

David Geffen
School of Drama
2024–2025



BULLETIN OF YALE UNIVERSITY

Series 120 Number 14 August 30, 2024

BULLETIN OF YALE UNIVERSITY *Series 120 Number 14 August 30, 2024* (USPS 078-500) is published seventeen times a year (once in May and October, twice in September, three times in June, four times in July, six times in August) by Yale University, 2 Whitney Avenue, New Haven CT 06510. Periodicals postage paid at New Haven, Connecticut.

Managing Editor: Kimberly M. Goff-Crews

Editor: Steve Aitken

PO Box 208230, New Haven CT 06520-8230


The closing date for material in this bulletin was July 30, 2024.

The university reserves the right to amend or supplement the information published in this bulletin at any time, including but not limited to withdrawing or modifying the courses of instruction or changing the instructors.

©2024 by Yale University. All rights reserved. The material in this bulletin may not be reproduced, in whole or in part, in any form, whether in print or electronic media, without written permission from Yale University.

Website

<https://drama.yale.edu>

 The David Geffen School of Drama Bulletin is primarily a digital publication, available in HTML and pdf at <https://bulletin.yale.edu>. A limited number of copies were printed on 50% postconsumer recycled paper for the School and the permanent archive of the Bulletin of Yale University. Individual copies may also be purchased on a print-on-demand basis; please contact Yale Printing and Publishing Services, 203.432.6560.

David Geffen
School of Drama
2024–2025

BULLETIN OF YALE UNIVERSITY

Series 120 Number 14 August 30, 2024

Contents

Calendar	5
The President and Fellows of Yale University	7
The Officers of Yale University	8
Administration, Faculty, and Staff	9
A Message from the Dean	17
Mission	19
History and Facilities	20
History of David Geffen School of Drama	20
History of Yale Repertory Theatre	20
Facilities	21
Computing	22
Degrees	24
Nondegree Study	25
Acting (M.F.A. and Certificate)	26
Design (M.F.A. and Certificate)	37
Costume	37
Lighting	39
Projection	40
Set	42
Sound	44
Directing (M.F.A. and Certificate)	59
Dramaturgy and Dramatic Criticism (M.F.A. and D.F.A.)	67
Playwriting (M.F.A. and Certificate)	91
Stage Management (M.F.A. and Certificate)	97
Technical Design and Production (M.F.A. and Certificate)	105
Technical Internship Training Program	117
Theater Management (M.F.A.)	119
Training at David Geffen School of Drama: A Policy Overview	130
The Classroom	130
Production Experience	130
Work Periods	132
Resolution of Scheduling Conflicts	132
Self-Care and Wellness	133
Attendance	133
Recess Periods and Supplemental Recess Pay	134
Religious Observance	135
Program Assignments	135
Rehearsals	137
Assigned and Elective Work-Study	137
Participation in Yale Cabaret	138
Outside Employment	138
Registration	139
Theater History Requirement	139

Anti-Racist Theater Practice Requirement	139
Critical Response Process	140
Community Days	140
Course Standards and Requirements	140
Grading	141
Evaluation and Support	141
Leaves of Absence	143
Withdrawal	145
U.S. Military Leave Readmissions Policy	145
Commencement	146
Transcripts	147
Student Records	147
Freedom of Expression	147
Audio, Video, and Photographic Recording Policy	147
Respect in Our Workplace Protocol	148
Behavior Subject to Disciplinary Action	150
Emergency Suspension	150
Grievance Procedures	151
David Geffen School of Drama Student Government	151
David Geffen School of Drama Equity, Diversity, and Inclusion (EDI) Symposia Series	151
David Geffen School of Drama Affinity Groups	152
Yale University Resources and Services	154
A Global University	154
University Resources	155
Identification Cards	156
Graduate Housing	157
Health Services	157
Student Accessibility Services	162
Resources to Address Discrimination, Harassment, and Sexual Misconduct	162
Office of International Students and Scholars	165
Tuition and Living Expenses	166
Financial Aid Policy	171
Fellowships and Scholarships	178
Prizes	186
Enrollment, 2024–2025	188
The Work of Yale University	193
Maps	196

Calendar

The following dates are subject to change. Changes will be posted on the David Geffen School of Drama website.

FALL 2024

Aug. 14–16	W–F	The Hansberry Welcome for all playwriting students
Aug. 19	M	Fall term begins
Aug. 19–24	M–SA	Fall-term registration for all students Required training and orientation sessions for all students as scheduled
Aug. 26	M	Fall-term classes begin, 9 a.m.
Sept. 2	M	Labor Day. Classes suspended. David Geffen School of Drama (DGSD) and Yale Repertory Theatre (YRT) production work suspended
Oct. 14	M	Indigenous People’s Day. Classes suspended. DGSD and YRT production work suspended
Oct. 15	T	Work period begins. Classes suspended. Production work proceeds as scheduled
Oct. 18	F	Work period ends, 11:59 p.m.
Nov. 5–6	T–W	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Nov. 25	M	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Nov. 26	T	Work period begins. Classes suspended. Production work proceeds as scheduled
Nov. 27	W	Work period ends. Fall recess begins, 11:59 p.m., for students whose presence is not required for YRT production
Dec. 2	M	Fall recess ends. Classes resume, 9 a.m.
Dec. 11	W	Fall-term classes end and work period begins, 11:59 p.m. Production work proceeds as scheduled
Dec. 21	SA	Work period ends. Winter recess begins, 11:59 p.m. for students whose presence is not required for YRT production

SPRING 2025

Jan. 6	M	Winter recess ends. Spring term begins. Registration for all students. Work period begins. Production work proceeds as scheduled
Jan. 13	M	Work period ends. Spring-term classes begin, 9 a.m.
Jan. 20	M	Martin Luther King, Jr. Day observance. Classes suspended. DGSD and YRT production work suspended
Feb. 20–21	TH–F	Classes suspended. Community Day activities as scheduled (9 a.m.–1:30 p.m.). Production work proceeds as scheduled
Mar. 8	SA	Spring recess begins, 11:59 p.m., for students whose presence is not required for YRT production
Mar. 17	M	Spring recess ends. Classes resume, 9 a.m.
Mar. 25	T	Work period begins. Classes suspended. Production work proceeds as scheduled
Mar. 26	W	Work period ends, 11:59 p.m.
Apr. 25	F	Spring-term classes end. Work period begins, 11:59 p.m. Production work proceeds as scheduled
May 15	TH	Work period ends. Summer recess begins, 11:59 p.m., for students whose presence is not required for YRT production
May 19	M	University Commencement

The President and Fellows of Yale University

President

Maurie McInnis, B.A., M.A., 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*)

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*)

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*)

Felicia Norwood, B.A., M.A., J.D., Indianapolis, Indiana (*June 2030*)

Joshua Linder Steiner, B.A., M.St., New York, New York (*June 2030*)

David Li Ming Sze, B.A., M.B.A., Hillsborough, California (*June 2030*)

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*)

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

Maurie McInnis, B.A., M.A., Ph.D.

Provost

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

Secretary and Vice President for University Life

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

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 Campus Services

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

Maurie McInnis, 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

Nancy Yao, M.B.A., Assistant Dean of Student Life and Diversity, Equity, Inclusion,
and Belonging

Program Chairs

Tamilla Woodard, Chair, Acting

Grace Zandarski, Associate Chair, Acting

Riccardo Hernández, Co-Chair, Design

Toni-Leslie James, Co-Chair, Design

Liz Diamond, Chair, Directing

Yura Kordonsky, Associate Chair, Directing

Catherine Sheehy, Chair, Dramaturgy and Dramatic Criticism

Kimberly Jannarone, Associate Chair, Dramaturgy and Dramatic Criticism

Anne Erbe, Co-Chair, Playwriting

Marcus Gardley, Co-Chair, Playwriting

Narda E. Alcorn, Chair, Stage Management

James Mountcastle, Associate Chair, Stage Management

Shaminda Amarakoon, Chair, Technical Design and Production

Jennifer McClure, Associate Chair, Technical Design and Production

Joan Channick, Chair, Theater Management

Emeriti

David Budries, Professor Emeritus of Design

Wesley Fata, Professor Emeritus of Acting

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

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

Jessica Wolf, B.F.A., Professor Emerita of Acting

Faculty

Narda E. Alcorn, M.F.A., Professor in the Practice of Stage Management (on leave, spring 2025)

Glenn Seven Allen, M.F.A., Lecturer in Acting

Hilton Als, Visiting Associate Professor in Dramaturgy and Dramatic Criticism

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

Brandon Stirling Baker, B.F.A., Lecturer in Design

Manuel Barenboim, M.F.A., Lecturer in Design

Christopher Bayes, Professor in the Practice of Acting

Joshua Benghiat, M.F.A., Lecturer in Design

Melia Bensussen, B.A., Lecturer in Design

Mikah Berky, M.F.A., Assistant Professor Adjunct of Design

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

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

Hope Chávez, B.A., Lecturer in Theater Management

Katie Christie, Lecturer in Playwriting

Elizabeth Sessa Coleman, B.F.A., Lecturer in Design

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

Liz Diamond, M.F.A., Professor in the Practice of Directing

Kelvin Dinkins, Jr., M.F.A., Lecturer in Theater Management

Damian Doria, B.S., Lecturer in Technical Design and Production

Jill BC Du Boff, B.A., Lecturer in Design

Carmel Dundon, Lecturer in Technical Design and Production

Alan C. Edwards, M.F.A., Assistant Professor Adjunct of Design

Justin Ellington, Lecturer in Design

Janna Ellis, M.A., Lecturer in Theater Management
Anya Epstein, B.A., Lecturer in Playwriting
Anne Erbe, M.F.A., Assistant Professor Adjunct of Playwriting
Maruti Evans, B.F.A., Lecturer in Design
Erica Fae, B.F.A., Lecturer in Acting
Julie Foh, M.F.A., Associate 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., Associate 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., Professor in the Practice 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
Kimberly Jannarone, D.F.A., Professor in the Practice of Dramaturgy and Dramatic
Criticism
David W. Johnson, Lecturer in Technical Design and Production
Kirk Keen, M.F.A., Lecturer in Technical Design and Production
Kelly Kerwin, M.F.A., Visiting Lecturer in Dramaturgy and Dramatic Criticism
Jennifer Kiger, B.A., Lecturer in Playwriting
Yura Kordonsky, M.F.A., Professor in the Practice of Directing
Michael Korie, Lecturer in Playwriting
Joe Krempetz, Lecturer in Design
Ben Krywosz, B.A., Lecturer in Acting
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
William N. Lowe, B.F.A., Lecturer in Design
Mikiko Suzuki MacAdams, M.F.A., Lecturer in Design
Joan MacIntosh, B.A., Professor in the Practice of Acting
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., Lecturer in 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
(on leave, spring 2025)
Kee-Yoon Nahm, D.F.A., Visiting Associate Professor of Dramaturgy and Dramatic Criticism
Midori Nakamura, B.A., Lecturer in Acting
Marsha Norman, M.A.T., Lecturer in Playwriting
Ellen Novack, B.A., Lecturer in Acting
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
Jordan Person, B.M., 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
Melle Powers, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism
Katherine Profeta, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism
Josh Quinn, M.F.A., Lecturer in Design
Kelsey Rainwater, M.F.A., Lecturer in Acting and in Stage Management
Jonathan Reed, M.F.A., Professor in the Practice of Technical Design and Production
William J. Reynolds, M.F.A., Lecturer in Technical Design and Production
Tlaloc Rivas, M.F.A., Lecturer in Acting
David J. Roberts, M.F.A., Lecturer in Theater Management
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
Mary Lou Rosato, B.F.A., Lecturer in Acting
Michael Rossmly, M.A., Lecturer in Acting and in Stage Management
Sarah Ruhl, M.F.A., Professor in the Practice of Playwriting
Florie Seery, B.A., Assistant Professor Adjunct of Theater Management
Thomas Sellar, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism
(on leave, spring 2025)
Kimberly Senior, B.A., Lecturer in Design

Catherine Sheehy, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism
Sally Shen, M.F.A., M.B.A., Lecturer in Theater Management
Zahida Sherman, M.A., Lecturer in Design
Ilona Somogyi, M.F.A., Associate Professor Adjunct of Design
Rosalie Steiner, M.S., Lecturer in Theater Management and Technical Design and Production
Stephen Strawbridge, M.F.A., Professor in the Practice of Design
Christine Szczepanski, M.F.A., Assistant Professor Adjunct of Technical Design and Production
Emily Tappan, M.F.A., Lecturer in Design
Fabio Tavares, Lecturer in Acting
Eleanor Taylor, M.M., Lecturer in Acting
Awoye Timpo, M.A., Lecturer in Directing
Donald Titus, M.F.A., Lecturer in Technical Design and Production
Gregory Wallace, M.F.A., Lloyd Richards Professor in the Practice of Acting
Paul Walsh, Ph.D., Professor in the Practice of Dramaturgy and Dramatic Criticism
(on leave, spring 2025)
Ru Jun Wang, M.F.A., Professor in the Practice of Design
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
Matthias Winter, Lecturer in Design
Harold Wolpert, B.A., Lecturer in Theater Management
Tamilla Woodard, M.F.A., Associate Professor Adjunct of Acting
Alexander Woodward, M.F.A., Lecturer in Design
Johnny Wu, M.F.A., Lecturer in Acting
Lisa Yancey, J.D., Lecturer in Theater Management
Nancy Yao, M.B.A., Assistant Professor Adjunct of 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., Professor in the Practice 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, Lead Scenic Artist
Shaminda Amarakoon, Director of Production
Susan Aziz, Senior Draper
Michael Backhaus, Sound Supervisor
Mikah Berky, Scenic Charge
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, Metal Shop Foreperson
Ryan Gardner, Wood Shop Foreperson
Latiana “LT” Gourzong, Technical Director
Sabrina Idom, Lead Light Board Programmer
Nate Jasunas, Lead Scenic Artist
Linda Kelley-Dodd, Costume Project Coordinator
Doug Kester, Lead Carpenter
Eric Lin, Electromechanical Lab Supervisor
Steven Lopez, Properties Craftsperson
Alessandro Maione, Lead Projection Technician
Kat McCarthy, 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 and Fall Protection Program Administrator (on
leave, spring 2025)
William Ordynowicz, Lead Properties Runner
Anja Powell, Projections Supervisor
Jonathan Reed, Production Manager
Sharon Reinhart, Lead Carpenter
Stephanie Smith, Senior Lead Sound Engineer
Christine Szczepanski, Costume Shop Manager
Don Titus, Lighting Supervisor and Inventory Manager
Patricia Van Horn, Senior First Hand
Matt Welander, Technical Director
Linda-Cristal Young, Senior House Electrician
Clarissa Wylie Youngberg, Senior Draper
Mary Zihal, Senior Draper

Artistic and Administrative Staff

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
Scott Bartelson, Senior Associate Director of Development
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,
Associate Dean, 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
Trinh DiNoto, Human Resources Business Partner
Krista Dobson, Non-clinical Counselor
Cayenne Douglass, Alumni Affairs Officer and Senior Writer
Edison Dule, Information Technology Support Specialist
Maggie Elliott, Publications Manager
Janna J. Ellis, Director of Yale Tessitura Consortium and Director of Web Technology
Brandon Fuller, Associate Director of Facility Operations
Hannah Gellman, Artistic Fellow
Anna Glover, Director of Theater Safety and Occupational Health
Caitlin Griffin, Senior Associate Director of Marketing and Communications
Garry Heyward, Digital Technology Associate
Gabrielle Hoyt, Associate Editor, *Theater Magazine*
Ed Jooss, Customer Service Safety Officer
Laura Kirk, Director of Audience Services
Molly Leona, Audience Services Associate
Sarah Masotta, Senior Administrative Assistant to the Associate Dean, Managing
Director, Assistant Dean, General Manager, and Chair of Theater Management
Program
Andre Massiah, Director of Financial Aid
Kay Perdue Meadows, Associate Producer of Yale Repertory Theatre
Monique Moore, Senior Administrative Assistant for the Business Office, Digital and
Web Technology, Human Resources, Operations, and Tessitura Consortium
James Mountcastle, Production Stage Manager
Kelly O'Loughlin, Assistant Director of Theater Safety and Occupational Health

Karem Orellana-Flores, Business Office Specialist
Steven Padla, Director of Communications
Shane Quinn, Assistant Director of Audience Services
Mishelle Raza, Senior Administrative Assistant to the Assistant Dean and Marketing
and Communications
Devon Reaves, Operations Associate
Shainn Reaves, Business Office Analyst
Thomas Sellar, Editor, *Theater Magazine* (on leave, spring 2025)
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,
Registrar, and Admissions Administrator
Ariel Yan, Registrar and Admissions Administrator
Rachel Zwick, Senior Administrative Assistant to the Production Department, Theater
Safety and Occupational Health, and Technical Design and Production Program

Facilities and Custodial Staff

Ronald Douglas, General Building Maintainer
Jennifer Draughn, Facilities Superintendent
Tylon Frost, Custodian, 305 Crown
Willia Grant, Custodian, 1120 Chapel
Cassandra Hobby, Custodian, 212 York
Melloney Lucas, Custodian, 305 Crown
Andrew Mastriano, Custodial Team Leader
Francisco Eduardo Pimentel, Facilities Superintendent
Shanna Ramos, Custodian, 217 Park
Marcia Riley, General Building Maintainer
Jerome Sonia, Custodian, 205 Park and 220 York
Sherry Stanley, Custodial Team Leader

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 professional 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 provides 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.

Thus, 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. Our intention is to foster inclusive professionalism through which we model both accountability to each other and keen attention to our respective interests and responsibilities. We treasure the expressive discourse that arises as we share our work in-house and with audiences in greater New Haven, and we celebrate faculty, staff, students and technical interns who lead even as they are learning because we know that leadership is practice and not merely a job title or perceived hierarchy. Eventually, graduates of the School apply their training variously 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 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 most fully expressed 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, anti-blackness, and other forms of oppression in our pedagogy and theater making. 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 opportunities 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 in perpetuity tuition remission for all degree and certificate students.

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 loans.

Student Computer Labs

The School maintains the Robertson Computer Lab in the basement of 205 Park Street. 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/yale-link/linkedin-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://dgsdtech.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 composed 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 costume technicians, production electricians, projection engineers, properties artisans, scenic artists, scenic carpenters, or sound engineers. 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-term or 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. Fellows are enrolled half-time with the research and auditing of courses 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. The program combines in-depth classroom training and extensive personalized tutorials with interdisciplinary production opportunities. The Acting 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, expansive 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

Required Sequence

YEAR ONE

<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 I
DRAM 143a/b	Alexander Technique I
DRAM 153a	Play
DRAM 163b	Text Analysis I
DRAM 173a	Movement I
DRAM 180a	Rehearsal Practicum: Meeting the Play
DRAM 403a/b	Acting Intimacy and Combat for the Stage
DRAM 563a	Activated Analysis
DRAM 863b	Principles of Anti-Racist Theater
DRAM 873a/b	Global Theater and Performance: A Theater History Survey

YEAR TWO

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

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

YEAR THREE

<i>Course</i>	<i>Subject</i>
DRAM 253a	Commedia
DRAM 273b	Character Analysis and Movement
DRAM 303a	Acting III
DRAM 313a	Voice III
DRAM 323a/b	Speech and Accents III
DRAM 333a	The Body on Set
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	On-Camera Acting Technique
DRAM 473b	Taming the Cyclops
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
DRAM 793b	Actor Showcase

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Acting students are required to enroll in DRAM 863b, Principles of Anti-Racist Theater, 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.

Participation in Commencement

In order to be eligible for participation in the Actor Showcase and to participate in Commencement ceremonies, any acting student carrying an outstanding Incomplete grade in any coursework must satisfy the course requirements by the fourth week of their final semester and before course DRAM 793b, Actor Showcase, begins.

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 I 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 173a, Movement I This class explores some anatomical fundamentals of movement through a rigorous daily warm-up. Movement phrases are embodied investigating weight, intention, direction, and freedom. Warm-up clothes are worn. Jennifer Archibald

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 203a, Acting II: Plays of Extended and Heightened Language Acting in the plays of Shakespeare begins by appreciating that the substance of his language is, by turns, poetic, elevated, heightened, or enlarged in some way. It is also, however, remarkably simple and straightforward. In this fall semester course, second-year actors and directors undertake the shifting challenges of the language in Shakespeare’s texts, plays which are interwoven with events great and small, levels which require of the theater artist great commitment, courage, agility, imagination and skill. The course begins by drawing actors and directors onto the same page regarding the technical elements of Shakespeare’s language and quickly moves to the actor’s craft and process and an exploration of Shakespeare’s events and characters through studio-based scene work. This work provides actors the opportunity to synthesize the external and the internal of

Shakespeare's work and experience the immediacy, the specificity, and the embodiment of spoken thought. Material for the course is taken from scenes, speeches, and other set texts of Shakespeare. Tutorials are scheduled to augment classwork. Mary Lou Rosato

DRAM 203b, Acting II: Plays of Extended and Heightened Language The language in plays written prior to the twenty-first century comes in all shapes and sizes: poetic, heightened, extended, or enlarged in some way. With heightened language in its many guises comes the equally expansive and expressive characters who speak it. Drawing from a variety of playwrights from the sixteenth to the twentieth century, this spring-semester acting course follows the work on Shakespeare and takes on the particular challenges these plays present. It expands the actor's craft by developing the skill and comprehension necessary to play characters in a range of styles and circumstances, all in the pursuit of truthful acting. The course is composed of studio-based scene work, and actors continue to make use of the myriad of tools that have been in development in the previous three semesters. By deepening their range of experience with these plays and characters, actors acquire the experience and knowledge necessary to approach them with confidence in the professional arena. Mary Lou Rosato

DRAM 213a/b, Voice II (Class and Tutorials) 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 as Source II This course continues the work of year one, deepening the training of the energetic body and the connection to imagery and physical impulses while beginning to explore physical scoring. The latter half of the semester bridges the training from theater to 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. 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 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 verbatim 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 313a, Voice III (Class, Tutorials) The third-year curriculum reinforces and expands on the work of Voice II, preparing the actor to wholly embody the text and live believably in imaginary circumstances in every space, genre, and size of character. The actor deepens in self-awareness and ownership while acquiring greater skills and technique to maintain a healthy, expressive, and versatile voice and body able to react spontaneously in the moment, at one with the imagination. The course uses repeatable warmups, exploration of psycho-physical connection to text, and exercises that expand range, timbre, resonance, and overall expressivity. There is a continued focus on the breath as the bridge to imagination, ease, and economy of effort in free expression. The

course also explores exercises that extend the voice into screaming, shouting, and other vocal extremes. The overall goal is for the actor to be confident in their ability to “go there,” wherever that may be, on stage or screen, and develop habits of healthy use free of excess muscular tension that serve the artist with the skills and stamina necessary for a long and rich career. 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 dialects. 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 333a, The Body on Set This course picks up from the Body as Source II training and continues transitioning the work introduced in Body as Source I and II to the medium of film and television. We’ll explore how this physical work can aid in preparing for shooting despite a typically limited rehearsal process, scaling performances for various frames, and working through multiple takes. This course applies what we learned in the previous semester to a wider variety of scenes. 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 get real-time practice in channeling “flow” through the chaos. We also save time for conversations about transitioning into the industry while tending to the actor’s heart through it all. Erica Fae

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. Eleanor Taylor

DRAM 363a, You Are the Creator The course offers actors the space and time during the first term of their final year of training to explore, develop, and create their own individual performance pieces. Through mentoring, individual support, and meeting in small-class sections, the actors work on a performance project of their choosing throughout the semester in answer to questions like these: What are you passionate about? What are you longing to express? What are your concerns and desires? What have you always wanted to create, to share, to say through your art? This may take many creative forms, or combinations of forms, for example, writing, singing, dancing/movement, learning a musical instrument, writing and performing music, to name a few. The key is that a performance grows out of their exploration and experimentation, a performance that they ultimately share with the Acting Program community at the beginning of the second semester. This is a process-oriented, often joyous, always intimate journey that centers and celebrates their full potential as the actor artists they have always known themselves to be. Joan MacIntosh

DRAM 373b, Practices for Opening and Grounding This five-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 Rossmly

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 Rossmly

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. Faculty

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. Tamilla Woodard

DRAM 463a, On-Camera Acting Technique This three-session course gives students experience working on camera. Brief scenes of the individual student's choice are filmed, watched, discussed, and, when time permits, filmed again. Because the camera is always on the student who has chosen the scene, they can examine their work as both listeners and talkers. Ellen Novack

DRAM 473b, Taming the Cyclops This class begins with choosing, rehearsing for, and finally shooting film monologues. Carefully selected monologues from films or television that show the student at their best are rehearsed individually over two classes, and, with the help of a professional cinematographer and their equipment, each student's monologue is shot in a situation that mimics a professional shoot as closely as possible. The monologues are edited professionally and posted on the DGSD website at the end of the final semester, so casting directors, representatives, and other professionals can experience our students' work on camera. 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. At the end of the semester, students shoot, examine, and reshoot audition scenes from all genres of film and television, helping them, as they are about to enter the world as professional actors, reinforce the necessary skills to audition successfully both in the audition room and on self-tapes. 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 well-toned nervous system allows you to immerse in the situation at hand to listen and respond with courage and clarity. Understanding your own energetic signature via breath work, yoga asana, and qigong forms will help you feel where you are blocked both physically and emotionally. This class is designed to provide you with practices you can integrate into your own personal warm-up repertoire and to help you cultivate your greatest strength as an actor and a human: your ability to be present and open. 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 793b, 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 performance. Gregory Wallace, Tamilla Woodard

DRAM 863b, Principles of Anti-Racist Theater This course delves into anti-racism through a multifaceted approach, integrating elements of social and restorative justice, cultural competency, self-care, and anti-racist theatre principles. By immersing actors in an experiential journey, it empowers them to wield their influence against the pervasive structures of white-supremacy culture within the realm of creativity. Through interactive discussions, independent work, and collaborative learning teams, participants engage deeply with the material. The culmination of the course is a group project that synthesizes their learning. Mandatory for first-year Acting program students, when combined with the prerequisite workshop “Everyday Justice: Anti-Racism as Daily Practice,” this course equips individuals with essential strategies for cultivating lifelong anti-racist habits both personally and within their communities. 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.

Required Sequence

YEAR ONE

<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

<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

<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

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.

Required Sequence

YEAR ONE

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 6a/b	Survey of Theater and Drama
DRAM 104b	Computer-Assisted Design Techniques for Lighting Design
DRAM 105a/b	Introduction to Costume Design for Non-Majors
DRAM 112a/b	Introduction to Set Design
DRAM 134a/b	Advanced Lighting Design
DRAM 162a/b	Life Drawing Studio
DRAM 222a	Drafting for Set Designers
DRAM 404a/b	Lighting Seminar

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

YEAR TWO

<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 for Non-Majors
DRAM 204b	Collaboration Laboratory
DRAM 224a/b	Introduction to Projection Design*
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

*Class of 2026 took DRAM 224a/b Year one (2023–2024)

YEAR THREE

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama*
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.

*Only Class of 2025 required to take DRAM 6a/b in year three

PLAN OF STUDY: PROJECTION 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. 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 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 and Shakespeare Repertory Projects, or projection-based installation projects.

In their third year, students prepare and present an original work as their thesis project as well as a dance collaboration. 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.

Technical classes and workshops will be offered on a rotating basis.

Required Sequence

YEAR ONE

<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 122b	The History of Set Design and Stagecraft
DRAM 124a/b	Introduction to Lighting Design
DRAM 162a	Life Drawing Studio
DRAM 172a	Digital Compositing and Creation for Designers
DRAM 224a/b	Introduction to Projection Design
DRAM 239a	Projection Engineering
DRAM 272b	Content Capture and Manipulation for Designers
DRAM 322a	Foundations in Drafting and Model Making
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar
DRAM 836a	Deciphering Modernity

Projection design and assisting assignment(s)

YEAR TWO

<i>Course</i>	<i>Subject</i>
DRAM 158a/b	Introduction to Sound Design
DRAM 204b	Collaboration Laboratory
DRAM 232a/b	Advanced Discussions in Directing and Scenography (2YCC)
DRAM 244a	Advanced Motion Graphics and 3D Content
DRAM 254b	Content Previsualization and Advanced 3D Workflows
DRAM 274a	Projection Shots and Focus
DRAM 334a/b	Projection in Practice
DRAM 364b	Animation Studio
DRAM 394b	Advanced Topics in Projection Design

DRAM 414a/b	Projection Seminar
DRAM 434b	Second-Year Projection-Design Development

Two one-term electives in consultation with faculty
Projection design and assisting assignment(s)

YEAR THREE

<i>Course</i>	<i>Subject</i>
DRAM 141b	Law and the Arts
DRAM 314a	Dance and Design in Performance
DRAM 334a	Projection in Practice
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar
DRAM 444a/b	Professional Development

Two one-term electives in consultation with 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 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.

Required Sequence

YEAR ONE

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 105a/b	Introduction to Costume Design for Non-Majors
DRAM 112a/b	Introduction to Set Design
DRAM 122b	The History of Set Design and Stagecraft
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
DRAM 836a	Deciphering Modernity

Set Design assisting assignment(s)

YEAR TWO

<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 262b	Architectural Drawing for Set Design
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

<i>Course</i>	<i>Subject</i>
DRAM 142a/b	Advanced Professional Set Design
DRAM 242a/b	Drafting Review
DRAM 262b	Architectural Drawing for Set Design
DRAM 402a/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

PLAN OF STUDY: SOUND DESIGN

The Sound Design concentration at DGSD is dedicated to training the next generation of sound designers. The program blends an advanced study of theatrical sound design with modern, interdisciplinary applications in order to prepare students to excel in every branch of this growing industry, including theater, film and TV, experiential design, podcasting, video games, and more.

Our student community is exposed to a variety of perspectives and backgrounds as we actively promote diversity through our curriculum, performances, and experiences. Openness, inclusiveness, and a rigorous work ethic enable students to thrive in the Sound Design concentration. Students are given many opportunities to collaborate with members of the other concentrations, whether in the classroom or the professional stage at Yale Repertory Theatre, so as to sharpen their technical skills and develop their creative voice.

The coursework covers design aesthetics, script interpretation, dramaturgy, music composition, critical listening, professional collaboration, sound and music technology, acoustics, aural imaging in large spaces, podcasting, video-game design, electronic music composition, post-production audio and mixing, studio management, digital audio production, advanced sound-delivery systems, advanced problem solving, production organization, and professional development, all in concert with a wide variety of practical assignments. Each year builds on the knowledge and practical skills from the previous year, and at the end of the final semester students have a complete and diverse portfolio of work.

Required Sequence

YEAR ONE

<i>Course</i>	<i>Subject</i>
DRAM 3(02)a/b	Toward Anti-Racist Theatre Practice in Design
DRAM 122b	History of Set Design and Stagecraft
DRAM 124a	Introduction to Lighting Design
DRAM 138a/b	Production Sound Engineering
DRAM 158a/b	Introduction to Sound Design
DRAM 168a/b	Recording Arts
DRAM 188a/b	Music Lab I
DRAM 228a	Drafting for Sound Design
DRAM 418a/b	Sound Seminar
DRAM 438b	Advanced Audio Software and DAWs
DRAM 836a	Deciphering Modernity

Sound design and assisting assignment(s)

YEAR TWO

<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 248a	Designer and Director Dialogue
DRAM 258a/b	Music Production for Drama
DRAM 278b	Advanced Sound Design
DRAM 288a/b	Music Lab II
DRAM 338b	Professional Audio Engineer Development Skills for the NY Sound Practitioner
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

<i>Course</i>	<i>Subject</i>
DRAM 141b	Law and the Arts
DRAM 308a/b	Applied Creative Techniques in Sound Design
DRAM 348a/b	Sound Design for Podcasts
DRAM 358a/b	Professional Development
DRAM 398a	Storytelling in Sound Design
DRAM 418a/b	Sound Seminar
DRAM 488a	Beatmaking and Electronic Music Composition

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

Design assignments for School and/or Yale Rep productions

Thesis project with approval and under consultation of the head of sound design

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Design students are required to enroll in DRAM 3(02)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, set, and sound-design students are required to enroll in DRAM 836a, *Deciphering Modernity*, and DRAM 122b, *The History of Set Design and Stagecraft*, in order to fulfill the School's theater history requirement. These courses are considered a crucial foundation for the program's students.

Participation in Commencement

Design students are eligible to participate in Commencement ceremonies with the completion of all course requirements in their program and written permission from their respective head of design concentration. Degrees will only be conferred after the submission of a completed design thesis approved by the Design faculty.

COURSES OF INSTRUCTION

DRAM 3(02)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 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. 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 50a, The Collaborative Process 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 Design 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 105a/b, Introduction to Costume Design for Non-Majors 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. Coursework requires that students produce design sketches weekly. Open to non-Design and non-Drama students with prior permission of the instructor. Toni-Leslie James

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. Toni-Leslie James

DRAM 122b, The History of Set Design and Stagecraft 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. This year-long course is open non-Design and non-Drama students with permission from the instructor. DRAM 124a is a prerequisite for DRAM 124b. Students who wish to take only one semester should enroll in the fall. Brandon Stirling Baker

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, Alan C. Edwards

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. Riccardo Hernández, Michael Yeargan

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. Ilona Somogyi

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. Mikah Berky

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, Oana Botez

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, 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 168a/b, 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. Mathias Winter

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 3-D platforms such as: 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. Stephen Strawbridge, Alan C. Edwards

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 for Non-Majors 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 spatial 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 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. Joe Krempez

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 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, Advanced Motion Graphics and 3D Content 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 248a, Designer and Director Dialogue In this course, sound designers and directors are given opportunities to practice collaboration and develop a richer understanding of their mutual practices. This semester-long workshop is open to all designers, directors, and playwrights. Jill BC Du Boff, Kimberly Senior

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 262b, Architectural Drawing for Set Design This course is focused on hand sketches which represent designers’ concept and ideas. Through the class lecture and demo students practice on pen drawing, sepia painting, watercolor, and acrylic. Hand-rendering used to be a common form of presentation to designers before digital media and 3D models became involved in the design process. It has a long history for designers to use hand-rendering as their tool for their important communication and expression. Working on hand-rendering provides a unique opportunity to understand visual language and the link between our time and past. Ru-Jun Wang

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 explored 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 Focus 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 takes the form of a laboratory for exploring music, and more specifically about music as a story-telling tool; for exploring how musical ideas, techniques, theory, traditions, and improvisation can be of use to designers for creating and supporting narrative, and for teaching the audience a narrative language. Sessions are group-oriented and involve a combination of improvisation, instruction in musical technique, and the sharing of our ideas and curiosities as the year progresses. 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 308a/b, Applied Creative Techniques in Sound Design This independent study course is both a progression from the first two years of Music Lab courses and a workshop in support of a creative career. Classes are a combination of full group sessions and scheduled one-on-one meetings between the student and the instructor. The focus is on supporting students in their independent study work topics (which each student individually proposes and which are agreed upon with the instructor) and on supporting them in their design positions for the year. Goals include students developing their abilities to create art on a fixed timeline, to set their own schedules, to work meaningfully with collaborators, to chart their own courses for personal and artistic growth, to identify needed resources and find ways to resource themselves, and to use all they’ve learned about music and narrative over the last two years to make engaging designs and compositions. James Monaco

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, Wendall K. Harrington, Oana Botez, Stephen Strawbridge

DRAM 322a, Foundations in Drafting and Model Making This course offers the opportunity to explore various approaches to designer communication including: drawing, drafting, and physical modeling to expand methods, accuracy, and expediency of idea sharing. Required for all first-year projection designers and open to others with instructor approval. Alexander Woodward

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

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 348a/b, Sound Design for Podcasts Good sound design is crucial in today's digital media landscape, especially in the world of podcast production, where audio reigns supreme. In this class students learn to apply the tools they already know to pitching, writing, recording, editing, and mixing their own documentary narrative, as well as fiction podcasts. The podcast industry standard DAW is Pro Tools, which is taught in the class along with the plug-ins and software management structure for a sharable working file and successful final product. Through guest speakers and hands-on experience, the class also dives into how to navigate a career in the radio and podcast industries. Zachary Goldberg, Jill BC Du Boff

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 364b, 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. Joshua Quinn, Nicole Kyrtsis

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. Justin Ellington

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 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 434b, Second-Year Projection-Design Development Preparation of students for Rep interviews in the spring of their second year, covering portfolio and resume review as well as professional presentation. Scheduled by arrangement with the faculty. Wendall K. Harrington, Shawn Boyle

DRAM 438b, Advanced Audio Software and DAWs This course is about software-based signal processing and mixing of analog recordings. The curriculum covers foundational techniques in balancing, EQ, compression, and various effects, as well as unique sound-shaping tools, providing hands-on experience with industry-standard software. Students engage in practical projects, learning to shape and refine sound for various media. Matthias Winter

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 458a, Introduction to Video-Game Sound Design Provides students with the foundational knowledge to successfully engage in a professional game audio environment. This course is designed to give theatrical sound design students a background and full introduction to video games. Students can then begin to adapt their existing sound design skills to a game development environment. Next, the course takes a deep dive into technical sound design—an aspect of sound that is unique to gaming—to ensure students leave the class with a fully rounded understanding of game audio. Students are required to have preexisting knowledge and experience in sound design, DAWs, and hands-on experience in using sound design to enhance a narrative. We cover game audio re-designs, game engines, audio middleware, industry trends and practices, and how to prepare yourself for the industry. William N. Lowe

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 478b, Post-Production Sound Design for Film and Television This is a one semester course that covers mixing, sound design, and composition for both genres, as well as ADR and on-set recording. A basic knowledge of Pro Tools is required for this class. Limited enrollment. Faculty

DRAM 488a, Beat Making and Electronic Music Composition In this course, students learn how to create, arrange, and mix beats in various electronic music genres. The course covers popular production software and hardware tools with hands-on projects, to develop skills in crafting sounds, sampling, sequencing, and remixing. Matthias Winter

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

DRAM 836a, Deciphering Modernity See description under Dramaturgy and Dramatic Criticism.

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 third and culminating year of training, directors direct a full production of their own thesis project and 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 reimagine – 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

Required Sequence

YEAR ONE

<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

<i>Course</i>	<i>Subject</i>
DRAM 37a	The Production Process: LH Festival
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 203a	Acting II
DRAM 248a	Designer and Director Dialogue
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

*DRAM 350b, The Choreographic Imagination, is not offered in 2024–2025. Students will take an elective, chosen in consultation with program chair, in its place.

YEAR THREE

<i>Course</i>	<i>Subject</i>
DRAM 37b	The Production Process: Carlotta Festival
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 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

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.

Participation in Commencement

A Directing student who has satisfactorily completed all production assignments and received a grade of Pass in all required courses, with only the Director's Thesis Production Casebook remaining to complete, may participate in Commencement ceremonies. The degree in directing will only be conferred, however, when the Directing student has completed all requirements named above and successfully completed the Director's Thesis Production Casebook. See DRAM 140a/b, The Director's Thesis for details regarding completion of the production casebook.

COURSES OF INSTRUCTION

DRAM 37a/b, The Production Process 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-foot 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-foot 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. Awoye 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 203a, Acting II See description under Acting.

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. During this 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 in mid-April with the submission of two SRP proposals by each student director to Directing program faculty, the chair, and the dean. Sara Holdren

DRAM 248a, Designer and Director Dialogue In this course, sound designers and directors are given opportunities to practice collaboration and develop a richer understanding of their mutual practices. This semester-long workshop is open to all designers, directors, and playwrights. Jill BC Du Boff

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, 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. Not offered in 2024–2025]

DRAM 360a/b, Bridge to the Profession This course, meeting for twelve sessions in academic year 2024–2025, 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 at once faithful to the spirit of the work and vitally alive for a contemporary audience, while fulfilling the primary demands of the music. 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 450a/b, Theater as Cultural Work: Leading with Values The course engages students 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 fields 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 2024–2025 academic year, students may request a scaled grading option for any course by September 13, 2024 in the fall term and by January 29, 2025, 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 and Dramatic Criticism 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

YEAR ONE

<i>Course</i>	<i>Subject</i>
DRAM 3(04)a/b	Topics in Anti-Oppressive Theater Practice*
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	Topics in Anti-Oppressive Theater Practice*
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	Topics in Anti-Oppressive Theater Practice*
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

*All Dramaturgy and Dramatic Criticism students are automatically enrolled in DRAM 3(04)a/b, Topics in Anti-Oppressive Theater Practice, so they can access its syllabus and readings, but participation in this credit-exempt course is elective for second- and third-year students.

†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.

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

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

First-year Dramaturgy and Dramatic Criticism students are required to enroll in DRAM 316a Critical Race Theory, 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. Additionally, all M.F.A. students and faculty are encouraged to participate in DRAM 3(04)a/b, Topics in Anti-Oppressive Theatre 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 artistic office 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 artistic fellow, who is a D.F.A. candidate in the program. Any student who fails to submit their required reading, in any semester, will receive a grade of Incomplete for the term. Should a student not remediate their Incomplete within an agreed upon time frame, they will receive a permanent Incomplete for that term. This will mean that the student will have to redo an entire semester's work, with newly assigned reading, in order to receive credit for the course.

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, 2025: 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 7, 2025: 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 24, 2025: Deadline for submission of final revised comprehensive proposal and bibliography.

Third-year students must adhere to the following schedule:

August 26–30, 2024: Deadline for third-year students to meet with their advisers to review and update comprehensive study procedures and propose a fall examination schedule. There will be a program faculty meeting in this week at which third-year students must give their presentations of the five topics they have identified during stipended summer study. Students must take at least one examination during the fall term, according to the schedule below.

October 26, 2024: First fall deadline for beginning a written comprehensive examination.

December 15, 2024: Final fall deadline for completing a written comprehensive examination.

February 15, 2025: First spring deadline for beginning a written comprehensive examination.

April 26, 2025: Final deadline for completing the written comprehensive exams.

May 9, 2025: Final deadline for completing the oral examination.

Participation in Commencement

Any student carrying a grade of Incomplete in more than one course counting toward the degree on April 15 of their final year will not be permitted to participate in Commencement. If these Incompletes are not satisfied by the beginning of the following semester without express and prior agreement of each course instructor, these grades will convert to Permanent Incompletes, requiring the student to retake the entire course or an agreed-upon equivalent before being awarded a degree.

**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 who has achieved an average of High Pass or greater in all Criticism Workshops and in DRAM 336a/b, Comprehensive Examinations, 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 6, 2025, 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, 2025, 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,” regardless of whether they have yet submitted a prospectus, are expected to attend an in-person chapter conference at the School; here students whose prospectuses have been approved 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.

All D.F.A. candidates are required to further their education by obtaining practical training in teaching and/or theatrical production work in an organizational setting. This practical experience is integral to the D.F.A. program and can be met through fellowship opportunities within the School or at an approved outside educational or professional organization, as soon as in the first year of D.F.A. study.

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

January 6, 2025: Final deadline for submission of revised drafts of all chapters to first and second readers.

March 15, 2025: Notification of approval of revised chapter drafts and requests for final corrections.

April 15, 2025: 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 may also be submitted electronically to the Yale library. 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 2024–2025, the fee is \$1,555 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.

COURSES OF INSTRUCTION

DRAM 3(04)a/b, Topics in Anti-Oppressive 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 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. Melle Powers, 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, Kee-Yoon Nahm

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, Kelly Kerwin

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-oppressive 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 reanimate a venerable play for their collaborators and audiences? How can 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 2024–2025]

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. Eric M. Glover

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. Hilton Als, Kee-Yoon Nahm, Katherine Profeta, 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 2024–2025]

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. Thomas Sellar

[**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 2024–2025]

[**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. Not offered in 2024–2025]

[**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 2024–2025]

[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. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Not offered in 2024–2025]

[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. Not offered in 2024–2025]

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. Kimberly Jannarone

[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 2024–2025]

DRAM 306b, 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. Katherine Profeta

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. This course fulfills the program's Anti-Racist Theater seminar requirement. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructors. Eric M. Glover, 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. Not offered in 2024–2025]

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 2024–2025]

[**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 2024–2025]

[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 2024–2025]

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, Kee-Yoon Nahm, 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 2024–2025]

[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 2024–2025]

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 2024–2025]

[**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. Not offered in 2024–2025]

[**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 2024–2025]

[**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 2024–2025]

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 a wide range of Latinx and Latin American artists. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Chantal Rodriguez

[**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. Not offered in 2024–2025]

[**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 Sibblies 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. Not offered in 2024–2025]

[**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 2024–2025]

DRAM 596a/THST 357a, History and Theory of Performer Training Behind every hour of live public performance are hidden countless hours in schools and rehearsal rooms, establishing well-worn patterns of use for body/mind and determining highly variable standards for what is 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 theories 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 the performers we collaborate with; the larger results include a fuller 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. Katherine Profeta

[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 2024–2025]

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 2024–2025]

[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 2024–2025]

[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 embody 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 2024–2025]

[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 2024–2025]

[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 2024–2025]

[**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 2024–2025]

[**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. Not offered in 2024–2025]

[**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 2024–2025]

[**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 2024–2025]

[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 2024–2025]

[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 2024–2025]

[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 2024–2025]

[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 2024–2025]

[**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 2024–2025]

[**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 Sibblies 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 2024–2025]

[**DRAM 796b/E&RS 640b/LITR 298b/RSEE 253b, Drama and Russian-Ukrainian Conflict** The course is about the origins of the conflict between Russia, Ukraine, and Belarus, exploring its past, present, and future through the prism of drama theory and practice. Russian President Vladimir Putin and his imperial propaganda portray Russia, Ukraine, and Belarus as the “Three Sisters” (to borrow from Anton Chekhov’s famous play): three comparable nations (or, perhaps, in Putin’s view, one nation, a return of the historical “Rus” divided into three countries). Today they face multilayered geopolitical, mental, and human crises, including full-scale war. These roots connect to the history of the entire area, have an impact on mass psychology, depend on conceptions of national

character, and expose long-standing traumas and intergroup conflicts. Indeed, these contemporary geopolitical relations resemble a Shakespearean epic drama in their depth and breadth. Students learn how to practically apply the methodological apparatus of drama—structure, heroics, plot, and conflicts—to political and historical analysis and political forecasting. Not offered in 2024–2025]

DRAM 806b, Audraology; or, Audra McDonald’s Performances, Life, and Times Audra has been awarded six competitive Tony Awards, the first performer to be honored so, recognizing her as the prima donna assoluta of Broadway. Although Audra remains in a league by herself, “unparalleled in the breadth and versatility of her artistry,” there is virtually no writing about her in the field of theater and performance studies. Audra is considered side by side her predecessors Anne Brown, Olivia Cole, Ruby Dee, Lottie Gee, Muriel Rahn, and Aida Overton Walker, among others. Open to non-Dramaturgy and Dramatic Criticism students and non-Drama students with permission of the instructor. Eric M. Glover

DRAM 816a, Showgirls This seminar dedicated to the art of female (and some male) writers and performers who qualify as divas. In her description of the word, the scholar Dolores McElroy writes that “If we look to popular media, ‘diva’ can mean just about anyone whose manner of self-presentation puts them on some imagined scale between self-confidence and out-and-out vanity.” But what qualifies as vanity, and as showmanship? Is one necessary to the life of the other? And what of the diva as auteur? In addition to watching bravura performances such as Bette Davis in *The Little Foxes* (1941) and Katharine Hepburn’s in *Long Day’s Journey Into Night* (1962), we examine the art of queer self-creation in documentaries like Shirley Clarke’s extraordinary *Portrait of Jason* (1967) and Agnes Varda’s brilliant dissection of the hippie diva in *Lions Loves (... and Lies)* from 1969. In contemporary television and film, we screen excerpts of Khandi Alexander in *The Corner* (2000) and Rachel Weisz in *The Deep Blue Sea* (2011). In addition to films, we also look at performers in photographs and paintings, the better to understand the showgirl’s full range. Readings include essays, fiction, and plays by Marcel Proust, Roland Barthes, Tennessee Williams, James Baldwin, Edward Albee, Wayne Koestenbaum, and Wesley Morris, plus work by the female-writer-as-diva, starring Elizabeth Hardwick, Sylvia Plath, Jill Johnston, Adrienne Kennedy, and Pauline Kael. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Hilton Als

DRAM 826b/MUSI 459b/MUSI559b/THST 461b, Nineteenth-Century Opera and Representation Throughout the long nineteenth century, opera was the most expensive, lavish, and politically implicated multimedia spectacle; both its productions and the very act of opera-going offered prime opportunities to negotiate personal and collective identities. By looking at opera’s complex media—libretti, music, voice types, design, stage technology, architecture, etc.—this seminar addresses various forms of representation in opera related to such aspects as gender, sexuality, class, race, nationalism, (dis)ability, the rise of the masses, and the operatic genre itself as a vehicle of colonialism. Following an introductory session, most weeks focus on one particular perspective and one opera (or scenes thereof), including works by Rossini, Weber, Meyerbeer, Verdi, Wagner, Puccini, and Smyth. Thus, the seminar also serves as an introduction to the

history of nineteenth-century European opera and the current state of opera studies. Several “interludes” address more general topics such as the livelihood and influence of singers, global opera, and approaches to contemporary staging. We may adjust topics to student interest and end by looking at recent developments in American opera that counter opera’s white, male European legacy. Visits to the Beinecke Library and the Metropolitan Opera are anticipated. Gundula Kreuzer

DRAM 836a, Deciphering Modernity Since the dawning of the modern age, practitioners and students of theater have looked to modernity as a subject to interrogate, a source of inspiration, an inescapable predicament, or a quandary to avoid. Examining a dozen or so keywords, influential texts, and consequential contributors (including directors, designers, playwrights, theorists, and commentators), this seminar explores selected aspects of theater’s encounter with modernity. It includes lectures, discussion, weekly reading assignments, occasional written assignments, and in-class presentations. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Paul Walsh

DRAM 846a/CPLT 689a/E&RS 629a/RSEE 613a/RUSS 613a/SLAV 613a, Art and Resistance in Belarus, Russia, and Ukraine This interdisciplinary seminar is devoted to the study of protest art as part of the struggle of society against authoritarianism and totalitarianism. It focuses on the example of the Soviet and post-Soviet transformation of Belarus, Russia, and Ukraine. The period under discussion begins after the death of Stalin in 1953 and ends with the art of protest against the modern post-Soviet dictatorships of Alexander Lukashenka in Belarus and Vladimir Putin in Russia, the protest art of the Ukrainian Maidan, and the anti-war movement of artists against the Russian-Ukrainian war. The course begins by looking at the influence of the “Khrushchev Thaw” on literature and cinema, which opened the way for protest art to a wide Soviet audience. We explore different approaches to protest art in conditions of political unfreedom: “nonconformism,” “dissidence,” “mimicry,” “rebellion.” The course investigates the existential conflict of artistic freedom and the political machine of authoritarianism. These themes are explored at different levels through specific examples from the works and biographies of artists. Students immerse themselves in works of different genres: films, songs, performances, plays, and literary works. Andrei Kureichyk

DRAM 856a, Asian American Theater How do we talk about the history of Asian American theater when both “Asia” and “Asian American” are contentious labels – the former shadowed by “the Orient” of the European colonial imagination and the latter attempting to unite an exceedingly diverse group of people from different ethnic and cultural backgrounds? This course explores this question by tracing the work and activism of artists of Asian descent over the past century, beginning with Li Ling-Ai’s 1925 play *The Submission of Rose Moy* and following up with other milestones such as the founding of East West Players in 1965, the production of Frank Chin’s *The Chickencoop Chinaman* in 1972, protests over *Miss Saigon* on Broadway in 1990, and Lloyd Suh’s 2015 play *Charles Francis Chan, Jr.’s Exotic Oriental Murder Mystery* as part of the National Asian American Theatre Company’s twenty-fifth anniversary season. We study a broad selection of plays, theater productions, and performances alongside work by Asian American

theorists and critics, highlighting themes such as migration and U.S. exclusion laws, Orientalism and yellowface, the model minority myth and racial solidarity, and others. Open to non-Dramaturgy and Dramatic Criticism students with permission of the instructor. Kee-Yoon Nahm

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 their faculty adviser.

Playwriting (M.F.A. and Certificate)

Anne Erbe, Co-Chair

Marcus Gardley, Co-Chair

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, 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 notions of 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 pathways 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 are encouraged to take full advantage of the time-honored practice of collaboration and 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, course load, 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, Projection in Practice; DRAM 112a/b, Introduction to Set Design; 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 2027

REQUIRED SEQUENCE

Year one (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 3(05)a	Foundations of Anti-Oppressive New Play Process
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

Year two (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 27b	Second-Year Anchor Class: Theater Now (NYC)
DRAM 37a	The Production Process: LH Festival
DRAM 47a	Fall Workshop
DRAM 87b	Writing for Film and Television
DRAM 107b	Workshop with Actors
DRAM 207a	Teach What You Write
DRAM 307b	Tutorial I

Year three (2026–2027)

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 37b	The Production Process: Carlotta Festival
DRAM 47a	Fall Workshop

DRAM 97a	Industry Practice II
DRAM 107b	Workshop with Actors
DRAM 317a	Tutorial II
DRAM 327b	Tutorial III

Class of 2026

REQUIRED SEQUENCE

Year two (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 27b	Second-Year Anchor Class: Theater Now (NYC)
DRAM 37a	The Production Process: LH Festival
DRAM 47a	Fall Workshop
DRAM 207a	Teach What You Write
DRAM 307b	Tutorial I

Year three (2025–2026)

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 37b	The Production Process: Carlotta Festival
DRAM 47a	Fall Workshop
DRAM 87b	Writing for Film and Television
DRAM 97a	Industry Practice II
DRAM 107b	Workshop with Actors
DRAM 317a	Tutorial II
DRAM 327b	Tutorial III

Class of 2025

REQUIRED SEQUENCE

Year four (2024–2025)

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 37b	The Production Process: Carlotta Festival
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 DRAM3(05)a, Foundations of an Anti-Racist New Play Process, in order to fulfill the School's anti-racist theater practice requirement. This course offers vital strategies for the lifelong development of anti-racist practice for playwrights, both in their writing process and in collaboration with other theater-makers.

Theater History Requirement

Playwriting students are strongly encouraged to enroll in DRAM 6a/b, Survey of Theater and Drama, in order to fulfil 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.

Participation in Commencement

A Playwriting student who has received a grade of Pass in all required courses may participate in Commencement ceremonies. If any grades of Incomplete remain in required courses, the student may be allowed to participate if they have a written plan, including a schedule, for completing the outstanding work that has been approved by both the instructor and the Playwriting chairs. The degree in playwriting, however, will only be conferred when the Playwriting student has successfully resolved the Incomplete grade.

COURSES OF INSTRUCTION

DRAM 3(05)a, Foundations of Anti-Oppressive New Play Process 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 is one of several courses that fulfill 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 first-, 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, Katie Christie

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. Marcus Gardley

DRAM 37a/b, The Production Process This course looks at how workshop and production frameworks can inform the playwright's writing process, as well as their

collaboration with directors, dramaturgs, actors, designers, stage managers, technicians, and theater managers. Includes seminars on dramatic structure, building relationships with collaborators, production timelines, and editing throughout the process. Anne Erbe, Dustin Wills

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. Faculty

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.

[**DRAM 87b, Writing for Film and Television** An in-depth writing workshop focused on crafting scripts for features and the small screen. Writers discuss and analyze dramatic strategies, dialogue, genre and style. They also write a thirty-minute pilot draft and a screenplay for a short film. Not offered in 2024–2025.]

DRAM 97a, Industry Practice II A module course for third-year 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-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 for first- and second-year playwrights. 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. Marcus Gardley

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

[**DRAM 187b, Features** An intensive practicum on screenwriting for second- and third-year playwrights. Not offered in 2024–2025]

DRAM 207a, Teach What You Write Required of second-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 Four sessions scheduled with the instructor to discuss incipient ideas, goals, and drafts of plays in progress and under consideration for the Carlotta Festival. Required of all second-year playwrights. Faculty

DRAM 317a, Tutorial II Six sessions scheduled with the instructor to discuss and explore Carlotta Festival plays. Required of all Carlotta playwrights. Faculty

DRAM 327b, Tutorial III Six sessions scheduled with the instructor in New Haven to discuss and explore Carlotta Festival plays. Required of all Carlotta playwrights. Faculty

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

Narda E. Alcorn, Chair

James Mountcastle, Associate 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 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 a stage management 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

Required Sequence

YEAR ONE

<i>Course</i>	<i>Subject</i>
DRAM 3(06)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 112a	Introduction to Set Design
DRAM 149a	Production Planning
DRAM 191b	Managing the Production Process
DRAM 700a/b	Stage Management Forum: The Artistic Process

Professional work assignments as determined by chair

YEAR TWO

<i>Course</i>	<i>Subject</i>
DRAM 3(06)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 or two required elective with chair approval (four electives required in total)
Professional work 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 for the 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

Required electives with chair approval (four electives required in total)
Professional work 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.

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.

Professional Work 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. Professional work 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 105a, Introduction to Costume Design for Non-Majors; DRAM 111a, Functions of Leadership: Organizational Direction; 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.

Participation in Commencement

Stage Management students are eligible to participate in commencement when they have satisfactorily completed all courses, all professional work assignments, and when their thesis abstract has been submitted and approved by the chair. Any student carrying a grade of Incomplete may not participate in Commencement until a written plan of how the Incomplete will be resolved is agreed to with the course instructor. Written plans to satisfy Incompletes must be submitted to the chair by Thursday, April 24.

COURSES OF INSTRUCTION

DRAM 3(06)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 for the 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. Benjamin E.C. Pfister

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 105a/b, Introduction to Costume Design for Non-Majors See description under Design.

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

DRAM 112a/b, Introduction to Set 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 124a/b, 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/b, Introduction to Sound Design See description under Design.

DRAM 168a/b, 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/b, 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. Laura Brown-MacKinnon

DRAM 500a/b, The Stage Manager's Thesis Each third-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 and third 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 Technical Design and Production (TD&P) program trains 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 those who are driven to discover and innovate. 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 artistic goals.

The program offers hands-on skill courses such as Drafting and Rigging, theory-based courses like Technical Management and Strategies for IDEAS in Production, 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, projection technology, theater engineering, technical management, and health and safety. Notable professionals guest lecture in a variety of different courses. 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. Most PWAs place students in lead and assistant-level technical management roles on DGSD and YRT productions, including as production electricians, production managers, projection engineers, properties managers, safety advisers, sound engineers, stage carpenters, technical directors, and technical supervisors. Students can request additional roles or research projects as 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 foster the skill of working 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 on an industry-relevant topic above or beyond program offerings. 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

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	Strategies for IDEAS in Production

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 the 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.

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Technical Design and Production students are required to enroll in DRAM 559b, Strategies for IDEAS in Production, 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

Second-year 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 can 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 122b, The History of Set Design and Stagecraft

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, and theater consulting) are offered in the TD&P Guidebook.

Participation in Commencement

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, Technical Design and Production Thesis, where a student need only to be approved to go out to readers with their thesis. Degrees will only be conferred upon completion of all requirements above and after the submission of 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 prior 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, Mechanical Instrumentation II A continuation of Mechanical Instrumentation I, offering advanced study in the topics from the first semester, including, but not limited to: surface finishes and tolerances versus cost and time, blueprint reading, machineability of materials, feeds and speeds, and grinding of tools are discussed and demonstrated. Prerequisite: First semester of Mechanical Instrumentation or prior permission of the instructor. Enrollment is limited to six. David Johnson

DRAM 69b, Mechanical Instrumentation I 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. Enrollment is limited to six. 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 prior permission of the instructor. Eric Lin

DRAM 122b, The History of Set Design and Stagecraft 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 prior 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 152a/b, Scene Painting See description under Design.

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. Latiana “LT” Gourzong, Matt Welander

DRAM 169b, Rigging I This course examines traditional and nontraditional rigging techniques to provide a thorough understanding of theatrical rigging theory and practice. Equipment discussed includes, but is not limited to, counterweight and mechanical rigging systems and their components. The class format is lecture, demonstration, practical exercises, written theory projects, and two exams assigned to further the student’s understanding. Emphasis is placed on proper hardware selection, usage, inspection, and design criteria to maintain safe working conditions in life-threatening applications. Open to non-TD&P students with prior 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, utilizing community agreements created together based in our anti-racism work. Open to non-TD&P students. Prerequisite: DRAM 179a or prior 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 prior 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. The 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 prior 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. Alan Hendrickson

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 wired and wireless practicals. Open to non-TD&P and non-Drama students with prior permission of the instructor. Donald Titus

DRAM 229a, Theater Planning and Construction This course is an introduction to the 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 prior permission of the instructor. Matt Welander, Eugene Leitermann

DRAM 239a, 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 prior 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 with prior permission of the instructor. 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 with prior permission of the instructor. 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 279a, 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. There will be sketching and drafting, hands-on projects, presentation of ideas to the group, and visitors as part of the course. Prerequisites: DRAM 179a or prior permission of the instructor. Enrollment is limited to ten. Latiana “LT” Gourzong

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

DRAM 319b, 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, to create 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 prior permission of the instructor. Donald Titus

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 prior permission of the instructor. Anna Glover

DRAM 369a, 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 369b, 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 379b, Drafting II: Autodesk Inventor This course explores 3D parametric modeling for technical design in the entertainment industry. Students develop proficiency with Autodesk Inventor through demonstrations, lab work, and individual assignments. Open to non-TD&P students. Prerequisite: DRAM 179a or prior 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 instructor. Jennifer McClure

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 instructor. Jennifer McClure

DRAM 399a, Technical Design and Production Thesis Through group and one-on-one sessions, this course supports students in completing and presenting the TD&P thesis previously proposed in DRAM 299b, Technical Writing. The TD&P thesis encourages students to think as leaders and proficiently execute a self-driven project utilizing strategies for effective project management. Students practice self-education by pursuing and researching an industry-relevant topic above or beyond program offerings. The thesis process aims to strengthen students' networking techniques by developing contacts in the field, practicing technical communication, and contributing to the industry knowledge base. After revision and adviser's approval, the work is presented to and evaluated by program faculty and three independent readers and/or evaluators. Additional details on thesis requirements, including parameters for the readers' 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 prior 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 prior permission of the instructor. Eric Lin

DRAM 429a, Revit for Theater Consultants This course explores the basics of Autodesk Revit, Autodesk Construction Cloud, Bluebeam construction software, 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 prior permission of the instructor. Kirk Keen

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 prior permission of the instructor. Matt Welander

[**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 prior permission of the instructor. Not offered in 2024–2025]

DRAM 469b, Commercial Scenery 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 prior permission of the instructor. Jon Cardone

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. Not offered in 2024–2025]

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, Strategies for IDEAS in Production This first-year TD&P course uses readings, viewings, activities, guest presentations, and discussions to understand some of the ways inclusion, diversity, equity, access, and social justice (IDEAS) can be incorporated into the production process for theater and live events. From the perspective of managers, students explore some current legal protections afforded to employees as well as some current best practices in the field that enhance IDEAS in the workplace. Prerequisite: artEquity's Everyday Justice: Anti-Racism as Daily Practice or another comparable training. Open to non-TD&P and non-Drama students with the prior permission of the instructor. Shaminda Amarakoon

[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. Not offered in 2024–2025]

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 costume technicians, production electricians, projection engineers, properties artisans, scenic artists, scenic carpenters, or sound engineers. 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 discipline. An assigned faculty or staff adviser guides each intern in selecting six additional courses throughout the year. Interns may also audit one additional course as well as participate in the TD&P Seminar, or another seminar course, in 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 a Technical 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.

PLAN OF STUDY: TECHNICAL INTERNSHIP

Required Sequence

<i>Course</i>	<i>Subject</i>
DRAM 99a/b	Internship Practicum

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

DRAM 9a/b, TD&P Seminar or another seminar class (optional)

One additional elective as an audit per term (optional)

ADDITIONAL REQUIREMENTS FOR THE DEGREE

Anti-Racist Theater Practice Requirement

Technical Interns are required to take the workshop *Everyday Justice: Anti-Racism as Daily Practice*. Technical Interns are invited, but not required, to enroll in DRAM 559b, *Strategies for IDEAS in Production*, in their first or second intern year. Combined with the prerequisite workshop, *Everyday Justice*, this course offers vital strategies for the lifelong development of individual and communal anti-racist practice. Those who eventually enroll in one of the M.F.A./Certificate programs following their internship will have to complete this or a similar course in order to fulfill the School's anti-racist theater practice requirement for graduate students.

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.

Participation in Commencement

For technical interns 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.

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 discipline, 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, Strategies for IDEAS in Production 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, 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 a year-long work assignment of substantial responsibility.

Required Sequence

YEAR ONE

<i>Course</i>	<i>Subject</i>
DRAM 3(08)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 131a	Principles of Marketing and Audience Development
DRAM 141b	Law and the Arts
DRAM 161b	Principles of Development
DRAM 171b	Strategic Planning
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 211b	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

In the fall term of their first year, theater management students are required to enroll in DRAM 3(o8)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 five annual 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.

Participation in Commencement

For Theater Management students to be eligible to participate in Commencement ceremonies, all courses, professional work assignments, the fellowship (if the student elects to undertake a fellowship), and the case study requirement must be satisfactorily completed. See DRAM 151a/b, Case Study, for details regarding completion of the case study requirement.

COURSES OF INSTRUCTION

DRAM 3(o8)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. Hope Chávez

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. Joan Channick

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. Florie Seery

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 or arts 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. Completion of the case study includes fact-checking by the subject organization; approval of the case, video, and teaching note by the case supervisor and the program chair; and submission of a memorandum of understanding with the subject organization and a license agreement executed by the student author. Additional financial aid funds are provided to cover one month of living expenses during the summer after the student's first year of study to allow time for travel and work related to the case study. A research budget is also provided. Joan Channick, Deborah Berman, Joshua Borenstein, Gonzalo Casals, Hope Chávez, Kelvin Dinkins, Jr., Naomi Gabel, 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 171b, Strategic Planning This course explores the fundamental elements for developing a viable plan for individuals and organizations. Strategy is *how* to approach planning, engage others, gather and analyze data, and forecast needs and outcomes. In the space of planning, motivation is more inspirational than the ability to be tactical. Planning is spurred by an aspirational vision; strategies serve the dream. The goals of the course are to center vision as the gravitational anchor for imaging, vetting, and building excitement around a plan; to understand all components of a dream plan; to provide a useful template for building a dream plan; to expand thinking about time, mapping with an eye to the future while making seismic changes in the near term; to layer vision planning in research, ecosystem analysis, and accountability tactics; and to create a checklist to guide and activate dream plans. Lisa Yancey

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 211b, 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 Grabel, Jordan Person

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. Second- and third-year Theater Management students may take one term in their second year and one term in their third 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 361b, 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. Jacob G. Padrón

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 391a, Cultural Policy Both a product and a process, cultural policy provides frameworks for making rules and decisions informed by societal relationships and values. This course 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

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(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. Required for first-year Theater Management students. Janna Ellis

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 second-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

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.

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 rotating 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 five-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.

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 28,600 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, faculty, staff, and New Haven community members, the Yale 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 26 through May 15 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://goodlifecenteratyale.com>).

ATTENDANCE

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. Responsible self-care is the starting point for wellness and learning. Particular consideration should be given to one's own health and well-being. 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>), 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 required work-study obligations will not be approved if suitable accommodation is not available. 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 are: program assignments such as lighting, projection, or 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 electric 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 (nikki.mills@yale.edu) 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. Program faculty may change or eliminate assignments for individual students depending upon their needs and 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.

Assignments are considered carefully by the faculty and are made with the goal of providing students in every discipline with a range of challenges and opportunities. Students are expected to embrace every assignment as an opportunity to practice professionalism: the diligent fulfillment of their responsibilities and, especially, attention to their impact on collaborators and the learning goals of the project.

In rare instances, students may present to their program chair a compelling reason to decline or withdraw from an assignment; either must be approved by the chair and the Assistant Dean for Student Life, Nancy Yao. It is important that students recognize that the School cannot guarantee a replacement assignment and that declining or withdrawing from an assignment may negatively affect the student's progress toward a degree or certificate.

The School also reserves the right to remove any student from a production assignment for persistent or egregious unprofessionalism. Students removed from assignments are also not guaranteed replacement assignments and removal may also negatively affect the student's progress toward a degree or certificate.

Collaboration and Conflict Resolution

It is normal for collaborators in theater production to agree and to disagree, to experience both harmony and conflict, and so it is imperative to work to resolve conflict constructively. Art-making is, by definition, a process involving subjective taste and judgment, and collaborators do not always agree on how to solve a particular artistic problem. The requirement of any artist engaged in the highly collaborative art that is theatre is to navigate such moments with care for the people involved and to keep the focus on artistic problem solving, not on simply prevailing. The School's expectation is that all students are equipped to work respectfully toward clarity about their areas of responsibility, creative synthesis, and compromise, when necessary. Students will be held accountable for these tasks in evaluation of their progress. Every student is expected to manage conflict as a matter of course; while faculty may advise students or, more rarely, mediate in a conflict, students are responsible for resolutions and should not expect that faculty or staff will serve as referees unless there is a significant issue of personal safety or professional negligence.

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 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 2024–2025 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 the 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. Required assignments are

communicated to the student by the student labor supervisor via the assignments tab at <https://your.drama.yale.edu>, and a record of the student's earnings are accessible there via the work history tab.

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 without prior discussion with the student labor supervisor.

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. 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 not be substituted for assigned work-study hours at the School without prior discussion with the student labor supervisor. Professionally meaningful and limited plans for outside work that are communicated to the program chair and dean with timeliness and transparency are occasionally approved. Accepting and performing 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. *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 anti-racist theater practice 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 CRP will prevent students from meeting the requirements for graduation.

COMMUNITY DAYS

Since 2021–2022, the academic calendar includes specific 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 designated days 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, 2025. For program-specific requirements for participation in Commencement exercises, please consult the relevant program section of this bulletin.

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, human resources business partner (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 David Geffen 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 twenty-four 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. Affinity groups are open to all students at the School.

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.

If you are interested in applying to start an affinity group, please contact Assistant Dean for Student Life and Diversity, Equity, Inclusion and Belonging Nancy Yao. For more information about affinity groups, 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.

UNIVERSITY RESOURCES

Keep up to date about university news and events by subscribing to the Yale Today e-newsletter (<https://news.yale.edu/subscribe-e-newsletter>), YaleNews (<http://news.yale.edu>), the Yale Calendar of Events (<http://calendar.yale.edu>), and the university's Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum (<https://peabody.yale.edu>), founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions. The Museum's galleries, newly renovated in 2024, display thousands of objects, including the first *Brontosaurus*, *Stegosaurus*, and *Triceratops* specimens ever discovered.

The Yale University Art Gallery (<https://artgallery.yale.edu>) is one of the largest museums in the country, holding nearly 300,000 objects and welcoming visitors from around the world. 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.

The Yale Center for British Art (<https://britishart.yale.edu>) 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.

More than five hundred musical events take place at the university during the academic year, presented by the School of Music (<https://music.yale.edu/concerts>), the Morris Steinert Collection of Musical Instruments (<https://music.yale.edu/concerts-events-collection>), and the Institute of Sacred Music (<https://ism.yale.edu/events/upcoming-events>), among others.

For theatergoers, Yale offers a wide range of dramatic productions at such venues as the Yale Repertory Theatre (<https://yalerep.org>); the University Theater and Iseman Theater (<https://drama.yale.edu/productions>); and Yale Cabaret (<https://www.yalecabaret.org>).

The religious and spiritual resources of the university serve all students, faculty, and staff of all faiths. Additional information is available at <http://chaplain.yale.edu>.

The Payne Whitney Gymnasium, one of the most elaborate and extensive indoor athletic facilities in the world, is open to Yale undergraduates and graduate and professional school students 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. 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 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. Information is available at <https://myrec.yale.edu>.

The Yale Outdoor Education Center (OEC) in East Lyme Yale is open to students, faculty, staff, and alumni. 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. For more information, visit <https://sportsandrecreation.yale.edu/outdoor-education-center-o>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education (<https://sportsandrecreation.yale.edu/club-sports-intramural-sports/club-sports>). Most of the teams are for undergraduates, but a few are available to graduate and professional school students.

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 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.

GRADUATE HOUSING

<https://housing.yale.edu>

housing@yale.edu

203.432.2167

The Yale Graduate 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 254 and 276 Prospect Street and 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 graduate housing website 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 Graduate 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.

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 fifteen-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, a travel clinic, and more are available through Yale Health Hospitalization Specialty 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 or triage 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/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/forms-and-guidelines>) 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/forms-and-guidelines>) 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/forms-and-guidelines>). 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/forms-and-guidelines>). 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/forms-and-guidelines>). 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 online at <https://yalehealth.yale.edu/resource/student-handbook> and 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, 2024. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-student-health-requirements>. 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 <https://campushealth.yale.edu/welcome-to-health-on-track>. 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 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, 2024.

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, and Edward S. Harkness

Memorial 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, 2024. 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 confidential, and faculty/staff are notified of approved accommodations on a need-to-know basis only, except when required by law for health and safety reasons. 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/students/documentation-guidelines>.

RESOURCES TO ADDRESS DISCRIMINATION, HARASSMENT, AND 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. 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: 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 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. 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.

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 the sensitive crimes and support coordinator, they can be reached at 203.432.9547. Informational sessions are available with the sensitive crimes and 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.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

<http://oiss.yale.edu>

203.432.2305

The Office of International Students and Scholars (OISS) coordinates services and support for more than 6,300 international students, faculty, staff, and their dependents at Yale. 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 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. 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 2024–2025 is \$38,206.* 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 2024–2025 nine-month academic year is between \$63,638 and \$65,060. It includes:

Tuition*	\$38,206
Books and supplies (estimated)†	\$936–\$2,358
Estimated living expenses (includes Yale Health Hospitalization/Specialty Coverage fee)	\$24,496

*Tuition for Special Students is \$38,206. Tuition for Technical Interns and for Special Research Fellows is \$19,103. 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 2025–2026 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 Yale School of Drama for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after

- the 60 percent point has earned 100 percent of the Title IV funds. In 2024–2025, the last days for refunding Title IV funds will be October 29, 2024, in the fall term and March 26, 2025, 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: August 31, 2024, in the fall term and January 18, 2025, 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 18, 2024, in the fall term and February 5, 2025 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 17, 2024 in the fall term and March 6, 2025, 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 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/paying-your-bill/payment-options>.

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 protest disruptions, 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 \$12 million in 2024–2025.

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 2024–2025 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 2024–2025 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 should enable students to meet the basic costs of attending the School for the nine-month academic year. The financial aid package is comprised of full tuition scholarship, work-study employment, and any funds that are expected from students, their spouses, their families, and other available sources.

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 student's contribution may 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, student contribution, and parent contribution are applied, a demonstrated financial need is determined. Under no circumstance may financial aid exceed a student's total cost of attendance.

Given that personal and family circumstances may change materially from year to year, students' financial need is reassessed annually. 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 that a living expense scholarship is provided in the second and third years in lieu of the amount that was allocated as a loan in the first year. In some cases, students may not see a significant increase of their living expense scholarship due to their calculated demonstrated financial need. Students remain responsible for repayment of any loans borrowed.

Work-study The work-study component of the financial aid award is earned from assigned 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 assigned work-study employment in the 2024–2025 academic year. Based on the needs of the School and Yale Rep, some students may be assigned over 200 hours. 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 approved extenuating circumstances such as illness or injury, are eligible to request a conversion of their remaining unearned hours (up to 200) into grant-in-aid. Conversions are processed in January and April of each academic year, though students may reach out for early consideration on an as-needed basis. Work-study hours missed from an absence, tardiness, delay of I-9 completion, or conflict resolution outside of the prioritized list communicated within the Training section of this bulletin are not eligible for conversion, should a student otherwise be qualified. Students are informed of their assignments and earnings history at <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 each term. The fall term deadline is Friday, December 6, 2024, and the spring term deadline is, Friday, May 2, 2025.

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. This additional loan amount cannot exceed \$3,500.

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 2024–2025

Estimated	1 Month	9 Months
Rent	\$1,100	\$9,900
Utilities (electric, heat, water)	\$180	\$1,620
Communications (broadband internet + phone)	\$160	\$1,440
Transportation*	\$60	\$540
Food	\$735	\$6,615
Yale Health Hospitalization/Specialty Coverage†	\$345	\$3,110
Other Expenses	\$141.25	\$1,271
<i>Total Estimated Living Expenses</i>	<i>\$2,721.25</i>	<i>\$24,496</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 percent (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 2025–2026 Free Application for Federal Student Aid (FAFSA) by March 17, 2025, 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 2025–2026 College Board CSS/Financial Aid PROFILE® application by March 17, 2025, 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’ 2023 federal income tax returns by March 17, 2025. 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 17, 2025, at www.collegeboard.org.*

FEDERAL TAX RETURNS AND/OR INCOME STATEMENTS

2. *Mail signed copies of your (the student’s) and your parents’ 2023 tax documents and income and bank statements (U.S. and home country) by March 17, 2025. 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 2025–2026 financial aid applications and mail tax returns/income information is March 17, 2025.

The Financial Aid Office cannot guarantee that an award letter will be issued before August 1, 2025, if the financial aid application is submitted after the March 17 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 academic 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 coursework 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 15, 2025, the last business day of the spring term.*

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 *Jessica Wolf Scholarship*, established by colleagues, former students, and friends to honor the professor emerita who established the School's curriculum in the Alexander Technique, is awarded to a student in the Acting program.

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, 2023–2024

The *ASCAP Cole Porter Prize* is awarded to students of the School for excellence in writing. Awarded to Stefani Chiayi Kuo, Douglas Robinson, and Danielle Stagger.

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 Cameron Waitkun.

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 Giovanna Alcântara Nacif Drummond.

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 Adi Orme.

The *Bert Gruver Memorial Prize* is awarded to students of the School for excellence in stage management. Awarded to Alexis Jade Coney.

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 Stephanie Chimmy Anne Gunn and Sydney Raine Garick.

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 Luke Tarnow-Bulatowicz.

The *Lawrence and Rita Holder Lighting Design Award*, given by Donald Holder '86 and Evan Yionoulis '85 YC '82 in memory of Donald's parents, is awarded to a graduating student for excellence in lighting design. Awarded to Yichen Zhou.

The *Pamela Howard Prize*, given by Peter Nigrini, is awarded to a graduating student for excellence in projection design. Awarded to John Anton Horzen.

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 Chloe Beth Knight.

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 Samuel Jackson Zeisel.

The *Jay Keene and Jean Griffin-Keene Prize* is awarded to a student of the school who is studying costume design. Awarded to Yu-Jung Shen.

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 Risa Ando and T.F. Dubois.

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 John Anton Horzen.

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 Forest B Entsminger and Suzu Sakai.

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 Aholibama Madai Castañeda González.

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 Nicolas Cy Benavides.

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 Joseph Patrick McAvoy Krempetz, Stanley Arthur Mathabane, and Michael Winch.

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 Samuel Woodhull Douglas.

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 Annabel Guevara.

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 Whitney Andrews.

Enrollment, 2024–2025

REGISTERED FOR THE DEGREE OF DOCTOR OF FINE ARTS*

*In residence

Ryan Adelsheim	Henriëtte Rietveld
Sebastián Eddowes Vargas	Nick Ruizorvis
Molly FitzMaurice	Ariel Sibert
Hannah Gellman	Sophie Siegel-Warren
Lily Haje	Emily Sorensen
Evan Hill	Ashley M. Thomas
Gabrielle Hoyt	Alex Vermillion
Jisun Kim	Patrick Young
Kari Olmon	Faith Zamblé
Madeline Pages	

REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

Third Year	Hannah Jones
Twaha Abdul Majeed	Comfort Katchy
Fanny Abib-Rozenberg-Chasman	Erik Keating
Edoardo Benzoni	Christian Killada
Patrick Blanchard	Ein Kim
Rea Brown	Minjae Kim
Steph Burke	Ariyan Kassam
Caroline Campos	Jeremy Landes
Sophia Carey	Matteo Lanzarotta
Silin Chen	Aura Magnien
Anne Ciarlone	Juliana Carreño
Joyce Ciesil	Jahsiah Mussig
Josie Cooper	Micah Ohno
Mariah Copeland	Adi Orme
Ida Cuttler	Doaa Ouf
Kino Dick Alvarez	Chinna Palmer
Hope Ding	Ankit Pandey
Nickie Dubick	Patti Panyakaew
Law Dunford	Shawn Poellet
KT Farmer	Tojo Rasedoara
Adam Foster	Grayson Richmond
Cian Jasper Freeman	Austin Riffelmacher
Sarah Machiko Haber	M.L. Roberts
Messiah Hagood-Barnes	Anna Roman
Adrian Hernandez	Colleen Rooney
Chloe Howard	Roman Sanchez
Shyama Iyer	Tre Scott
Keira Jacobs	Kamal Sehrawy
Kemar Jewel	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 Vielemeyer
 Lauren Walker
 TJ Wildow
 Arthur Wilson
 Alexis Woodard
 George Zhou

Second 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-Trujillo
 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

First Year

Jordan Allyn
 Kieron Anthony
 Finn Bamber
 Dwight Bellissimo
 Liam Beveridge
 Amanda Blitz
 Sean Blue
 Jazzmin Bonner

Shawn Bowers
Nicky Brekhof
Bekka Broyles
Amanda Burtness
Seth Byrum
David DiFabio
Jinling Duan
Héctor Flores Komatsu
Jonathan Fong
Aaron Frongillo
Raekwon Fuller
Kiki Gordon
Payton Gunner
Yishan Hao
Timothy Hartel
Bryant Heatherly
Surrey Houllker
Romello Huins
Dori Ilosvai
Jack Kelley
Nancy Kimball
Caleb Krieg
Jae Lee
Richard Lee
Jocelyn Lopez-Hagmann
Qier Luo
Catherine MacKay
Aaron Magloire
Thando Mangcu
Fed Md Saad

Sveta Morozova
Zoë Nagel
Ameya Narkar
Kay Nilest
Olamide Oladeji
Gavin Pak
Allie Posner
Chris Pow
Alesandra Reto Lopez
Rebecca Rivera
Nia Akilah Robinson
Andrew Rodriguez
Gaby Rodriguez
Whitney Roy
Forrest Rumbaugh
Robert Salerno
Cat Slanski
Nat King Taylor
Mia Van Deloo
Kim Vilbrun-Francois
Judith Villalva
Amanda Whiteley
Meredith Wilcox
Davon Williams
Grace Wissink
Mark Yarde
Catherine Young
Claire Young
Yaya Zhang

REGISTERED FOR THE CERTIFICATE IN DRAMA

Third Year

Cindy De La Cruz
Constanza Etchechury López

Second Year

Jessie Baldinger
Karen Loewy Movilla

First Year

Jeremy Fuentes
John Hardy
Rebecca Pietri

REGISTERED FOR THE TECHNICAL INTERNSHIP

Gabriela Ahumada Mier y Concha
Laurel Capps
Nana Chanmalee
Gwendoline Chen
Angie Hause
Ru Ho Hsiao

Eun Kang
Jada Pinsley
April Salazar
Jacob Thompson
Eden Wyandon
Tyler Zickmund

REGISTERED AS SPECIAL RESEARCH FELLOW

Melvin James Anderson
 Samantha Shay
 Emma Wang

*Departmental Summary***Doctor of Fine Arts** 19**Acting**

Third-Year Class 16
 Second-Year Class 16
 First-Year Class 16

Design

Third-Year Class 18
 Second-Year Class 16
 First-Year Class 17

Directing

Third-Year Class 3
 Second-Year Class 3
 First-Year Class 3

Dramaturgy and Dramatic Criticism

Third-Year Class 5
 Second-Year Class 6
 First-Year Class 5

Playwriting

Third-Year Class 3
 Second-Year Class 3
 First-Year Class 3

Stage Management

Third-Year Class 7
 Second-Year Class 5
 First-Year Class 5

Technical Design and Production

Third-Year Class 14
 Second-Year Class 11
 First-Year Class 12

Theater Management

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

Technical Internship 12

General Summary

Candidates for the D.F.A. Degree (in residence)	19
Candidates for the M.F.A. Degree	206
Third-Year Class	73
Second-Year Class	66
First-Year Class	67
Candidates for the Certificate in Drama	7
Candidates for the Technical Internship Certificate	12
Special Student	0
Special Research Fellows	3
<i>Total number of students registered</i>	247

Geographical Distribution

One student from each state or country unless otherwise noted.

United States	Wisconsin (2)
California (24)	
Colorado	Foreign Countries
Connecticut (5)	Austria
Delaware	Canada (3)
District of Columbia (2)	China (13)
Florida (12)	Colombia
Georgia (5)	Egypt
Illinois (9)	France
Iowa (2)	Germany (2)
Indiana (2)	Ghana (2)
Kentucky	Greece
Louisiana	Hong Kong
Maryland (3)	Hungary
Massachusetts (12)	India (3)
Minnesota (5)	Iran
Missouri	Japan
New Jersey (6)	Korea, Republic of (2)
New York (55)	Mexico
North Carolina (4)	Netherlands
Ohio (2)	Pakistan
Oregon (2)	Peru (2)
Pennsylvania (6)	Poland
Rhode Island	South Africa (2)
South Carolina (2)	South Korea (2)
Texas (12)	Taiwan (6)
Utah	Thailand (3)
Virginia (7)	Trinidad and Tobago
Washington (6)	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 dgsd.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

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>.

BULLETIN OF YALE UNIVERSITY
New Haven CT 06520-8227

Periodicals postage paid
New Haven, Connecticut