or custodial parent's financial information waived in such cases by submitting a Noncustodial or Custodial Parent Waiver Petition form with supporting documentation. Submission of a waiver petition form does not guarantee that the noncustodial or custodial parent's financial aid application requirements will be waived. If approved, a Parent Waiver does not need to be resubmitted annually. A parental contribution is not assessed from a parent who is deceased or incarcerated.

OTHER RESOURCES

Other resources such as outside scholarships and Veterans Administration benefits are included among a student's resources. Students are required to report other resources to the Financial Aid Office. In the event that a student earns an outside scholarship, or other resource, David Geffen School of Drama policy is to first apply the scholarship toward the reduction of the first-year loan, then toward the parental contribution, and then toward the student contribution if applicable. In rare circumstances, if an outside scholarship results in aid above the cost of attendance, our need-based scholarship may need to be reduced since students cannot receive financial aid above the total cost of attendance. Students are also required to report any cash prizes and/or awards earned while they are enrolled at David Geffen School of Drama. Cash prizes and/or awards up to \$15,000 may not result in a reduction of need-based financial aid. For cash prizes and awards above \$15,000, adjustments to a student's need-based financial award may be necessary. Students should schedule a meeting with the director of financial aid to review their options for all outside resources.

Components of the Financial Aid Award

A financial aid award is determined by first establishing a standard budget, or cost of attendance. Using a set of formulas developed by the U.S. Congress, called the Federal Methodology, as well as formulas developed by the College Board, a calculation of a student's resources and expected family contribution, if applicable, is determined. After tuition scholarship is applied, demonstrated financial need is calculated as the difference between a student's cost of living expenses, books, and supplies, and the student's personal and family contribution. Under no circumstance may financial aid exceed a student's total cost of attendance.

Students' financial need is reassessed annually, because personal and family circumstances may change materially from year to year. After the successful completion of the first year and assuming that there are no changes in the student's demonstrated financial need, the School's policy is to eliminate the first-year loan from the need-based calculation for the second and third year. For many students this will result in an increase in living expense scholarship after the first year. In other cases, students may not see a significant increase, due to their calculated demonstrated financial need.

Work-study The work-study component of the financial aid award consists of 200 assigned work-study hours from jobs within the School, Yale Repertory Theatre, and Yale Cabaret. All students and technical interns (excluding D.F.A. students, special students, and special research fellows) are expected to complete a minimum of 200 hours of work-study employment in the 2023–2024 academic year. Work-study earnings are paid weekly or semi-monthly. Students and technical interns on financial aid who fall short of earning their assigned hours of work-study as a result of conflicting commitments to the School or Yale Repertory Theatre, or other extenuating circumstance such as illness or injury, are eligible to request a conversion of their remaining unearned hours (up to 200) into grant. Work-study hours missed from an absence, tardiness, delay of I-9 completion, or conflict resolution outside of the prioritized list are not eligible for conversion, should a student otherwise be qualified. Occasionally, based on the needs of the School and Yale Rep, it is possible that some students may be assigned over 200 hours of work-study. This will be communicated to the student by the Student Labor Supervisor via the assignments tab on <https://your.drama.yale.edu>.

Educational loans Educational loans make up an important part of many first-year awards and are only available during the nine-month academic year. A student may borrow the expected student contribution and any expected parental contribution if needed. Loans for domestic students are issued through the federal student loan programs and/or various private supplemental loan programs. International students may apply for a Yale Graduate and Professional international loan and/or various private supplemental loan programs. Domestic students in a certificate program who do not have a four-year degree are only eligible for a maximum federal unsubsidized loan of \$9,500 (\$4,750 for technical interns) in the first year of study. Eligibility of loan amounts in subsequent years of study may vary. These students should contact the Financial Aid Office for information on federal loan guidelines and restrictions that apply to certificate programs as well as alternative and private loans that may be available to them. The deadline to apply for educational loans is ten business days before the end of the spring term, May 2, 2024.

Tuition scholarships Thanks to a generous gift from the David Geffen Foundation in 2021, all full-time students in degree and certificate programs receive 100 percent tuition support. Eligibility for tuition scholarship assistance is ordinarily limited to six terms of study for M.F.A./certificate programs; two terms of study for the Technical Internship program; and ten terms of study for the D.F.A. program; exceptions are extremely rare.

Living expense scholarships When the total amount of the student contribution, parental contribution, first-year loan (when applicable), work-study employment, and tuition scholarship do not meet a student’s full financial need, a living expense scholarship is awarded. This scholarship assists with living expenses as well as books and supplies and is paid in two installments, the first at the start of the fall term and the second at the start of the spring term. The cost for books and supplies varies by academic discipline.

Living Expenses 2023–2024

Estimated	1 Month	9 Months
Rent	\$1030	\$9,270
Utilities (electric, heat, water)	\$170	\$1,530
Communications (broadband internet + phone)	\$150	\$1,350
Transportation*	\$52	\$468
Food	\$720	\$6,480
Yale Health Hospitalization/Specialty Coverage†	\$321	\$2,894
Other Expenses	\$135	\$1,215
<i>Total Estimated Living Expenses</i>	<i>\$2,578</i>	<i>\$23,208</i>

*For travel to and from student’s local residence, within Connecticut, and the School

†Yale Health Hospitalization/Specialty coverage is for twelve months.

Tax scholarships for international students For international students from countries that do not have a tax treaty with the United States, any scholarship above the cost of tuition will be automatically taxed at 14% (subject to change), thereby reducing the net amount of scholarship the student receives. In order to support international students who are taxed, the School will process a tax scholarship each term to ensure that these students receive the total scholarship awarded. All international students and scholars are required to file a U.S. federal tax return each year.

FINANCIAL AID APPLICATION PROCEDURES

Applicants must complete all the applicable requirements annually (U.S. citizen/permanent resident or international student) in order to be evaluated for need-based financial assistance for living expenses, books, and supplies.

U.S. Citizens/Permanent Residents

FAFSA

All students requesting need-based 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 <https://fafsa.ed.gov>.

1. *File a 2024–2025 Free Application for Federal Student Aid (FAFSA) by March 18, 2024, at <https://fafsa.ed.gov>. Yale's federal school code is 001426, which is necessary to complete the FAFSA and to ensure that the School receives the processed information electronically.*

COLLEGE BOARD

All students wishing to be considered for federal work-study, federal loans, and need-based financial assistance must file their application online at www.collegeboard.org.

2. *File a 2024–2025 College Board CSS/Financial Aid PROFILE® application by March 18, 2024, at www.collegeboard.org.*

FEDERAL TAX RETURNS

All students must submit a signed copy of their and their parents' federal tax returns.

3. *Mail signed copies of your (the student's) and your parents' 2022 federal income tax returns by March 18, 2024. Please include copies of all W-2s and any schedules. These documents may be emailed rather than mailed, if desired, to dgsd.finaid@yale.edu.*

International Students

COLLEGE BOARD APPLICATION

All international students requesting need-based financial assistance are expected to file the College Board application. The form is essential for establishing eligibility for need-based assistance.

1. *Complete the College Board CSS/Financial Aid PROFILE® application by March 18, 2024, at www.collegeboard.org.*

FEDERAL TAX RETURNS AND/OR INCOME STATEMENTS

2. *Mail signed copies of your (the student's) and your parents' 2022 tax documents and income and bank statements (U.S. and home country) by March 18, 2024. Please note that if any documents are not in English, you must provide a notarized English translation in addition to the original documents. These documents may be emailed rather than mailed, if desired, to dgsd.finaid@yale.edu.*

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 continuing students to submit all 2024–2025 financial aid applications and mail tax returns/income information is March 18, 2024.

The Financial Aid Office cannot guarantee that an award letter will be issued before August 1, 2023, if the financial aid application is submitted after the March 18 deadline.

The mailing address to which all forms should be sent is: Financial Aid Office, David Geffen School of Drama at Yale University, 149 York Street, Room 101A, 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 David Geffen 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 David Geffen 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 <http://benefits.va.gov/gibill> for eligibility information.

David Geffen School of Drama participates in the Yellow Ribbon Program under the Post-9/11 GI Bill®, which allows it to enter into an agreement with the Veterans Administration to fund education expenses to eligible individuals who apply to the program. Students should contact the School's registrar for enrollment certification.

No prior course credits are accepted for the successful completion of the program of study in any of the eight theatrical disciplines offered at the School. This includes the Master of Fine Arts, Certificate in Drama, and one-year special student and one-year Technical Internship Certificate. However, veterans who leave the School and are later readmitted pursuant to the U.S. Military Leave Readmissions Policy (discussed in the chapter Training at David Geffen School of Drama: A Policy Overview) will receive credit for all School 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 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.

EMERGENCY GRANTS

Students who face unanticipated, unforeseen, and unavoidable financial hardship during the academic year that would likely impact or hinder academic progress may apply to the Financial Aid Office for a one-time emergency grant, typically not to exceed \$1,000. An

emergency grant does not cover recurring expenses; instead, it is intended for students who cannot reasonably resolve an immediate financial difficulty through other means. Examples of potentially eligible expenses include, but are not limited to, emergency medical or dental expenses not covered by insurance; replacement of essential personal belongings or temporary housing due to an emergency; and travel costs due to an unexpected crisis, serious illness, or death in the immediate family. Emergency grants may also be used for sudden repair of technology that is necessary for a student's academic program. Documentation of expenses (i.e., estimates and/or receipts) is required for all grant requests. Students can submit an emergency grant request at <https://dgsdinfo.yale.edu/emergency-grant-request>. Emergency grants are only available during the nine-month academic year. *The deadline to apply for an emergency grant is May 16, 2024, the last business day of the spring term.*

Computer loan In accordance with federal regulations for Title IV funds, a student's cost of attendance budget may be increased for a computer purchase, one time only, during their attendance at the School. Students must submit an estimate to the Financial Aid Office for pre-approval of the loan prior to the purchase, as well as a receipt for documentation after the purchase is completed. The computer loan cannot exceed \$3,500.

STUDENTS WHO DO NOT QUALIFY FOR FINANCIAL AID

Eligibility for receipt of David Geffen 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 as special students and special research fellows 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 and special research fellows are eligible for and may choose to accept work-study employment, they are not required to work. For more information, please contact the School's Financial Aid Office.

Fellowships and Scholarships

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

The *Nina Adams and Moreson Kaplan Scholarship* was established in 2015 with a gift from Nina Adams '69 M.S., '77 M.S.N., and Dr. Moreson Kaplan. The scholarship benefits a student in the Acting program.

The *John Badham Scholarship*, established in 2006 by John Badham '63, is awarded to students in the Directing program.

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

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

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

The *Herbert H. and Patricia M. Brodtkin Scholarship* was established in 1963 by Mr. and Mrs. Brodtkin, 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 *Robert Brustein Scholarship*, established in 2016 by Rocco Landesman and Heidi Ettinger to celebrate the 50th Anniversary of Yale Rep, honors the legacy of Robert Brustein, former dean of the School and founding artistic director of Yale Repertory Theatre. This scholarship is awarded to a student in the Dramaturgy program.

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

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

The *Class of 1979 and Friends Scholarship* was established by Richard Ostreicher '79 in 2020 to honor the memory and artistic legacies of classmates Kate Clarke, Liz Norment, Chris Markel, Joe Barna, and Gary Phelps.

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 the School.

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 programs.

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

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

The *deVeer Family Drama Scholarship Fund*, established in 2020 by Colleen and Kipp deVeer '94 YC, is awarded each year to one or more students with demonstrated financial need.

The *Richard H. Diggs '30 Scholarship* was established in 2021 by Nicholas W. Diggs in honor of his father, Richard H. Diggs, a member of Yale College class of 1926 and the School's class of 1930, to benefit one or more students with demonstrated financial need.

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 preference for those studying Design and Technical Design and Production.

The *Elihu Scholarship* was established in 2021 by an anonymous donor to support one or more students with demonstrated financial need.

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

The *Foster Family Graduate Fellowship* was established in 1995 in memory of Max Foster '23 YC, who wanted to be a playwright or an actor, by his wife, Elizabeth, and his son Vincent '60 YC. The fellowship is awarded to a 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 with preference to students who are Asian or Asian American.

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 the School.

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

The *Stephen R. Grecco '70 Scholarship* was established in 2020 with a gift from Stephen R. Grecco, a 1970 graduate of the School, to support one or more students in the Playwriting program.

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

The *Julie Harris Scholarship* was established in 2014 by friends and colleagues of Julie Harris '47, D.F.A.H. '07, to benefit one or more students with demonstrated financial need.

The *Stephen J. Hoffman Scholarship* was established in 2014 by Stephen J. Hoffman '64 YC to benefit one or more students with demonstrated financial need.

The *Sally Horchow Scholarship for Actors*, established in 2014 with a gift from Roger Horchow '50 YC, '99 L.H.D.H., honors Sally Horchow '92 YC.

The *William and Sarah Hyman Scholarship* was established in 2015 with a gift from William Hyman '80 YC. The scholarship benefits a student studying lighting design.

The *Geoffrey Ashton Johnson/Noel Coward Scholarship* was established in 2016 by Geoffrey Ashton Johnson '55 to honor Noel Coward's contribution to the art form and his legacy as a playwright and performer. This scholarship is awarded with preference for students in the Acting program.

The *Pamela Jordan Scholarship* was established in 2009 by alumni, faculty, staff, and students of the School 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 *Stanley Kauffmann Scholarship* was established in 2014 by students and friends of Stanley Kauffmann, former faculty member and long-time critic at *The New Republic*. The scholarship benefits a student in Dramaturgy and Dramatic Criticism.

The *Sylvia Fine Kaye Scholarship* 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 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 the School.

The *Ming Cho Lee Scholarship* was established in 2018 by the students, colleagues, and friends of Ming Cho Lee, one of the most distinguished designers in America. It honors the forty-nine years he taught in the Design program at the School and the forty-three years he served as the chair. It is awarded to students in Design.

The *Lotte Lenya Scholarship*, 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 *Helene A. Lindstrom Scholarship*, established in 2017 by Jennifer Lindstrom '72, honors the memory of her mother, Helene, and is awarded with preference to women studying in the Acting or Directing program.

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

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

The *Frederick Loewe Scholarship* was established in 2015 with a gift from the Frederick Loewe Foundation. The scholarship benefits a student studying at the School, with preference given to those with an interest in and commitment to musical theater.

The *Frederick Loewe Scholarship for Directors in Honor of Floria V. Lasky*, established in 2015 with a gift from the Frederick Loewe Foundation, honors the late Ms. Lasky, a prominent and influential entertainment lawyer. The scholarship benefits a student in the Directing program.

The *Edward A. Martenson Scholarship* was established in 2017 by the students, alumni, colleagues, and friends of Ed Martenson in honor of his ten-year tenure as chair of the Theater Management program and his lifelong dedication to raising the standard of practice for the field. This scholarship is awarded to students studying Theater Management.

The *Virginia Brown Martin Scholarship*, established in 2001 by Virginia Brown Martin, preferences those enrolled in the Acting program at the School.

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*, established in 2006, preferences actors, playwrights, directors, and designers at the School.

The *Tom Moore Scholarship*, established in 2018 by Tom Moore, a 1968 graduate of the School's Directing program, is awarded to a third-year student who has explored ideas and experiences throughout the University.

The *Benjamin Mordecai Memorial Scholarship*, established in 2006 by friends and colleagues of Professor and former Associate Dean Benjamin Mordecai, is awarded to students in the Theater Management program.

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

The *Alois M. Nagler Scholarship*, established in 2018 by Richard Beacham '72, D.F.A. '73, '68 YC, is awarded to students in the Dramaturgy and Dramatic Criticism program.

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

The *Victoria Nolan Scholarship*, established in 2020 by Jeremy Smith '76 and other alumni, honors Victoria Nolan, former Deputy Dean of the School and Managing Director, Yale Repertory Theatre, for her legacy of twenty-seven years of inspired leadership and distinguished service.

The *Dwight Richard Odle Scholarship*, established in 2019 through a gift from the estate of Dwight Richard Odle '66, supports students studying at the School.

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

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

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

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

The *Raymond Plank Scholarship in Drama* was established in 2020 by Deborah Koehler, successor advisor of the Raymond Plank Donor Advised Fund. The scholarship is endowed in honor of Raymond Plank, a member of Yale College class of 1946 and founder of the Ucross artist retreat, to benefit one or more students with demonstrated financial need.

The *Alan Poul Scholarship* was established in 2015 with a gift from Alan Poul '76 YC. The scholarship benefits a student in the Directing program.

The *Jeff and Pam Rank Scholarship* was established in 2012 by Arthur (Jeff) Rank III '79 and Pamela Rank '78. This scholarship supports students with preference for those in the Technical Design and Production program.

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 the School.

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, with preference for those in their first year of study.

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 the program, and is awarded with first preference for students from Southeast Asia, and second preference for students from elsewhere in Asia, and with preference for students in technical theater and design.

The *Bronislaw "Ben" Sammler Scholarship* was established in 2016 by the students, alumni, colleagues, and friends of Ben Sammler, chair of the Technical Design and Production program and head of production at Yale Rep, in honor of his forty-three years of outstanding leadership and service to the School and the field. This scholarship is awarded to students studying technical design and production.

The *Scholarship for Playwriting Students* was established in 2005 by an anonymous donor to support one or more students in the Playwriting program.

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

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

The *Eugene F. Shewmaker and Robert L. Hurtgen Scholarship Fund*, established in 2021 through a bequest from Eugene F. Shewmaker '49, is awarded each year to one or more students with demonstrated financial need.

The *Shubert Scholarships*, funded by the Shubert Foundation, support five third-year students who demonstrate outstanding ability.

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

The *Taft Family Scholarship* was established in 2022 by Woody Taft '92 YC to provide stipends for student living expenses.

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 program.

The *Jennifer Tipton Scholarship in Lighting* was established in 2015 with a gift from Jennifer Tipton, faculty member in the Design program. The scholarship benefits students studying lighting design.

The *Tisdale Family Scholarship* was established in 2015 with a gift from Andrew and Nesrin Tisdale. The scholarship benefits students in the Theater Management program.

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 and also ran the summer theater program at Yale.

The *Nancy and Edward Trach Scholarship* was established in 2016 with a gift from Edward Trach '58. This scholarship benefits a third-year student who shows promise in more than one theatrical discipline.

The *Ron Van Lieu Scholarship*, established in 2016 by the students, alumni, colleagues, and friends of Ron Van Lieu, is awarded to a student in the Acting program. This scholarship honors the extraordinary legacy of Ron Van Lieu, one of the most distinguished acting teachers in America, and the students he trained in his thirteen years of teaching at the School.

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.

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 program at the School, 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 program.

The *Board of Advisors Scholarship* was established in 2014 with a gift from the School's Board of Advisors in recognition of the efforts of James Bundy '95, the Elizabeth Parker Ware Dean of David Geffen School of Drama, on behalf of the students at the School.

The *Albert Zuckerman Scholarship* in honor of John Gassner was established in 2015 with a gift from Albert Zuckerman '61. The scholarship benefits a student studying playwriting or dramaturgy and dramatic criticism.

Prizes, 2022–2023

The *ASCAP Cole Porter Prize* is awarded to students of the School for excellence in writing. Awarded to a.k. payne.

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 program, best exemplify the ingenuity, creativity, craftsmanship, and dedication to the art of theater that are the hallmarks of the theater technician. Awarded to Andrew David Riedemann.

The *Carol Finch Dye Prize*, funded by Charles Finch in memory of his sister Carol Finch Dye '59, is awarded to a graduating Acting student in recognition of artistry and commitment. Awarded to Olivia Cygan.

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. Awarded to Gabrielle Hoyt.

The *Bert Gruver Memorial Prize* is awarded to students of the School for excellence in stage management. Awarded to Aisling Galvin and Andrew Francis Petrick.

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. Awarded to Jen Seleznow.

The *Alan Hendrickson Award*, established by Technical Design and Production alumni, is awarded to a student who exemplifies curiosity, artistry, ingenuity, and patience. Awarded to Andrew David Riedemann.

The *Morris J. Kaplan Prize* is given to the graduating 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. Awarded to Sarah Elizabeth Scaffidi.

The *Julian Milton Kaufman Memorial Prize*, established by Lily P. Kaufman in memory of her husband, Julian Kaufman, a 1954 alumnus of the Directing program who, through teaching at the secondary and university levels, touched the lives of countless young people, is awarded to a graduating directing student who has demonstrated talent in the chosen field of endeavor. Awarded to Jacob Basri.

The *Jay Keene and Jean Griffin-Keene Prize* is awarded to a student of the School who is studying costume design. Awarded to Travis Christopher Chinick.

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 the School. Awarded to Kyle Artone, Katherine Carroll Cassetti, and Aidan Anne Griffiths.

The *Dexter Wood Luke Memorial Prize*, established by Jane Kaczmarek '82, is awarded to graduating students whose sense of curiosity and sense of joy have enriched the lives of their colleagues at the School. Awarded to Ashley Mildred Thomas.

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. Awarded to Emeline Wong Finckel.

The *Pierre-André Salim Prize* is awarded to graduating students whose artistry, professionalism, collaborative energy, and commitment to the community have inspired their colleagues, and who show distinct promise of raising the standard of practice in the field. Awarded to Abigail Chinazam Onwunali.

The *Bronislaw (Ben) Sammler 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. Awarded to Andrew David Riedemann.

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. Awarded to Evdoxia Ragkou and Bryn Scharenberg.

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 the School who best exemplify the spirit of fellowship, cooperation, and devotion to the theater that characterized Mr. Thorndike. Awarded to Ehinomen Amajuritse Okojie.

The *George C. White Prize* is awarded annually to a graduating student whose work at the School 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. Awarded to Jason Thomas Gray.

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. Awarded to Abigail Chinazam Onwunali.

Enrollment, 2023–2024

REGISTERED FOR THE DEGREE OF DOCTOR OF FINE ARTS*

*In residence

Rebecca Adelsheim
Molly FitzMaurice
Sophie Greenspan
Lily Haje
Evan Hill
Jisun Kim
Kari Olmon
Madeline Pages
Henriëtte Rietveld

Nick Ruizorvis
Ariel Sibert
Sophie Siegel-Warren
Emily Sorensen
Ashley M. Thomas
Alex Vermillion
Patrick Young
Faith Zambélé

REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

Fourth Year

Omid Akbari
Garrett Allen
Risa Ando
Whitney Andrews
Nakia Avila
Nic Benavides
Augustine Bruhns
Luke Bulatowicz
Aholibama Castañeda González
Alexus Coney
Michael Crawford
Samanta Cubias
David DeCarolis
Jason Dixon
Sam Douglas
Giovanna Drummond
TF Dubois
Sebastián Eddowes Vargas
B Entsminger
Safwon Farmer
Rebecca Flemister
Sydney Garick
Hannah Gellman
Karl Green
Annabel Guevara
John Horzen
Gabrielle Hoyt
Jake Hurwitz
Lucas Iverson

Malik James
Luanne Jubsee
Karen Killeen
Natalie King
Chloe Knight
Joe Krempetz
Stefani Kuo
Chloe Liu
Janiah Lockett
Miguel Lopez
Nat Lopez
Charlie Lovejoy
Stan Mathabane
Charles Meier
Max Monnig
Bobbie Ramsey
Caro Reyes Rivera
Doug Robinson
Rebeca Robles
A.J. Roy
Suzu Sakai
Jacob Santos
Kiyoshi Shaw
Yu-Jung Shen
Sam Skynner
Danielle Stagger
Lia Tubiana
Cameron Waitkun
Mike Winch
Amelia Windom

Sammy Zeisel
Kim Zhou
Yichen Zhou

Second Year

Twaha Abdul Majeed
Fanny Abib-Rozenberg-Chasman
Edoardo Benzoni
Patrick Blanchard
Rea Brown
Steph Burke
Caroline Campos
Sophia Carey
Silin Chen
Anne Ciarlone
Joyce Ciesil
Josie Cooper
Mariah Copeland
Ida Cuttler
Kino Dick Alvarez
Hope Ding
Nickie Dubick
Law Dunford
KT Farmer
Adam Foster
Cian Jaspar Freeman
Sarah Machiko Haber
Messiah Hagood-Barnes
Adrian Hernandez
Chloe Howard
Shyama Iyer
Keira Jacobs
Kemar Jewel
Hannah Jones
Comfort Katchy
Erik Keating
Christian Killada
Ein Kim
Minjae Kim
Ariyan Kassam
Jeremy Landes
Matteo Lanzarotta
Ramona Li
Aura Magnien
Juliana Carreño
Jahsiah Mussig
Micah Ohno

Adam Orme
Doaa Ouf
Chinna Palmer
Ankit Pandey
Patti Panyakaew
Shawn Poellet
Tojo Rasedoara
Grayson Richmond
Austin Riffelmacher
M.L. Roberts
Anna Roman
Colleen Rooney
Roman Sanchez
Tre Scott
Kamal Sehrawy
Maya Louise Shed
John Simone
Kyle Stamm
Mikayla Stanley
Theo Sung
Leo Surach
Alex Theisen
Caroline Tyson
Andrew Aaron Valdez
Marlon Alexander Vargas
Ellora Venkat
Karoline Vilemeyer
Lauren Walker
TJ Wildow
Arthur Wilson
Alexis Woodard
George Zhou

First Year

Lolade Agunbiade
Andreas Andreou
Tricie Bergmann
Emilee Biles
Steven Blasberg
Mara Bredovskis
Emily Breeze
Jasmine Brooks
Hieu Bui
Claudia Campos
Jennifer Cao
Katie Chance
Celia Chen

Joy Chen
 Matthew Chong
 Tyler Clarke-Williams
 Shannon Dodson
 Rosie Donoghue
 Constant Dzah
 Wiktor Freifeld
 Gib Gibney
 Lilliana Gonzalez
 Rethabile Headbush
 Cathy Ho
 Iyanna Huffington
 Amrith Jayan
 Rosemary Jones
 Daria Kerschenbaum
 Elliot Lee
 Zoey Lin
 Sarah Lo
 Steph Lo
 Juice Mackins
 Gretta Marston-Lari
 Victoria McNaughton
 Destyne Miller
 Thomas Minucci
 Francisco Morandi Zerpa
 Allison Morgan
 T Morris-Thompson

Thomas Nagata
 Bella Orobato
 Larry Ortiz
 Georgia Petersen
 Matthew Phillips
 Caileigh Potter
 Laize Qin
 Abraham Rebollo
 Andrew Rincón
 Anthony Robles
 Erik Robles
 Ty Ruwe
 Lara Sachdeva
 Michael Saguto
 Sarah Saifi
 Darius Sakui
 Mitra Seyedi
 Max Sheldon
 Kavya Shetty
 Tia Smith
 Emma Steiner
 Kristen Taylor
 Henita Telo
 Yun Wu
 Ke Xu
 Taylor Ybarra

REGISTERED FOR THE CERTIFICATE IN DRAMA

Fourth Year

Ro Burnett
 Eugenio Sáenz Flores

First Year

Jessie Baldinger
 Karen Loewy Movilla

Second Year

Cindy De La Cruz
 Constanza Etchechury López

REGISTERED FOR THE TECHNICAL INTERNSHIP

Danielle Cutting
 Nicole Goldstein
 Amani Jaramoga
 Destany Langfield

Isaac Lau
 Robert Salerno
 Laam Tsang
 Annie Wang

REGISTERED AS SPECIAL RESEARCH FELLOW

Melvin James Anderson
 Han Mao
 Samantha Shay

*Departmental Summary***Doctor of Fine Arts 17****Acting**

Fourth-Year Class 16

Second-Year Class 16

First-Year Class 16

Design

Fourth-Year Class 17

Second-Year Class 18

First-Year Class 16

Directing

Fourth-Year Class 3

Second-Year Class 3

First-Year Class 3

Dramaturgy and Dramatic Criticism

Fourth-Year Class 4

Second-Year Class 5

First-Year Class 6

Playwriting

Fourth-Year Class 3

Second-Year Class 3

First-Year Class 3

Stage Management

Fourth-Year Class 4

Second-Year Class 7

First-Year Class 5

Technical Design and Production

Fourth-Year Class 10

Second-Year Class 14

First-Year Class 11

Theater Management

Fourth-Year Class 7

Second-Year Class 10

First-Year Class 8

Technical Internship 8

General Summary

Candidates for the D.F.A. Degree (in residence)	17
Candidates for the M.F.A. Degree	202
Fourth-Year Class	62
Second-Year Class	74
First-Year Class	66
Candidates for the Certificate in Drama	6
Candidates for the Technical Internship Certificate	8
Special Student	0
Special Research Fellows	3
<i>Total number of students registered</i>	<i>236</i>

Geographical Distribution

One student from each state or country unless otherwise noted.

United States	Washington (6)
California (21)	Wisconsin
Colorado (2)	
Connecticut (6)	Foreign Countries
District of Columbia (3)	Austria
Florida (7)	Canada (7)
Georgia (3)	China (13)
Illinois (12)	Colombia
Iowa	Egypt
Indiana	France (2)
Kentucky	Germany (2)
Maryland (6)	Ghana
Massachusetts (8)	Greece
Minnesota (4)	Hong Kong (3)
Missouri	India (3)
New Jersey (5)	Iran (2)
New Mexico	Ireland
New York (54)	Japan (2)
North Carolina (2)	Korea, Republic of (2)
Ohio (2)	Mexico (2)
Oregon (2)	Pakistan
Pennsylvania (4)	Peru
Puerto Rico	Poland
Rhode Island (2)	South Africa
South Carolina (2)	South Korea (2)
Tennessee	Taiwan (3)
Texas (9)	Thailand (3)
Utah (2)	Trinidad and Tobago
Virginia (10)	United Kingdom

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 <https://admissions.yale.edu>, email 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 <https://gsas.yale.edu>, email 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 208236, New Haven CT 06520-8236.

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 and the Physician Assistant Online Program.

For additional information, please visit <https://medicine.yale.edu/edu>, email 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 <https://divinity.yale.edu>, email div.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 <https://law.yale.edu>, email 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 <https://law.yale.edu>, email 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 <https://seas.yale.edu>, email grad.engineering@yale.edu, or call 203.432.4252. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208292, New Haven CT 06520-8292.

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>, email artschool.info@yale.edu, or call the Office of Academic Administration at 203.432.2600. Postal correspondence should be directed to Office of Academic Administration, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

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

For additional information, please visit <https://music.yale.edu>, email 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 the Environment 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 <https://environment.yale.edu>, email admissions.yse@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of the Environment, 300 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 <https://publichealth.yale.edu>, email ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional and post-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 <https://www.architecture.yale.edu>, email 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 (P.M.C.), 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 <https://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 06516-0972.

David Geffen School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, Doctor of Fine Arts (D.F.A.).

For additional information, please visit <https://drama.yale.edu>, email dgds.admissions@yale.edu, or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to David Geffen School of Drama at Yale University, PO Box 208325, New Haven CT 06520-8325.

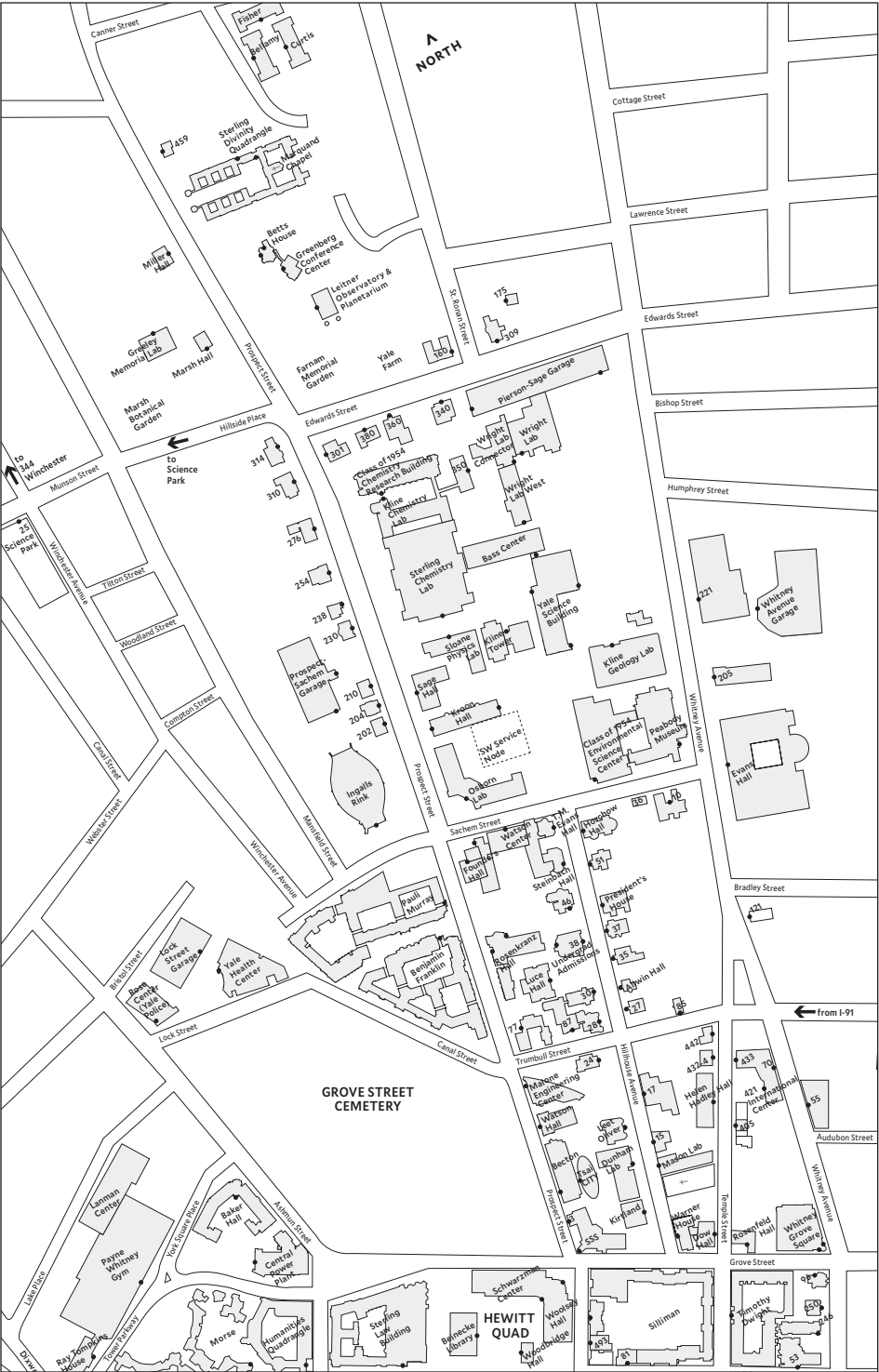
School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

Jackson School of Global Affairs Est. 2022. Courses for college graduates. Master in Public Policy (M.P.P.) and Master of Advanced Study (M.A.S.).

For additional information, please visit <https://jackson.yale.edu>, email jackson.admissions@yale.edu, or call 203.432.6253.

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



The University is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and protected veterans. Additionally, in accordance with Yale's Policy Against Discrimination and Harassment (<https://your.yale.edu/policies-procedures/policies/9000-yale-university-policy-against-discrimination-and-harassment>), Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex; sexual orientation; gender identity or expression; race; color; national or ethnic origin; religion; age; disability; status as a special disabled veteran, veteran of the Vietnam era, or other covered veteran; or membership in any other protected classes as set forth in Connecticut and federal law.

Inquiries concerning these policies may be referred to the Office of Institutional Equity and Accessibility, 203.432.0849; equity@yale.edu. For additional information, please visit <https://oiea.yale.edu>.

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the university's Title IX coordinator, Elizabeth Conklin, at 203.432.6854 or at titleix@yale.edu, or to the U.S. Department of Education, Office for Civil Rights, 8th Floor, 5 Post Office Square, Boston MA 02109-3921; tel. 617.289.0111, TDD 800.877.8339, or ocr.boston@ed.gov. For additional information, including information on Yale's sexual misconduct policies and a list of resources available to Yale community members with concerns about sexual misconduct, please visit <https://titleix.yale.edu>.

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 Yale Police Department at 203.432.4400, the University will provide this information to any applicant for admission, or to prospective students and employees. The report is also posted on Yale's Public Safety website; please visit <http://your.yale.edu/community/public-safety>.

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 David Geffen School of Drama at Yale University, Registrar's Office, PO Box 208325, New Haven CT 06520-8325; telephone, 203.432.1507; email, dgsd.admissions@yale.edu; website, <https://drama.yale.edu>.

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New Haven CT 06520-8227

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