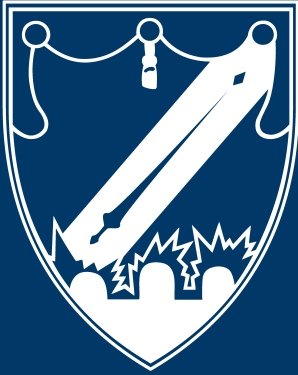


School of Drama

2001–2002



BULLETIN OF YALE UNIVERSITY

Series 97 Number 12 August 30, 2001

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School of Drama

2001–2002

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Calendar*

FALL 2001

Sept. 4	Tues.	First-year registration.
Sept. 5	Wed.	Second- and third-year registration.
Sept. 6	Thurs.	Classes begin, 9 A.M.
Nov. 21	Wed.	Fall recess begins, 12 midnight, for students not involved in School or Yale Repertory Theatre productions.
Nov. 26	Mon.	Fall recess ends. Classes resume, 9 A.M.
Dec. 15	Sat.	Classes end. Work period begins, 12 midnight.
Dec. 22	Sat.	Work period ends and winter recess begins, 12 midnight, for students not involved in School or Yale Repertory Theatre productions.

SPRING 2002

Jan. 7	Mon.	Winter recess ends. Work period begins, 9 A.M. Registration for all students.
Jan. 14	Mon.	Work period ends. Classes begin, 9 A.M.
March 9	Sat.	Spring recess begins, 12 midnight, for students not involved in School or Yale Repertory Theatre productions.
March 18	Mon.	Spring recess ends. Work period begins, 9 A.M.
March 25	Mon.	Work period ends. Classes resume, 9 A.M.
May 11	Sat.	Classes end. Work period begins, 12 midnight.
May 19	Sun.	Work period ends, 12 midnight.
May 27	Mon.	University Commencement.

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

The President and Fellows of Yale University

President

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

Fellows

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

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

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

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

Benjamin Solomon Carson, Sr., B.A., M.D., *West Friendship, Maryland (June 2003)*.

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

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

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

David Richmond Gergen, B.A., LL.B., *McLean, Virginia (June 2002)*.

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

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

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

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

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

Kurt Lidell Schmoke, B.A., J.D., *Baltimore, Maryland*.

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

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

The Officers of Yale University

President

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

Provost

Alison Fettes Richard, M.A., PH.D.

Vice President and Secretary

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

Vice President and General Counsel

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

Vice President for Development

Charles James Pagnam, B.A.

Vice President and Director of New Haven and State Affairs

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

Vice President for Finance and Administration

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

School of Drama/Repertory Theatre Administration and Faculty

Administration

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

Alison Fettes Richard, M.A., PH.D., *Provost of the University.*

Stan Wojewodski, Jr., M.F.A., *Dean of the School of Drama and Artistic Director of Yale Repertory Theatre.*

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

Victoria Nolan, B.A., *Managing Director.*

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

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

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

Emeriti

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

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

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

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

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

Faculty

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

Christopher Bayes, *Visiting Lecturer in Acting.*

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

Christopher Blair, M.S., *Visiting Lecturer in Technical Design and Production.*

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

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

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

David Budries, *Lecturer in Sound Design.*

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

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

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

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

Kate Davy, PH.D., *Visiting Lecturer in Dramaturgy and Dramatic Criticism.*

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

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

Alan Eisenberg, *Visiting Professor of Theater Management.*

Jacqueline Farrington, M.F.A., *Visiting Lecturer in Acting.*

Wesley Fata, *Professor (Adjunct) of Acting.*

Catherine Fitzmaurice, M.A., *Visiting Lecturer in Acting.*

* On leave of absence, 2001–2002.

- Elinor Fuchs, PH.D., *Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
Jess Goldstein, M.F.A., *Assistant Professor (Adjunct) of Design.*
Jane Greenwood, *Professor (Adjunct) of Design.*
Barry Grove, M.A., *Visiting Lecturer in Theater Management.*
Barbara Groves, *Visiting Lecturer in Theater Management.*
Andrew Hamingson, *Visiting Lecturer in Theater Management.*
Andrea Haring, B.A., *Visiting Lecturer in Acting.*
Frank Hartenstein, *Visiting Lecturer in Stage Management.*
Don A. Harvey, M.F.A., *Professor (Adjunct) of Technical Design and Production.*
Alan Hendrickson, M.F.A., *Professor (Adjunct) of Technical Design and Production.*
Robin Hirsch, B.F.A., *Lecturer in Technical Design and Production.*
Mark Hough, M.F.A., *Visiting Lecturer in Theater Management.*
Mary Hunter, *Associate Professor (Adjunct) of Stage Management.*
* John Huntington, M.F.A., *Visiting Lecturer in Technical Design and Production.*
Peter Francis James, M.A., *Visiting Lecturer in Acting.*
Jeffrey Jones, B.A., *Visiting Lecturer in Playwriting.*
Rik Kaye, M.F.A., *Visiting Lecturer in Technical Design and Production.*
Anne Keefe, *Visiting Lecturer in Stage Management.*
Ming Cho Lee, B.A., L.H.D., *Donald M. Oenslager Professor (Adjunct) of Design.*
* Eugene Leitermann, M.F.A., *Visiting Lecturer in Technical Design and Production.*
James Leverett, M.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
James Magruder, D.F.A., *Visiting Lecturer in Dramaturgy and Dramatic Criticism.*
Ruth Margraff, M.F.A., *Visiting Lecturer in Playwriting.*
Edward Martenson, A.B., *Visiting Lecturer in Theater Management.*
Tom McAlister, *Associate Professor (Adjunct) of Technical Design and Production.*
Beth McGuire, M.F.A., *Visiting Lecturer in Acting.*
Robert Miller, M.F.A., *Lecturer in Technical Design and Production.*
Roxanne Moffitt, B.A., *Assistant Professor (Adjunct) of Theater Management.*
Benjamin Mordecai, M.A., *Professor (Adjunct) of Theater Management.*
Neil Mulligan, M.F.A., *Lecturer in Technical Design and Production.*
Erika Munk, B.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
Victoria Nolan, B.A., *Professor (Adjunct) of Theater Management.*
Lynn Nottage, M.F.A., *Visiting Lecturer in Playwriting.*
Eric Overmyer, B.A., *Visiting Associate Professor of Playwriting.*
Karen Quisenberry, M.F.A., *Assistant Professor (Adjunct) of Stage Management.*
William J. Reynolds, M.F.A., *Lecturer in Technical Design and Production.*
Marc Robinson, D.F.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
Randy Rode, M.S., *Lecturer in Theater Management.*
Gordon Rogoff, B.A., *Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
Michael Ross, *Visiting Lecturer in Theater Management.*
Bevy Rosten, PH.D., *Visiting Lecturer in Dramaturgy and Dramatic Criticism.*
Bronislaw Joseph Sammler, M.F.A., *Professor (Adjunct) of Technical Design and Production.*

* On leave of absence, 2001–2002.

Vicki Shaghoian, M.A., *Visiting Lecturer in Actng.*
 Catherine Sheehy, D.F.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
 Rick Sordelet, M.F.A., *Visiting Lecturer in Acting.*
 Hunter Nesbitt Spence, B.F.A., *Visiting Lecturer in Technical Design and Production.*
 Stephen Strawbridge, M.F.A., *Associate Professor (Adjunct) of Design.*
 Jennifer Tipton, B.A., *Professor (Adjunct) of Stage Lighting.*
 David Truskinoff, B.F.A., *Visiting Lecturer in Acting.*
 Ru-Jun Wang, M.F.A., *Assistant Professor (Adjunct) of Design.*
 Harry H. Weintraub, J.D., *Visiting Professor of Theater Management.*
 Walton Wilson, B.F.A., *Associate Professor (Adjunct) of Acting.*
 Stan Wojewodski, Jr., M.F.A., *Professor of Drama.*
 Jessica Wolf, B.F.A., *Visiting Lecturer in Acting.*
 Michael Yeargan, M.F.A., *Associate Professor (Adjunct) of Design.*
 Evan Yionoulis, M.F.A., *Associate Professor (Adjunct) of Acting.*

Production Staff

Bronislaw Joseph Sammler, *Production Supervisor.*
 Mary Hunter, *Production Stage Manager.*
 Karen Quisenberry, *Resident Stage Manager.*
 Don Harvey, *Technical Director.*
 Neil Mulligan, *Technical Director.*
 Alan Hendrickson, *Electromechanical Laboratory Supervisor.*
 Tom McAlister, *Costume Shop Manager.*
 Robin Hirsch, *Associate Costume Shop Manager.*
 Brian Cookson, *Properties Master.*
 David P. Schrader, *Properties Craftsperson.*
 Don Titus, *Master Electrician.*
 Ru-Jun Wang, *Resident Scenic Artist.*
 Melissa McGrath, *Assistant Scenic Artist.*
 Robert Miller, *Sound Supervisor.*
 Eric Sparks, *Shop Foreman.*
 Matthew Gaffney, *Shop Carpenter.*
 Matthew Kirby-Smith, *Shop Carpenter.*
 Peter Malbuisson, *Shop Carpenter.*
 Dawn Yocum, *Shop Carpenter.*
 Mary Zihal, *Draper.*
 Daphne Board, *First Hand.*
 Nikki Fazzino, *First Hand.*
 Janet Cunningham, *Stage Carpenter.*
 Tiffany Hopkins, *Properties Runner.*
 Kristine Eckerman, *Sound Operator.*

Administrative Staff

Katherine D. Burgueño, *Business Manager*.

Teri Tuma, *Director of Development and Alumni Affairs*.

Roxanne Moffitt, *Director of Marketing*.

Bil Schroeder, *Media Relations Manager*.

Hyla Crane, *Education and New Audience Specialist*.

Sylvia Traeger, *Audience Services Director*.

Williams J. Reynolds, *Operations Manager*.

Randy Rode, *Information Technology Director*.

Pamela C. Jordan, *Librarian*.

Donna Marie Fusco, *Assistant to the Dean*.

Claire S. Shindler, *Senior Administrative Assistant to the Managing Director and Associate Dean for Administration*.

Ellen Lange, *Administrative Assistant to the Registrar*.

Marcia Isaacs, *Senior Administrative Assistant to the Financial Aid Officer*.

Denise Zaczek, *Assistant Business Manager*.

Janine Martinez, *Assistant Business Manager*.

Susan Clark, *Senior Administrative Assistant for Development*.

Kathedral, *Administrative Assistant for Design, Development, and Alumni Affairs*.

Valerie Knoke, *Marketing Manager*.

Tracy Baldini, *Audience Services Associate*.

Edward Jooss, *Concierge*.

Marla Silberstein, *Senior Administrative Assistant to the Production Supervisor*.

Jacob Thompson, Jr., *Security Officer*.

History and Facilities

HISTORY OF THE SCHOOL

A department of drama was founded in the School of the Fine Arts in 1924 through the generosity of Edward S. Harkness, B.A. 1897. In 1925, George Pierce Baker brought to Yale his playwriting course and workshop. The first students were registered in the fall of 1925 while the University Theater was under construction, and the first Master of Fine Arts in Drama was conferred in 1931. In 1955, by vote of the Yale Corporation, the department was reorganized as a separate professional school with jurisdiction over the administration of the Master of Fine Arts in Drama and the Doctor of Fine Arts in Drama. In 1966, the School of Drama extended the policy, instituted in 1927, of granting certificates to those students who had completed the three-year program without having the normal prerequisite bachelor's degree, allowing actors and designers to continue training at the School and Repertory Theatre after receiving a certificate, and eventually to earn an M.F.A. degree. This policy of continuing in residence to earn the M.F.A. was discontinued in 1979. The Yale Repertory Theatre was founded by the School of Drama in 1965 to facilitate a closer relationship between training and the practicing professional theater for its faculty and students.

FACILITIES

Instruction and Performance Venues

The University Theater at 222 York Street, erected in 1925–26 through a gift from Mr. Harkness, is the School's center. It includes a proscenium theater seating 654, and a smaller, more flexible experimental theater, both of which are shared with the undergraduate dramatic association. The University Theater also houses the main administrative offices, the scene shops, several classrooms, and the Drama Library. The Yale Repertory Theatre (YRT) is located in a distinctive building on the corner of York and Chapel streets. Formerly the Calvary Baptist Church, the theater contains a 491-seat auditorium facing a modified apron stage, and the YRT/YSD box office. Holcombe T. Green, Jr. Hall, located at 1156 Chapel Street, houses a new flexible performance space seating up to 200 in a building that also houses the School of Art. Vernon Hall, at 217 Park Street, contains a cabaret theater as well as rehearsal areas, classrooms, and offices. In addition to the Yale Cabaret, Vernon Hall occasionally houses small-scale performances. The School of Drama Annex at 205 Park Street includes a playwrights' workshop and rehearsal space, several classrooms, the Robertson Computer Lab, and offices. Each year some classes meet in other University buildings, such as the 305 Crown Street building, which houses rehearsal rooms and classrooms.

The building at 149 York Street houses extensive shops, offices, and rehearsal rooms for the School of Drama and the Digital Media Center for the Arts (DMCA).

Digital Media Center for the Arts

The DMCA, located at 149 York Street, is a multimedia facility that was created to explore new areas of education and cross-disciplinary interaction that result when traditional art collides with the computer age. The center was conceived and designed by Yale's leaders in art, architecture, drama, history of art, film studies, and music, and from the University Art Gallery, the Center for British Art, the Arts Library, and Information Technology Services working closely with the offices of the President and Provost. The DMCA encourages and enables discovery and creation within the arts area community in the field of electronic media, investigates how new information technologies fit into established educational systems in the arts, and implements new models of arts education. In addition, the center will produce special projects such as CD-ROMs, videos, multimedia Web sites, and other distance-learning experiments with broad bandwidth digital transmission technologies. Faculty and students benefit from the availability of advanced technologies and staff expertise. The interdisciplinary mission of the DMCA is to bring together painters, sculptors, graphic artists, photographers, architects, set designers, musicians, actors, directors, and video artists.

Drama Library

The Yale University Library operates a Drama Library of over thirty thousand volumes primarily for the use of students in the School of Drama. The library, which is situated in the University Theater at 222 York Street, houses one of the largest working collections in existence of books and periodicals on drama and theater. It includes plays by American, British, and foreign playwrights, books on the history of theater, theater architecture, dramatic criticism, stage and costume design, stage lighting, production, biographies, and reference books. Periodicals range from scholarly theater journals to weekly trade papers. Books on the performing arts other than theater, such as motion pictures, radio, television, dance, and opera, are also represented in the collection.

Included in the collection are Professor George Pierce Baker's gift to the School of his personal library; the Abel Cary Thomas, B.A. 1905, bequest of about one thousand bound plays; and some books from the personal library of Donald Oenslager.

The remarkable Yale-Rockefeller Collection of more than eighty thousand theatrical prints and photographs, assembled under grants from the Rockefeller Foundation, also is available to students. Other picture files include the scene design files from the Crawford Collection of Sterling Memorial Library, which comprises scenes from motion pictures, American and British plays and musicals, and Shakespearean productions.

A special section holds the bound production books of School of Drama productions through 1966 and the scripts of the School and Repertory Theatre productions since that time. Bound volumes of master's theses and doctoral dissertations are also in this section along with the collection of School and Repertory Theatre programs and scrapbooks.

Students in the School are free to use the collections in the libraries of other professional schools and in Sterling Memorial Library, as well as those of the Drama Library.

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 submit acceptable individual degree projects to the faculty of the School. Three years is the normal time required for this work; advanced standing granted by the faculty of the School may reduce this, but in no case below a minimum of two years.

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, have completed the M.F.A. qualifying comprehensive examinations with distinction, and have written a dissertation whose subject has been approved by the D.F.A. Committee. In the dissertation, the student must have proven ability to do independent research in the field of specialization. After subject approval, the candidate for the D.F.A. is required to submit the finished dissertation within two calendar years, unless the candidate has received an extension from the D.F.A. Committee after submitting a written request. Upon the committee's final approval of the dissertation, one bound copy must be delivered to the chair of the Department of Dramaturgy and Dramatic Criticism no later than six weeks prior to the intended date of graduation. Dissertation guidelines are available from the Department of Dramaturgy and Dramatic Criticism.

CERTIFICATE IN DRAMA

The Certificate in Drama is conferred by the President and Fellows of Yale University on students who do not hold a degree from an accredited college, but who complete with distinction the three-year program in Acting, Design, Directing, Playwriting, Sound Design, or Technical Design and Production. Certificate students receive exactly the same training as students working toward 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 a recognized bachelor's degree elsewhere.

TECHNICAL INTERNSHIP CERTIFICATE

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

All candidates on whom degrees or certificates are to be conferred must be present at the Commencement exercises unless excused for urgent reasons by their department chair with the approval of the dean. Requests to be excused from Commencement must be submitted by May 15, 2002.

Living at the School of Drama

The Yale School of Drama consists of theater professionals and students working together in a conservatory setting. The life of the School includes classroom training and a variety of production experiences, ranging from readings to performances at the Yale Repertory Theatre. To accomplish the work of the School, an environment of order and discipline is essential. The following procedures must be followed so that a proper and supportive environment can exist.

PRIORITIES

The administration attempts to avoid conflicts between the requirements of the various programs and activities. Should a conflict arise, the student is responsible for discussing the problem with his or her department chair. Classes are the student's first priority. At times, however, a schedule conflict between a class and a matinee performance, or a "10 out of 12" technical/dress rehearsal of a Yale Repertory Theatre or School of Drama directing thesis production will require a student to miss a class or part thereof. These are the only exceptions to the absolute priority of classes in a student's schedule. Beyond the priority of classes, the following shall be the scheduling preferences: (1) Yale Repertory Theatre; (2) directing thesis productions of the Yale School of Drama; (3) other assigned production projects (verse project, playwright thesis, collaborative workshop projects, etc.); (4) assigned work-study; (5) Cabaret productions; (6) unassigned work-study. A specific schedule for all production calendar activities is issued at the beginning of the academic year. *Exceptions to the priorities do not set precedents.*

ATTENDANCE

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

UNDERSTUDY RESPONSIBILITIES

Understudy assignments are treated seriously in the School. Understudies are expected to be available for any performance at a moment's notice. Unless at home or at another

posted rehearsal, understudies must inform the stage manager of their location prior to the performance. While an understudy, a student must have the permission of the chair of the Acting department before leaving New Haven. Failure to be available to perform as an understudy will be treated as unprofessional behavior subject to an action of dismissal by the faculty.

DEPARTMENTAL ASSIGNMENTS

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

Actors will be cast at the discretion of the chair of the Acting department. Directors must discuss their casting suggestions with the Acting department chair and appropriate Directing faculty. The cast list will be posted only after it is approved by the dean. The casting pool for School productions and projects will consist of those acting students who have demonstrated in class the discipline and collaborative attitudes necessary for a supportive environment. Any deficiency in these qualities will result in removal from all casting until such deficiency is corrected to the satisfaction of the faculty. Once assigned to a production or cast in a role, the student is required to fulfill that obligation.

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

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

REHEARSALS

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

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

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

MANDATORY WORK REQUIREMENTS

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

OUTSIDE EMPLOYMENT

The School encourages students to engage in professional work, but not at the expense of their obligations to the School. The School demands that students prepare for classes and rehearsals, attend them, and participate fully in the life of the School. All requests to work outside the School should be submitted to the appropriate department chair in sufficient time to be reviewed by the dean. Under no circumstances should actors commit to projects outside the School. It should be understood that permission to participate in outside projects (whether paid or not) is rarely given.

VACATIONS AND TOURING

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

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

COURSE STANDARDS AND REQUIREMENTS

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

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

School of Drama students may take courses for credit, audit, or the Pass/Fail option at any of the other schools at the University with the approval of the student's adviser, department chair, and the course instructor. Students enrolling in courses at other schools are subject to all policies and deadlines of both that school and the Drama School. Auditors must receive permission from the instructor before enrolling as an auditor, as not all faculty permit auditors in their classes. The minimum general require-

ment for auditing is attendance in two-thirds of the class sessions; instructors may set additional requirements for auditing their classes. Outside courses are graded according to Drama School policy. Process and laboratory courses are ordinarily open only to students in the department offering the courses.

REGISTRATION

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

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

DRAMA REQUIREMENT

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

All students in the departments of Directing, Dramaturgy and Dramatic Criticism, and Playwriting are required to take a three-course cycle in Dramatic Structure and Play Analysis (Drama 26a/b), Issues in Theory: From Drama to Performance (Drama 306a/b), and Theater History (Drama 316a/b). Each is a two-term course, originating from the Department of Dramaturgy and Dramatic Criticism. These courses are taught one-a-year over three years. Unlike Drama 6a/b, Survey of Theater and Drama, there is no examination exempting students from these courses.

Cycle courses are available on a limited basis to students in other departments if they can demonstrate an adequate background and after consultation and approval from their departmental advisers and department chair.

EVALUATIONS AND GRADING

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

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

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

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

Grades for certain courses in the departments of Dramaturgy and Dramatic Criticism, Technical Design and Production, and Theater Management are Honors, High Pass, Pass, Fail. Grades given in all other courses are Pass and Fail.

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

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

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

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

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

LEAVE OF ABSENCE AND WITHDRAWAL

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

A student who is on a leave of absence must notify the registrar *in writing* by February 15 of his or her intent to return and must submit appropriate financial aid applications to the financial aid officer by *February 15* if the student wishes to be considered for financial assistance. A student on a leave of absence is eligible for health coverage and is responsible for obtaining this coverage. If a student does not return from a leave of absence, or does not request and receive an extension through the faculty, he or she will be automatically dropped from the School. Anyone who has withdrawn or been granted a leave of absence and remained away beyond the normal time permitted, usually two years plus a one-year extension, must reapply for admission.

TRANSCRIPTS

Transcripts will be issued by the registrar only by written request from the student and only if the student has no outstanding debts to the School or University. No charge will be made for the first mailing of a transcript; thereafter, a charge of \$5 per transcript will be imposed.

DOSSIER SERVICE

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

PRIVACY OF STUDENT RECORDS

Federal law prohibits access to student records by another party without the prior written consent of the student. Records of deceased former students are the property of the School and will not be made available to others.

SCHOOL OF DRAMA STUDENT GOVERNMENT

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

SEXUAL HARASSMENT

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

GRIEVANCES

In general, a student with a complaint or grievance should see his or her department chair. In situations concerning alleged sexual harassment, the student should see the Title IX coordinator, Victoria Nolan, to obtain a copy of the specific grievance procedure. Any grievance that cannot be resolved through the department chair, or the Title IX coordinator, may be brought to the dean of the School of Drama.

Living at Yale University

CULTURAL, RELIGIOUS, AND ATHLETIC FACILITIES AT YALE AND IN NEW HAVEN

A calendar of events in the University is issued each week during the academic year in the *Yale Bulletin & Calendar*. The hours when special as well as permanent collections of the University may be seen are also recorded in this publication, which is available in the School of Drama's Green Room.

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

The Yale University library system embraces thirty-six school and departmental collections in addition to Sterling Memorial Library, the Cross Campus Library, the Beinecke Rare Book and Manuscript Library, and the Seeley G. Mudd Library. All volumes, exceeding ten million, are available to each Yale student.

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

The Yale University Art Gallery contains representative collections of ancient, medieval, and Renaissance art, Near and Far Eastern art, archaeological material from the University's excavations, Pre-Columbian and African art, works of European and American masters from virtually every period, and a rich collection of modern art.

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

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

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

Established in 1949, the International Center of New Haven is a nonprofit community-based organization. The Center's programs are based on the idea that both the international community in Greater New Haven and the local community can benefit from each other. The Center is located at 442 Temple Street, and the office is open from 9 A.M. to 4:30 P.M., Monday through Thursday, and from 9 A.M. to noon on Friday. The work of the International Center is carried out by a small professional staff and by many

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

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

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This amazing complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool, an architectural marvel; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center, the envy of the Ivy League; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance, martial arts, aerobic exercise, and sport skills are offered throughout the year. Graduate and undergraduate students may use the gym at no charge during the academic year and for a nominal fee during the summer term. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Outdoor Education Center (OEC), the tennis courts, and the golf course are open to faculty, students, and employees of the University at established fees.

Approximately thirty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of the activities, both purely recreational and instructional, are open to graduate and undergraduate students.

Faculty, staff, and alumni, as well as groups, may use the Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes cabins, campsites, pavilion, dining hall, swimming, boating, canoeing, and picnic groves beside a mile-long lake. Hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yale.edu/athletics/> (click on Sport and Rec, then on Outdoor Education).

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

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

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

As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the OISS Web site (www.oiss.yale.edu) for the most recent updates. Other information of interest to international students and scholars will also be posted on the OISS Web site.

The Office of International Students and Scholars, located at 246 Church Street, Suite 201, is open Monday through Friday from 8.30 A.M. to 5 P.M. OISS advisers are available to see students and scholars for walk-in appointments Monday through Friday, 9 A.M.–noon and 1–4 P.M.

HEALTH SERVICES FOR SCHOOL OF DRAMA STUDENTS

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

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of internal medicine, gynecology, health education, and mental health (mental hygiene). In addition, through the Urgent Care Clinic, treatment for urgent medical problems can be obtained twenty-four hours a day. Students who need more acute care receive services in the ICF.

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

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

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

Health Coverage Enrollment

The University also requires all students eligible for YHP Basic Coverage to have adequate hospital insurance coverage. Students may choose YHP Hospitalization/Specialty

Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver form by the University's deadlines noted below.

YHP HOSPITALIZATION/SPECIALTY COVERAGE

Students are automatically enrolled and charged a fee each term on their Office of Student Financial Services bill for YHP Hospitalization/Specialty Coverage. Students who are enrolled during both the fall and spring terms are billed each term and are covered from September 1 through August 31. A student whose first term of enrollment in the academic year is the spring term is charged a fee for coverage from February 1 through August 31.

For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, YHP Hospitalization/Specialty Coverage begins on the day the dormitories officially open. Subsequently, coverage is effective from September 1 through August 31. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through August 31.

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

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

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

YHP PRESCRIPTION PLUS COVERAGE

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

YHP STUDENT TWO-PERSON AND FAMILY PLANS

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

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Applications are available from the YHP Member Services Department and must be received by September 15 for full-year or fall-term coverage or by January 31 for spring-term coverage only.

Eligibility Changes

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

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

Extended Study: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Coverage is not automatic and

enrollment forms are available at the YHP Member Services Department. Students must complete an enrollment application for the plan prior to the start of the term.

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

Required Immunizations

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

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

RESOURCE OFFICE ON DISABILITIES

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

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, 100 Wall Street, PO Box 208305, New Haven CT 06520-8305. Access to the Resource Office is through the College Street entrance to William L. Harkness Hall (WLH). Office hours are Monday through Friday, 8.30 A.M. to 5 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod/).

Departmental Requirements and Courses of Instruction

ACTING (M.F.A. AND CERTIFICATE)

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

The first year is a highly disciplined period of training. Through rigorous attention to the text, students learn to identify and personalize a character's driving need (objective) and to engage themselves (voice, body, mind, and spirit) in its active pursuit, informed by character-specific listening. Scene study concentrates on the realistic works of Chekhov, Ibsen, and others. The first production opportunity comes at the end of the first term with the presentation of collaboratively created projects adapted from source material assigned by the faculty (Drama 50a). At the beginning of the second term, there is a first-year project designed to exercise the skills being developed in class, directed by a visiting professional director. After the first-year project, students in good standing enter the casting pool for school productions. At the end of the first year, actors are introduced to Shakespeare and text work. Students who have demonstrated and developed their talent during the year will be invited by the faculty to return for a second year of training.

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

School production opportunities include work in a diverse season of directors' thesis productions, verse plays, and new plays by student playwrights. All casting is assigned by the chair of the Acting department (pending approval by the dean) based on the developmental needs of each student and on the needs of the project as articulated by its director. Actors should take note of the casting policy as further stated on page 15 under departmental assignments. During the school year, acting in projects outside the School is discouraged, and permission to do so is rarely given.

The Yale Repertory Theatre serves as an advanced training center for the department. For the past several years, each third-year class has performed in a project as part of the regular season of the Repertory Theatre. In addition, all acting students work at the Rep as understudies, observing and working alongside professional actors and directors. A few have the opportunity to appear in supporting roles during the season,

depending upon their appropriateness to the parts available. (Through understudy assignments, those students who are not members of Actors' Equity will attain membership upon graduation.)

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

Plan of Study: Acting

In keeping with the conservatory nature of the Acting department, detailed course listings are not included here. Each year's instruction includes work in voice, speech, movement, the Alexander Technique, and scene study, with four terms each of singing and combat. There are also workshops in additional physical and vocal techniques, camera work, and audition technique. Students are required to attend all classes in their curriculum.

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

DIRECTING (M.F.A. AND CERTIFICATE)

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

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

Training of directors is closely related to the training of actors. In the first year, directors are required to participate in most of the courses required of first-year actors. In the second and third years, directors are required to participate in some of the courses within the acting curriculum and a variety of courses in other disciplines designated by the faculty as needed for the development of the director's craft.

Throughout the three years, directors practice their craft in diverse forums, ranging from scene work to full productions in various performance spaces. First-year directors serve as assistant directors on School productions and direct one realistic play and at least one new play written by a playwriting student. In the second year, directors serve as assistant directors on School or Repertory Theatre productions and direct one verse project and at least one new play. Third-year directors may serve as assistant directors on Repertory Theatre productions and are required to direct one new play and a full production

as their thesis. In each academic year, all directors are encouraged to direct at least one production in the Yale Cabaret. Additional projects may be assigned to directors in all three years, including new works and Yale Cabaret productions and, on occasion, casting in School and Repertory Theatre productions.

Plan of Study: Directing

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 50a	The Collaborative Process
	Drama 103a/b	Acting I
	Drama 110a/b	Directing Techniques
	Drama 111a/b	American Theater Practice
	Drama 191b	Managing the Production Process
	Drama 306a/b	Issues in Theory: From Drama to Performance
	Drama 330a/b	Directing Practicum
II	Drama 47b	Playwrights' Workshop
	Drama 102a/b	Scene Design
	Drama 115a/b	Costume Design: Background and Practice
	Drama 120a/b	Second-Year Directing
	Drama 124a/b	Introduction to Lighting Design
	Drama 148a/b	Music and Sound for the Theater
	Drama 203a	Acting II
	Drama 306a/b	Issues in Theory: From Drama to Performance
Drama 330a/b	Directing Practicum	
III	Drama 47a/b	Playwrights' Workshop
	Drama 130a/b	Third-Year Directing
	Drama 140a/b	The Director's Thesis
	Drama 261a/b	Management Seminar
	Drama 306a/b	Issues in Theory: From Drama to Performance
	Drama 330a/b	Directing Practicum

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

Courses of Instruction

[**DRAM 26a/b, Dramatic Structure and Play Analysis.** See description under Dramaturgy and Dramatic Criticism. Not offered in 2001–2002.]

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

DRAM 50a, The Collaborative Process. A laboratory workshop in collective creation designed for first-term actors, dramaturgs, and directors who are divided into four discrete ensembles. Drawing from a single narrative source work selected by faculty — a

literary text, historical event, painting, or musical composition — each group, over the term, develops and rehearses an assigned portion of this selected work. A final showing of the four ensemble creations (in narrative sequence) is presented to the full school late in the term. The goals of the project include non-hierarchical collaboration, the exercising of the techniques of the student's chosen field of pursuit, collective imagining and execution, and a sharing of individual theatrical talents. David Chambers, Catherine Sheehy, Evan Yionoulis.

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

DRAM 103a/b, Acting I.

DRAM 110a/b, Directing Techniques. The course examines the history of twentieth-century Western performance from a practical directorial viewpoint, commencing with the Russian revolutionary era and concluding with contemporary postmodernism and interculturalism. Critical aesthetic moments and artists are researched in seminar and then practiced in onstage examinations during the Directing Practicum (Drama 330a/b). In the second term, the course adds new play production and preparation for Shakespearean performance. The faculty supervisor leads group discussions and private rehearsal critiques for the first-term realism projects which culminate that term's work, and the second term's new play projects (with Yale playwrights). He also supervises the selection by the directing student of his or her second-year verse project. David Chambers.

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

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

DRAM 120a/b, Second-Year Directing. A seminar for second-year directors to examine the relation of script requirements to the development of production style and to acting processes. Special emphasis is placed on verse drama. Stan Wojewodski, Jr.

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

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

DRAM 140a/b, The Director's Thesis. The primary project of the third year in directing is the thesis, a full production of a major work of classical or contemporary dramatic literature, or a new work, to be chosen in consultation with the department chair. The written component of the thesis is a production casebook documenting the student's

preparation, rehearsal, and postproduction evaluation of the thesis production. Consultation hours with the adviser to be arranged throughout the year. Adviser arranged in consultation with the department chair.

DRAM 148a/b, Music and Sound for the Theater. See description under Sound Design.

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

DRAM 203a, Acting II.

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

DRAM 306a/b, Issues in Theory: From Drama to Performance. See description under Dramaturgy and Dramatic Criticism.

[**DRAM 316a/b, Theater History.** See description under Dramaturgy and Dramatic Criticism. Not offered in 2001–2002.]

DRAM 330a/b, Directing Practicum. A workshop for directors who work with resident directors and faculty to explore in practical terms issues addressed in the directing seminars. David Chambers, Liz Diamond, Stan Wojewodski, Jr.

DRAM 630b, Directing and Acting for Nonmajors. This course is a practical study of selective examples of nonlinear plays in terms of their acting and directing values. This course is open only to School of Drama students not enrolled in the acting and directing programs. Liz Diamond.

DESIGN (M.F.A. AND CERTIFICATE)

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

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

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

Theater is an act of transformation, and for designers it is the transformation of words into visual and musical imagery. Set, costume, and, to a certain extent, lighting designers must have the capacity for visual expression, with its foundation set firmly in the ability to draw and sketch clearly and expressively. Drawing is not merely a technique for presentation; it is the language that reveals one's thoughts, and thus creates a dialogue

among the director, the designers, and their colleagues. Through drawing, one observes and records one's world. Drawing informs and clarifies one's vision and is an integral part of the formulation of a design. Drawing should be as natural to the visual designer as speaking; therefore, to keep their drawing skills honed, all set, costume, and lighting design students are required to take a weekly life drawing class offered by the department.

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

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

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

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

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

Plan of Study: Design

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 112a/b	Scene Design: Background and Practice
	Drama 114a/b	Stagecraft for Designers
	Drama 115a/b	Costume Design: Background and Practice
	Drama 122a/b	Design Drafting
	Drama 124a/b	Introduction to Lighting Design (nonlighting designers)
	Drama 125a/b	History of Costume and Costume Construction
	Drama 134a/b	Advanced Problems in Stage Lighting (lighting designers only)
	Drama 158a	Introduction to Sound Design (lighting designers only)

Drama 162a/b	Design Studio
Drama 189a	Costume Production
Drama 289b	Patternmaking (costume designers only)

Assignments as Assistant Designer

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

Design assignments for School of Drama productions

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

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

One two-term elective

Design assignments for School of Drama productions;
possible design projects for the Yale Repertory Theatre

Thesis Project A comprehensive design project incorporating scenery, costumes, and lighting for a production

Courses of Instruction

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

DRAM 102a/b, Scene Design. An introduction for all nondesign students to the aesthetics and the process of scenic design through critique and discussion of weekly proj-

ects. Emphasis is given to the examination of the text and the action of the play, the formulation of design ideas, the visual expression of the ideas, and especially the collaboration with directors and all other designers. Three hours a week. Ming Cho Lee, Michael Yeargan.

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

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

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

DRAM 122a/b, Design Drafting. A course for designers in the techniques of preparing a scene design for production in a shop. Drafting techniques, sheet layout, conventions, and symbols are stressed. Two hours a week. Ming Cho Lee, Michael Yeargan.

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

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

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

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

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

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

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

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

DRAM 158b, Sound Design: Background and Practice. See description under Sound Design.

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

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

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

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

DRAM 258a/b, Advanced Problems in Sound Design. See description under Sound Design.

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

DRAM 630b, Directing and Acting for Nonmajors. See description under Directing.

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

The Sound Design concentration offered under the Design department was developed to train students in the theory and practice of professional theatrical sound design. The course work covers the aesthetics of design and composition, script interpretation, critical listening, professional collaboration, sound and music technology, aural imaging, acoustics, digital audio production, advanced sound delivery systems, drafting, and organizational paperwork.

Plan of Study: Sound Design

REQUIRED SEQUENCE

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

Two terms of elective courses in music

Three production assignments assisting sound designers

II	Drama 115a/b	Costume Design: Background and Practice*
	Drama 148a/b	Music and Sound for the Theater
	Drama 258a/b	Advanced Problems in Sound Design
		Sound Seminar

Two terms of elective courses in music

Two terms of general electives

Three production assignments: sound designs

III	Drama 358a/b	Sound Design Thesis Review
	Drama 368a/b	Master Class in Sound Design
		Sound Seminar
		Full production thesis

One term of elective course in music

Two terms of general electives

Three production assignments: sound designs

ELECTIVE SEQUENCE

The elective sequence is determined in consultation with a department adviser. Students should complete five terms of music classes and six terms of general electives. Nonmusic electives may include Drama 141b, Law and the Arts; Drama 319a, Electronics; Drama 339a, Architectural Acoustics; Drama 366b, Modern American Drama; Drama 369b, Stage Rigging Techniques; Drama 630b, Directing and Acting for Nonmajors.

* Drama 112a/115a/124a are required courses; Drama 112b/115b/124b are electives. Both terms are recommended for sound designers.

Courses of Instruction

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

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

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

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

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

DRAM 138a/b, Production Sound Design Technology. This intensive yearlong course covers the fundamentals of sound and music technology for studio production and professional sound delivery systems. The course consists of lectures and practical assignments. Students learn the physical aspects of sound, stereophonic imaging, elements of psychoacoustics, microphone theory and application, loudspeaker theory and application, audio control systems, delay-based effects processors, and professional production studio technique and practice. The course progresses to cover music production, digital audio workstations, MIDI, digital sampling, playback automation, advanced digital signal processing, equalization techniques, time delay theory and practice, surround-sound techniques, aural imaging, audio sound reinforcement theory and practice, power amplifiers, loads, circuiting, and radio frequency (RF) microphone theory and practice. Required for all sound designers. The class meets for three hours a week plus practicals and additional modules of study. Robert Miller.

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

DRAM 148a/b, Music and Sound for the Theater. This workshop provides a laboratory for creating and realizing music and sound for the theater. A primary objective is the development of a strong and dynamic relationship between the director, composer, and/or sound designer. Through a series of projects based on scripts and themes, participants explore the vast potential of designed sound while building an aural vocabulary and a critical ear. One and one-half hours a week. David Budries.

DRAM 158a, Introduction to Sound Design. This course introduces students to the use of designed sound and music in theater. It is required for first-year lighting and sound designers as well as second-year costume and set designers. Using scripts, practical examples, and current production assignments, students develop an understanding about how sound and music can be used effectively as a tool to enhance meaning in a play. Students develop analysis techniques and critical listening skills and learn terms used to describe the theatrical perception and presentation of sound and music. Two hours a week. David Budries.

DRAM 158b, Sound Design: Background and Practice. This course is an elective for set, costume, and lighting designers, but it is required for sound designers. It builds on

the previous term by exploring practical approaches to designing sound, including aural vocabulary, aural perspective and context, psychoacoustics, production values in music, historical references, underscoring, sound props, schematic block diagrams, system hookups, cue lists, cue building practicum, and the development of the aural imagery. Two hours a week. David Budries.

DRAM 198a, Design Drafting and Production Organization. This course prepares students to execute all necessary production paperwork including: cue sheets, schematic block diagrams, ground plans and sections, rack drawings, shop orders, RF assignments and schedules, budgets, and production archives. One and one-half hours a week. David Budries, Robert Miller.

DRAM 258a/b, Advanced Problems in Sound Design. This course is required for all sound designers. It provides a deeper exploration of sound as a design element, focusing on design realization and developing aural imagination. Students are assigned creative exercises, scene analysis, and practical problems, which are presented and critiqued during class time. The objective is to develop creative solutions to a variety of artistic and practical (electro-acoustical and mechanical) problems and to gain experience and confidence in the discussion of design concepts and aesthetics in front of a group. Two hours a week. David Budries.

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

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

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

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

DRAM 368a/b, Master Class in Sound Design. This class is devoted to reviewing and critiquing production (non-thesis) designs and assigned plays for second- and third-year students. Additional design work is selected by the students or assigned by the instructor. All elements of design work are discussed and critiqued. Practical production problems are presented for discussion. Two hours a week. David Budries.

DRAM 369b, Stage Rigging Techniques. See description under Technical Design and Production.

DRAM 468a/b, Independent Study in Sound Design. The student who desires to pursue a specialized course of study in the area of Sound Design may elect an independent study. A proposal might focus on a guided research project, artistic exploration, or advanced audio technology. Proposals must be submitted and department approval must be obtained prior to enrollment for credit. Subsequent to enrollment, the student must

meet with the project adviser to plan an appropriate course of action and discuss assessment. Credit is awarded by the department based on the project adviser's recommendation in consultation with any other assigned advisers/tutors. Progress meetings to be scheduled regularly. David Budries.

Sound Seminar. These regular meetings are required for all sound designers and open to all others interested in an open discussion about sound design issues. The class features visits from guest artists (designers, composers, directors, engineers, and consultants) and visits to various productions. Time to be determined each term. David Budries and guests.

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

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

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

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

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

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

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

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

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

Quality Standards

The minimum quality requirement for the M.F.A. degree in Dramaturgy is a grade average of High Pass in all required courses and electives counting toward the degree.

Plan of Study: Dramaturgy and Dramatic Criticism

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 47a/b	Playwrights' Workshop
	Drama 50a	The Collaborative Process
	Drama 96a/b	Principles of Dramaturgy
	Drama 106a	<i>Theater</i> Magazine Workshop
	Drama 166a/b	Criticism Workshop
	Drama 306a/b	Issues in Theory: From Drama to Performance
	Drama 346a/b	Literary Office Practicum

At least two elective courses after consultation with adviser

At least two production dramaturgy assignments

II	Drama 47b	Playwrights' Workshop
	Drama 166a/b	Criticism Workshop
	Drama 246a/b	Translation and Adaptation
	Drama 306a/b	Issues in Theory: From Drama to Performance
	Drama 346a/b	Literary Office Practicum

At least three elective courses after consultation with adviser

At least two production dramaturgy assignments

III	Drama 47a	Playwrights' Workshop
	Drama 166a/b	Criticism Workshop
	Drama 306a/b	Issues in Theory: From Drama to Performance
	Drama 336a/b	Comprehensive Examinations
	Drama 346a/b	Literary Office Practicum

At least two elective courses after consultation with adviser

At least one production dramaturgy assignment

Additional Requirements for the Degree

READING LIST AND BASIC KNOWLEDGE OF THE FIELD

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

DRAMATURGICAL ASSIGNMENTS

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

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

Students are encouraged to work as dramaturgs at the Yale Cabaret (which mounts weekly productions), but this participation is extracurricular and in addition to required dramaturgy assignments. All dramaturgy students must obtain written permission from their advisers in order to participate in the Cabaret, and no student with a course grade of Incomplete may take part in a Cabaret production.

YALE REPERTORY THEATRE LITERARY OFFICE

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

THEATER MAGAZINE REQUIREMENT

During the first year, Dramaturgy and Dramatic Criticism students are required to work as editorial assistants on *Theater*, the international scholarly and critical journal co-

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

LANGUAGE REQUIREMENT

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

LIBRARY ORIENTATION

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

COMPREHENSIVE EXAMINATION REQUIREMENT

All third-year students are required to write three comprehensive examinations followed by an oral examination on the three comprehensive topics. Students must follow the schedule indicated below.

By the beginning of the 2001 fall term, third-year students must have made significant progress in studying for their comprehensive examinations. By September 15, 2001, they should have met with their advisers to discuss the progress of their work and to schedule their fall-term examinations. Students must take one examination during the fall term but may choose to take two. If the choice is two, the first must be completed by October 22, 2001. All fall-term examinations must be completed by November 19, 2001. If the student is taking two examinations during the spring term, the first must be completed by February 11, 2002. All comprehensive examinations must be completed by April 8, 2002. All oral examinations must be completed by May 3, 2002. Delays in this schedule may result in a student's not graduating at the end of the 2002 spring term.

Second-year students are required to decide upon three comprehensive topics and submit this decision in the form of a memorandum to the six members of the Faculty Comprehensive and Thesis Committee by February 11, 2002. This memorandum must be the result of a lengthy and intensive series of discussions with advisers and other appropriate faculty members.

After the initial proposal has been approved and there has been further thought and discussion with advisers and other faculty concerning recommended revisions, the full proposal, along with a bibliography, must be submitted for faculty approval by February

25, 2002. After more discussion and revisions, the final proposal must be submitted by April 15, 2002. Following approval, students are responsible for meeting with advisers and other faculty to arrive at a schedule for comprehensive examination study.

Comprehensive topics must be chosen in a way that demonstrates a student's mastery of the field. The basic guide for arriving at and studying for comprehensive examinations should be the most recent version of the departmental reading list.

Areas of study may include major historical periods, e.g., Greek, Jacobean, French seventeenth century, modern, contemporary; important dramatists or other figures, e.g., Aristotle, Artaud, Euripides, Shakespeare, Shaw; basic dramatic genres, e.g., tragedy, comedy, melodrama; significant theoretically or critically defined movements or other designations, e.g., romanticism, postmodernism, feminism, Marxism. Other broad areas may be devised as well, but only in consultation with the faculty. In choosing topics, care must be taken not to overlap or duplicate subject matter, thus limiting the range of the examination. Euripides *and* Greek tragedy are unacceptable as two separate topics, for example, as are Meyerhold *and* Russian modernism. It is required that at least one of the topics be chosen from the modern or contemporary era (approximately 1880 to the present).

The comprehensives are a final qualifying examination in which the student demonstrates the ability to bring a critical depth and dramaturgical perspective to broad areas. In these examinations, the student is responsible for mastery of material whether or not it has been covered in course work. The student must demonstrate a level of unquestioned excellence in the examinations in order to be recommended for a degree.

Written comprehensive examinations are followed by oral defenses administered by the faculty. The written examinations consist of two essays on each topic. A day is devoted to each topic. The oral defense consists of a thorough review and questioning of all topics on the written comprehensives. It is a single examination lasting for no more than two hours and may not be scheduled sooner than ten days after the student's last written examination.

Upon completion of the written comprehensives, if the faculty concludes that the student is in danger of not passing, he or she will be informed in writing at least one week after the last written examination. The student will also be informed of the major areas of deficiency. In such a case, the oral examination becomes an opportunity for the student to overcome the deficiencies of the written comprehensives and to demonstrate mastery in the chosen area.

Grades for the comprehensive examinations are Honors, High Pass, Pass, or Fail. A student who fails one or more comprehensives and/or the oral will be allowed to retake the failed examination(s) once more during the following year. Should the student fail the second time, he or she will not be awarded a degree.

It should be noted that a grade of Pass on the comprehensives requires not simply minimal competence but a level of excellence. It is expected that during the three years of study, the student will, through both formal courses and his or her own program of reading, master the literature of drama, theater, theory, and criticism sufficiently to assume the function of dramaturg, critic, or teacher with scholarly as well as critical authority.

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

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

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

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

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. A lecture course examining major figures and works, intellectual, social, and cultural contexts, dramatic movements, and theatrical developments from the Greeks to the present. Bevy Rosten.

[**DRAM 26a/b, Dramatic Structure and Play Analysis.** Central to this course are close analytical readings of plays from the ancient period to the present. Basic aspects of dramatic construction are examined, along with concepts such as tragedy, comedy, melodrama, farce, satire, tragicomedy, and romance. The continually changing relationship between individuals and groups as reflected in dramaturgy is an important focus, as are the influences of religion, philosophy, science, and the other arts. Not offered in 2001-2002.]

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

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

DRAM 96a/b, Principles of Dramaturgy. A course that focuses on the historical emergence and evolution of the dramaturg, as well as the principles governing the profession

and their practical application. Required for first-year dramaturgs; elective for others. James Leverett, Catherine Sheehy.

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

[**DRAM 116a, *Ibsen in Context*.** This course explores Ibsen's major plays in translation with close examination of their poetic structures. Special attention is given to changing critical views of Ibsen over the past century. The reading also includes contemporaneous letters and diaries, as well as philosophical and critical texts of the period. Not offered in 2001–2002.]

[**DRAM 116b, *Restoration and Post-Restoration Comedy*.** After the social and political drudgery of Cromwell when the monarchy was restored with Charles II, the theater in England enjoyed a renaissance of license and vigor. After the Restoration, the government once again sought to constrain the ribaldry of the comic spirit and the lifestyle of the stage. In this period the English added the comedy of manners, the sentimental comedy and — that sapling of the American musical — the ballad opera to the comic canon. The only thing more vigorous than the theater was the talk of theater; journals and coffeehouses were founded on such vital chat. This course surveys the formal innovations of the period through the work of the age's major authors from the Duke of Buckingham through Gay and Fielding to Sheridan. Contextual readings bolster investigations of the Stage Licensing Act of 1727 and the coffeehouse phenomenon. Not offered in 2001–2002.]

[**DRAM 126a, *Tragicomedy*.** Tragicomedy has been characterized as the quintessential form of modern drama, but its origins extend back to the beginnings of our theater. As a genre, it provides an invaluable perspective from which to discuss many different kinds of work, including some of the most complex, provocative, and resonant. To study it also means to investigate other important concepts such as the romance, the pastoral, satire and satyr play, the grotesque, the problem play — and, of course, tragedy and comedy. Playwrights who might be considered come from every period and include Euripides, Plautus, Shakespeare, Guarini, Beaumont and Fletcher, Molière, Marivaux, Kleist, Musset, Büchner, Wedekind, Chekhov, Schnitzler, Witkiewicz, Lorca, O'Casey, Horvath, Ghelderode, Gombrowicz, Ionesco, Beckett, Pinter, Kroetz, and Müller. Not offered in 2001–2002.]

[**DRAM 126b, *Dramatic Literature Seminar: George Bernard Shaw*.** A selective, detailed study of Shaw's plays, with sidelong glances at his prefaces and other writings, such as drama and music criticism, letters, and essays. Discussion also includes some of the major artistic-intellectual influences on Shaw (e.g., Shelley, Dickens, Marx, Mozart, Wagner, Fabian Socialism) and Shaw's influences on others. Not offered in 2001–2002.]

DRAM 136b, Dramatic Literature Seminar: Beckett. A detailed study of Beckett's plays and prose, including Beckett the critic on poets, painters, music, Proust, and performance. Gordon Rogoff.

DRAM 146b, Performance Criticism. Good prose meets variable performance: the quest for standards and vocabulary in the criticism of English language performance. A seminar exploring the critical writings of nineteenth-century critics from Hazlitt to Shaw, and twentieth-century critics from Beerbohm to Bentley and beyond. Gordon Rogoff.

[**DRAM 156a, American Classic Comedy Between the Wars.** The classics of American comic canon are true reflections of the national character — a volatile compound of twice-shy wariness and wide-eyed credulity. The continual fine-tuning of that character is one of the chief dramaturgical strategies of comic writers in the period. And the mother tongue is the sharpest tool they have in their kit. The American vernacular was undergoing an unprecedented transformation: the jazzy argot of the journalist, the snappy pitch of the Madison Avenue ad man, the idiosyncratic patois of the assimilating immigrant, and the gaudy patter of the bootlegger infused the language. When the soaring national confidence after victory in the Great War and a booming Jazz Age economy buckled with the freefall of the Great Depression, another color was added. The best comedy written for the stage and (after 1927) for the screen during the period exploits this holiday time of the American tongue. The course focuses on the primacy of language in the work of these American men and women of letters who wrote so well out of the sides of their mouth. Not offered in 2001–2002.]

[**DRAM 156b, Shakespeare's Tragic Modes.** An intensive study of seven tragedies, their performance history and criticism, along with major critical theories. The plays are *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Troilus and Cressida*, *Antony and Cleopatra*, and *Coriolanus*. Not offered in 2001–2002.]

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

[**DRAM 176a, Satire: From Aristophanes to Absolutely Fabulous.** This course examines the genre so efficiently defined by George S. Kaufman. "Satire," he said, "is what closes on Saturday night." The satirist is part artist, part social critic, unable to stem the tide of outrage welling in his pen (or word processor). Beginning with Aristophanes, the course wends its way through the works of Swift, Fielding, Hecht, Perlman, MacLeish, Monty Python, Bulgakov, and Jennifer Saunders. Although the primary emphasis is, perforce, on dramatic literature, the course also avails itself of other prose forms and video. Not offered in 2001–2002.]

DRAM 176b, Queer Theory Meets Feminism in a Darkened Theater. In a darkened classroom, students view screenings of performances and discuss them through the lens

of the day's readings in queer and feminist critical theory. In the spirit of the "literate pervert," students learn how to read embodied performances paying special attention to performance at the intersection of gender with sexuality, class, race, age, etc. Attendance at some live performance also required. Kate Davy.

[DRAM 186a, Theater about Theater: The Theatricalist Play from Shakespeare to Postmodernism. "Theatricalist" is a term describing plays that self-consciously use the means of theater in their dramatic construction. This type of play, along with its near relative, the Dream Play, traces its origin more to Plato than to Aristotle, and poses an alternative to the tradition of theater as representation. The seminar traces the *Theatrum Mundi* tradition in Western theater from Kyd and Shakespeare to Calderón and the German Romantics. Half the course is devoted to the twentieth century, taking up such themes as theatricalism and revolution, gender, race, and the Holocaust. Among modern-period playwrights we read plays of Evreinov, Pirandello, Adrienne Kennedy, Peter Barnes, Heiner Müller, Griselda Gambaro, and Suzan-Lori Parks. Not offered in 2001–2002.]

[DRAM 186b, German Drama. This course covers what has been called the "German Moment" in world theater, that is, the period approximately encompassed by the life of Johann Wolfgang von Goethe (1749–1832). It includes work by Lessing, Lenz, Goethe, Schiller, Tieck, Kleist, Grillparzer, Hebbel, and Büchner, and explores such concepts as classicism (including Weimar classicism), romanticism, and the *Sturm und Drang*. Theater production practice, acting, historical and philosophical context, and the other arts are also part of the discussion. Not offered in 2001–2002.]

[DRAM 196a, Brecht and After. Ten years after the fall of the Berlin Wall, how can we best understand theater's most important writer of and about political performance? A close exploration of Brecht's plays in their historical and aesthetic context from Weimar to 1956, with attention to poetry and music as well as epic theory. Readings include Brecht's critics from Walter Benjamin to Fredric Jameson; the course ends with an overview of leftist dramaturgy since Brecht's death, including the work of Edward Bond, Caryl Churchill, Augusto Boal, and various activist theaters. Not offered in 2001–2002.]

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

DRAM 216a, Three Seasons: The Literature of the Rep and School. This class looks at the plays of the current Yale Rep season, third-year director's theses, and verse projects. While only the Rep consciously creates a "season," this class examines how these three groups of plays interact as well as how they operate distinctly, in order to come to an understanding of the dynamics of a season or cycle. Individual texts are examined from such different aspects as their place in their authors' body of work and in the dra-

matic canon; their historical and critical contexts; the dramaturgical strategies their authors employ, and the implications for production or performance of those strategies; text preparation, production history, and other issues associated with the preproduction process. Catherine Sheehy.

[DRAM 216b, Falstaff, Shylock, Bottom, and Others. A study of Shakespeare's comic modes and characters, ranging through histories, problem plays, romances, tragedies, and even some comedies. Falstaff, however, will cast his shadow — and glow — over the entire proceedings. Not offered in 2001–2002.]

[DRAM 226a/b, Shakespearean Comedy and Drama. An intensive seminar that explores selected plays by Shakespeare and major critical theories and background material on Elizabethan and Jacobean drama. Not offered in 2001–2002.]

[DRAM 236b, Opera as Drama. A study of lyric drama and its vocabulary, with central emphasis on plays transformed into musical settings. Among the playwrights turned by librettists and composers into operatic sources are Euripides, Sophocles, Beaumarchais, Shakespeare, Schiller, Sardou, Maeterlinck, and Büchner; composers are Gluck, Cherubini, Mozart, Verdi, Puccini, Wagner, Strauss, Debussy, Alban Berg, Benjamin Britten, and Aribert Reimann. Production choices from the eighteenth century to Robert Wilson are also examined, along with a study of operatic components from the aria and ensemble to the chorus and orchestra. Musical proficiency not required. Not offered in 2001–2002.]

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

[DRAM 276a, Greek Drama. This course focuses primarily on Greek tragedy, considering the most important plays by Aeschylus, Sophocles, and Euripides, as well as two comedies by Aristophanes. In addition to studying the plays, we read some modern critical essays. The emphasis is on locating the dramas in terms of their cultural context including mythic and epic background, Athenian history, and dramatic conventions. The course work consists of participation in discussion, several short (two-page) papers, and one slightly longer paper (five to ten pages) and a class presentation at the end of the term. Not offered in 2001–2002.]

[DRAM 276b, Euripides and Aristophanes. Euripides and Aristophanes are often depicted as a study in contrasts, both ethically and aesthetically. In this view the tragedian represents the new and the unorthodox, while the comic poet promotes traditional values. Even in ancient times, however, it was recognized that the two writers had a great deal in common, so much so, in fact, that another comic poet, Kratinos, coined the verb "euripidaristophanize" to describe their shared poetic practice. This course examines the plays of Euripides and Aristophanes in tandem, concentrating on features such as parody,

self-referentiality, and meta-theatricality. The readings consist of the plays in translation and selected modern critical essays. Not offered in 2001–2002.]

[DRAM 286a, The First Avant-Garde, 1880–1918. This course explores the roots of European theatrical modernism in such movements as naturalism, symbolism, expressionism, and futurism. Among the writers whose texts are read are Hauptmann, Ibsen (the symbolist), Chekhov (the symbolist), Strindberg (the symbolist and expressionist), Wilde, Yeats, Maeterlinck, Jarry, Wedekind, and Kraus. Innovations in direction, design, and theory are also investigated, as well as the general social, political, and philosophical background of the period. Not offered in 2001–2002.]

[DRAM 286b, The Second Avant-Garde, 1918–1939. This course is a sequel to Drama 286a but one is not required to take the other. Writers whose works are explored include Brecht, Toller, Bulgakov, Horvath, Pirandello, Artaud, Ghelderode, and Witkiewicz. As with the previous course, contemporary direction, design, and theory are examined along with the larger background of the period. Not offered in 2001–2002.]

DRAM 296b, The Third Avant-Garde, 1940–1969. This course is the third in the avant-garde sequence, but Drama 286a and 286b are not prerequisites. In this course, there are three geographic areas of focus: Mediterranean (Sartre, Camus, Ionesco, Genet, Arrabal, et al.); Germanic (Dürrenmatt, Frisch, Handke, Weiss, Müller, et al.); Eastern European (Mrozek, Gombrowicz, Rozewicz, Havel, et al.). Attention is paid to the political, social, and philosophical background of the period, developments in the other arts, and the work of significant theater directors. James Leverett.

DRAM 306a, Issues in Theory: From Drama to Performance. This course follows the contentious 2,400-year discussion with Aristotle that constitutes the core of Western dramatic theory. In addition to Aristotle, we read others who concerned themselves with the form and function of drama: Horace, the French classicists, enlightenment theorists, the romantics, Hegel, Nietzsche, and modern anti-Aristotelians – all with constant reference to artistic practice. Elinor Fuchs.

DRAM 306b, Issues in Theory: From Drama to Performance. In a stunning reversal of priorities, theorists of the dramatic text gave way in the twentieth century to theorists of theater and performance from Stanislavski to Artaud and Brecht, Grotowski, Brook, and Foreman. We read some classic non-Western theorists of performance, and a range of postmodern theorists of identity and culture – again, all with constant reference to artistic practice. Elinor Fuchs.

[DRAM 316a, Theater History. A seminar on the revival of ancient drama in the courts and academies of early modern Italy, the flowering of vernacular comedy in popular culture, the emergence of public theaters in England and Spain, the transnational *mise en scène* of the baroque, and neoclassicism from Paris to Weimar. Not offered in 2001–2002.]

[**DRAM 316b, Theater History.** A seminar on the romantic revival of medieval forms, the Gothic, and Orientalism; developments in theatrical architecture and technology, romantic and realistic acting, popular entertainments and spectacles; theater in American memory, from minstrelsy to modernism. Not offered in 2001–2002.]

[**DRAM 326a, British Postwar Drama: 1945 to the Present.** An intensive seminar that explores the works written by selected American and British playwrights from the end of World War II to the present. Not offered in 2001–2002.]

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

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

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

[**DRAM 366a, Contemporary American Drama.** A seminar on American drama from 1960 to the present. Among the playwrights to be considered are Albee, Shepard, Kennedy, Baraka, Fornes, Mamet, Guare, Ludlam, and Shawn. Not offered in 2001–2002.]

DRAM 366b, Modern American Drama. A seminar on American drama from World War I to 1960. Among the playwrights to be considered are O'Neill, Stein, Cummings, Odets, Wilder, Hughes, Williams, Bowles, and Miller. Marc Robinson.

[**DRAM 376b, The American Avant-Garde.** Topics include the Living Theater, Happenings, Cunningham/Cage, Open Theater, Judson Dance Theater, Grand Union,

Bread and Puppet Theater, Performance Group, Ontological-Hysteric Theater, Meredith Monk, Robert Wilson, Mabou Mines, and the Wooster Group. Not offered in 2001–2002.]

[DRAM 386b, American Drama to 1914. Topics include the European inheritance, theater and nation-building, melodrama and the rise of realism, popular and nonliterary forms. Readings in Tyler, Dunlap, Aiken, Boucicault, Daly, Herne, Mitchell, Moody, Fitch, and Crothers, among others. Not offered in 2001–2002].

[DRAM 396a, Film for Theater People. The premise of this course is the belief that film and theater are now inseparably linked, aesthetically speaking, and that one art influences the other. Each week a feature film is shown as an example of the way that cinematic imagination and style are related to theater, and vice versa. Each film is preceded by comment and, as time allows, is followed by discussion. Not offered in 2001–2002.]

[DRAM 406b, Principles of Asian Theater. Throughout this century, theatrical theorists and directors in the West, including Yeats, Craig, Meyerhold, Artaud, Brecht, Brook, Barba, Grotowski, Wilson, Schechner, and Breuer, have been strongly influenced by encounters with Asian theater. This course examines some of the underlying aesthetic principles in selected forms of traditional theater from India, Iran, Indonesia, Japan, and China, as well as applications of these principles in contemporary practice, East and West. Classes include extensive use of slides and videotapes. Not offered in 2001–2002.]

DRAM 630b, Directing and Acting for Nonmajors. See description under Directing.

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

PLAYWRITING (M.F.A. AND CERTIFICATE)

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

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

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

The second- and third-year playwrights participate in a unique exchange program, *Yale Playwrights at New Dramatists*. The Yale Playwriting department and New Dramatists expose the playwriting students to a professional theater environment that serves as an artistic home, theater research and development center, and writer's colony for our national theater community. The program is an extension of the student's training and course work and offers each a monthly playwriting workshop with selected New Dramatists playwrights and attendance at monthly readings at New Dramatists *in the second year*; the establishment of a professional relationship with a New Dramatists playwriting mentor, and a professional reading *in the third year* at New Dramatists in New York City. The third-year students have their plays read as part of the *Yale Playwrights at New Dramatists Playreading Festival*, which features readings before an invited audience of prominent artistic directors, dramaturgs, agents, and New Dramatists playwright members. After the readings, the playwrights continue to have a series of follow-up meetings with their mentors. These meetings concentrate on an evaluation of the readings and future development of the plays. Finally, the mentors and Yale faculty offer the playwrights critical guidance, helping them to identify and develop short- and long-range goals as they begin to focus their energies as emerging professional writers.

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

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

Plan of Study: Playwriting

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 7a/b	Playwriting I
	Drama 17a/b	Playwrights' Laboratory: Textual Analysis
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 77a/b	Professional Seminars
	Drama 102a	Scene Design
	Drama 306a/b	Issues in Theory: From Drama to Performance

One elective in another discipline second term

II	Drama 17a/b	Playwrights' Laboratory: Textual Analysis
	Drama 27a/b	Playwriting II
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 77a/b	Professional Seminars
	Drama 117a/b	Yale Playwrights at New Dramatists Workshops
	Drama 246a/b	Translation and Adaptation
	Drama 306a/b	Issues in Theory: From Drama to Performance

Two electives in another discipline

III	Drama 17a/b	Playwrights' Laboratory: Textual Analysis
	Drama 37a	Playwriting III: Screenwriting
	Drama 37b	Playwriting III: The Playwright Prepares
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 77a/b	Professional Seminars
	Drama 127a/b	Yale Playwrights at New Dramatists Playreading Festival
	Drama 217a/b	The Playwright's Thesis

One elective in another discipline

Courses of Instruction

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

DRAM 17a/b, Playwrights' Laboratory: Textual Analysis. A required seminar for all playwrights for the presentation and rigorous analysis of the students' first drafts of their stagework and screenplays. The class also reads and discusses new plays as well as articles and interviews on contemporary playwriting. Visiting playwrights and dramaturgs share their insights on writing and the American theater. Mark Bly.

[**DRAM 26a/b, Dramatic Structure and Play Analysis.** Required for all students. See descriptions under Dramaturgy and Dramatic Criticism. Not offered in 2001–2002.]

DRAM 27a/b, Playwriting II. A required seminar for second-year playwrights. Classical and contemporary plays, novels, short stories, poetry, essays, visual art, and film are encountered and discussed, provoking alternative creative strategies for theatrical expression. The writing of a full-length play is required (due at the end of the second term). Constance Congdon, Jeffrey Jones.

DRAM 37a, Playwriting III: Screenwriting. The playwrights discuss screenwriting techniques, read and compare various drafts of selected screenplays, view selected films, and create a screenplay for submission to a studio or producer. Required for third-year playwrights. Eric Overmyer.

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

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

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

DRAM 77a/b, Professional Seminars. Practicing playwrights offer special workshops, exercises, and introduce the students to various dramatic writing techniques and theatrical forms. These visiting playwrights also offer the students advice for submitting plays to theaters, agents, and new play development organizations. Kia Corthron, Nilo Cruz, Len Jenkin, Matthew McGuire, Tim Blake Nelson, Diana Son.

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

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

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

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

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

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

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

DRAM 306a/b, Issues in Theory: From Drama to Performance. Required for first- and second-year playwrights. See description under Dramaturgy and Dramatic Criticism.

[**DRAM 316a/b, Theater History.** Required for all playwrights. See description under Dramaturgy and Dramatic Criticism. Not offered in 2001–2002.]

DRAM 630b, Directing and Acting for Nonmajors. A preferred elective for playwrights. See description under Directing.

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

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

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

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

American theater is no longer a centralized commercial structure. Technical managers must command a wide range of skills, knowledge, and diversity, requiring extensive training in the many disciplines that now comprise theater technology. The department has a faculty and staff of thirty. Special seminars and guest lectures by noted professionals are also conducted on a regular basis. The courses offered within the department cover a wide range of topics, including production management, lighting and sound technology, electronics, mechanical design, structural design, acoustics, theater planning, computer applications, show control, AutoCAD, and technical writing. Students are encouraged to supplement their curriculum by selecting courses from other departments of the School of Drama as well as other schools or departments of Yale University including Architecture, Engineering, and Management.

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

Plan of Study: Technical Design and Production

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 109a/b	Structural Design for the Stage
	Drama 119b	Electricity
	Drama 139b	Introduction to Sound Engineering and Design
	Drama 149a	Production Planning
	Drama 159a	Theater Safety
	Drama 169a	Shop Technology
	Drama 179b	Computer Applications for the Technical Manager
	Drama 199a	Production Drafting
	Two terms of elective sequence courses	
	Three production assignments	
II	Drama 209a	Physics of Stage Machinery
	Drama 249b	Technical Management
	Drama 269b	Technical Design
	Drama 299a	Technical Writing and Research
	Seven terms of elective sequence courses	
	Three production assignments	
III	Drama 349a	Production Management: Organization and Administration
	Drama 399b	Technical Design and Production Thesis
	Five terms of elective sequence courses	
	*Two production assignments	

Elective Sequence

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

Courses of Instruction

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

DRAM 69a, Welding Technology. A course teaching the fundamentals and applications of all electric arc welding techniques (TIG, MIG, STICK) as well as brazing and soldering. Emphasis is on welding practice of metals including: steel, aluminum, brass, copper, etc.; joining dissimilar metals; fixturing; and evaluating the appropriate process for an

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

application. The majority of class time is spent welding, brazing, or soldering. Six students maximum. Seven hours a week. David Johnson.

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

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

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

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

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

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

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

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

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

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

DRAM 179b, Computer Applications for the Technical Manager. This course prepares students to apply the most appropriate software in undertaking common tasks in technical management. Focusing on pre-workstation applications, the course develops proficiency in spreadsheet, word processing, and database development. As time allows, it also offers exposure to Illustrator and desktop publishing applications. Though the course aims at distinguishing among *types* of software, the following software titles are featured: Microsoft Word; Excel; Access; Adobe Illustrator and Photoshop; Quark XPress. Limited enrollment. Three and one-half hours a week. Don Harvey.

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

DRAM 199a, Production Drafting. This course develops the skills necessary for effective and efficient graphic communication between the technical designer and shop staff. Emphasis is placed on graphic standards, notation, plan and section drawings, and the translation of designer plates to shop drawings. Students develop these techniques through sketching, applying the fundamental aspects of AUTOCAD R14, and a series of projects executed under classroom supervision. Three and one-half hours a week. Neil Mulligan.

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

DRAM 209b, Fluid Power and Stage Machinery Control. Discussions of concepts and components begun in Drama 209a are continued for pneumatics and hydraulics. The last third of the course covers the theory behind applications of analog and digital machine control systems. Topics include limit switches, relay logic, the programmable logic controller (PLC), and the Goddard Design Company's analog feedback position controller. Two hours a week. Alan Hendrickson.

[DRAM 229a, Theater Planning and Construction. This course introduces the process of planning and building a performing arts facility. Emphasis is placed on the planning process as practiced in architecture, with stress on space allocation, budgeting, functional layout, and construction procedures. The course also surveys the standard phases of architectural planning, bidding and project management, construction, building and fire code requirements, and the effect of architectural design considerations on performing arts facility design. Two hours a week. Not offered in 2001–2002.]

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

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

[DRAM 279a, Advanced AutoCAD. An in-depth study of AutoCAD leading to greater productivity with the software. Proficiency in 2-D drafting and 3-D modeling and drafting as they apply to technical design is developed through project work. Additional topics include the AutoCAD database, customizing the drafting environment, hardware issues, and related software packages. Prerequisite: Drama 199a or permission of the instructor. Four hours a week. Not offered in 2001–2002.]

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

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

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

DRAM 319a, Electronics. The basic theory and practice of analog and digital electronic circuits are studied in an intensive laboratory situation. The course is designed to demonstrate qualitative and limited mathematical approaches toward the solution of

simple circuit design and repair problems. Students wishing a rigorous engineering approach should consider Electrical Engineering 226a. Three and one-half hours a week. Alan Hendrickson.

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

DRAM 339a, Architectural Acoustics. This course begins with a discussion of subjective responses to various sound stimuli. A knowledge of the relation between stimulus and response leads to a study of room acoustics, which includes the analysis of sound propagation, reflection, and absorption in enclosed spaces, as well as the design of such spaces to achieve the prescribed acoustic objective, e.g., auditorium acoustics. Two hours a week. Christopher Blair.

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

DRAM 369b, Stage Rigging Techniques. This course introduces students to traditional and nontraditional rigging techniques used in proscenium and found spaces. Equipment discussed includes counterweight and mechanical rigging systems and their components. Class format is both lecture and lab with written and practical projects assigned to further the student's understanding. Four hours a week. Neil Mulligan.

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

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

DRAM 399b, Technical Design and Production Thesis. Each student develops a thesis dealing with a production or planning oriented subject. By the end of the second year, a thesis proposal is submitted for departmental review. Following topic approval, the thesis is researched under the guidance of an approved adviser, and a complete draft is submitted five weeks prior to graduation. After revision and adviser's approval, the

work is evaluated and critiqued by three independent readers. Following revisions and departmental approval two bound copies are submitted. Two-hour advisory and tutorial meetings every other week. Don Harvey.

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

[DRAM 419b, Control Systems for Live Entertainment. The rapidly developing field of “show control” is the focus of this course. Show control is the convergence of entertainment, computing, networking, and data communications technologies. Topics covered include basic data communications and networking principles; details of entertainment-specific protocols such as DMX512, MIDI, MIDI Show Control, MIDI Machine Control, and SMPTE Time Code; and practical applications and principles of system design. The class includes hands-on demonstrations of the technologies discussed. Two hours a week. Not offered in 2001–2002.]

[DRAM 429b, Theater Planning Seminar. A continuation of Drama 229a and Drama 329a, concentrating on the restoration and renovation processes, and on design work by teams of students. Several visiting lecturers join the class to discuss such specialized areas as theater engineering, acoustical design, theater lighting systems, theater seating, architectural design, and the practice of theater consultation. Two hours a week. Not offered in 2001–2002.]

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

[DRAM 469a, Scenery Construction for the Commercial Theater. This course examines construction techniques and working conditions existing in union scenic shops servicing the Broadway theater industry. Class workshops include trips to several shops in the New York area and backstage tours of the shows being discussed in class. An important aspect of all assignments is an in-depth discussion of scenic construction including the transition from designer’s drawings, construction in the scene shop, and eventual set-up in the theater. Not offered in 2001–2002.]

TECHNICAL INTERNSHIP PROGRAM (INTERNSHIP CERTIFICATE)

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

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

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

Courses of Instruction

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

THEATER MANAGEMENT (M.F.A.)

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

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

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

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

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

Plan of Study: Theater Management

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 70a	Stage Management for Theater Managers
	Drama 111a/b	American Theater Practice
	Drama 131a	Introduction to Marketing and Public Relations
	Drama 131b	Principles of Marketing
	Drama 141b	Law and the Arts
	Drama 151b	Information Architectures
	Drama 161a	Business Operating Systems
	Drama 161b	Principles of Development
	Drama 171a	Business Communications
	Drama 181a	Financial Accounting
	Drama 181b	Financial Management
	Drama 191b	Managing the Production Process
	Drama 311a/b	Management Issues Forum
II & III*	Drama 201a	Managing the Institutional Theater
	Drama 211a	Contracts
	Drama 221b	Labor and Employee Relations
	Drama 241a	Commercial Theater
	Drama 261a/b	Management Seminar
	Drama 271b	Advertising
	Drama 281b	Strategy†
	Drama 291b	Strategic Planning†
	Drama 311a/b	Management Issues Forum
	Drama 321a	The Artist in the Theater
	Drama 349a	Production Management: Organization and Administration

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

Courses of Instruction

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

* Based on one term spent in an optional internship.

† May elect either course.

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

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

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

DRAM 131b, Principles of Marketing. Discussion of marketing issues in the nonprofit and commercial theater. Prerequisite: Drama 131a. Benjamin Mordecai.

DRAM 141b, Law and the Arts. An examination of the legal rights and responsibilities of artists and artistic institutions. Topics include the law of intellectual property (copyright and trademark), moral rights, personality rights (defamation, publicity, and privacy), and freedom of expression. The course is also an introduction to the structure and language of contractual agreements, and includes discussion of several types of contracts employed in the theater. Other legal issues relating to nonprofit arts organizations may also be discussed. Joan Channick.

DRAM 151b, Information Architectures. An introduction to effective planning and organization of information for use in Internet Web sites and databases. Students create a personal Web site and a relational database as part of the course requirements. Class is a combination of lecture and lab time. During lab sessions software is used to explore the various methods of converting information for use on the Internet and in data structures. Students are expected to have basic knowledge of the specific software packages prior to lab sessions. Software used includes Netscape Composer, Photoshop, Quark, Microsoft Excel, and Microsoft Access. Randall Rode.

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

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

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

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

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

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

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

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

DRAM 221b, Labor and Employee Relations. An investigation of employee relations, with emphasis on the collective bargaining process. Topics discussed include wages and hours, personnel policy, grievances, negotiation of individual contracts, employment discrimination, union negotiations, and contract administration. Admission to nonmajors by permission only. Harry Weintraub.

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

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

[DRAM 251a, Advanced Financial Management. A study of the broad role of financial management in the realization of organizational goals. Topics include management control, resource allocation, analysis, funds acquisition and management, and elementary investment alternatives. Prerequisite: Drama 181a. Not offered in 2001–2002.]

[DRAM 251b, Advanced Topics in Marketing. Marketing theory as a tool in the delivery of theater to an audience is explored. Marketing is examined as a function of all organizations involved in goods and services, and an effort is made to show the need for its techniques in theater management. Topics include economics of marketing, consumer behavior, matching of services with demand, efficient distribution, pricing, and effective communications. Not offered in 2001–2002.]

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

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

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

[DRAM 291b, Strategic Planning. Todd Haimes. Not offered in 2001–2002.]

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

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

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

DRAM 321b, Case Studies. Benjamin Mordecai.

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

STAGE MANAGEMENT (M.F.A.)

The Production Stage Management concentration, offered under the Theater Management department, is designed to prepare qualified students for professional stage management positions. The department seeks well-educated and highly motivated students who are able to use the resources of the School and the Repertory Theatre to expand their professional abilities and deepen their interests in the theater.

A diversity of aesthetic sensibilities and the available technology of our age inform contemporary theater production practice. The role of the production stage manager requires a deep commitment to this artistic process and a fundamental desire to serve the work through the creation of an environment in which artistic risks can be taken. The position supports the creative process by recognizing the artistic goal of the director's vision, and communicating the needs of the production effectively to members of the collaborative team in order to fulfill that vision. Through the stage managers it trains, the School intends to sustain and advance the artistic quality of the American theater.

This rigorous interdisciplinary program provides academic and practical training for professionals who want to excel in production organizations. The curriculum consists of a balanced combination of courses in several departments to provide the scope of knowledge necessary for stage managers. Students are also given production assignments, as assistant stage managers and stage managers, with progressively increasing responsibility. Assignments range from School productions (including new works-in-progress and student- or faculty-directed productions) to Yale Repertory Theatre productions. When working at the Repertory Theatre, students are supervised by the professional Actors' Equity Association resident stage manager.

The purpose of this program is to train highly qualified professionals. Students who do not meet the demands of the program, either academically or professionally, will not be allowed to continue.

Plan of Study: Stage Management

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 40a/b	Stage Management
	Drama 100a/b	Stage Management Seminar
	Drama 111a/b	American Theater Practice
	Drama 141b	Law and the Arts
	Drama 149a	Production Planning
	Drama 159a	Theater Safety
	Drama 191b	Managing the Production Process
	Drama 700a/b	Stage Management Forum: The Artistic Process

II	Drama 60a/b	Advanced Stage Management
	Drama 102a/b	Scene Design
	Drama 124a/b	Introduction to Lighting Design
	Drama 158a	Introduction to Sound Design
	Drama 158b	Sound Design: Background and Practice
	Drama 189a	Costume Production
	Drama 200a/b	Stage Management Seminar
	Drama 249b	Technical Management
	Drama 700a/b	Stage Management Forum: The Artistic Process
III	Drama 221b	Labor and Employee Relations
	Drama 241a	Commercial Theater
	Drama 300a/b	Stage Management Seminar
	Drama 321a	The Artist in the Theater
	Drama 349a	Production Management: Organization and Administration
	Drama 400a/b	Advanced Principles of Stage Management
	Drama 500b	The Stage Manager's Thesis
	Drama 700a/b	Stage Management Forum: The Artistic Process

Suggested electives are Drama 179b, Computer Applications for the Technical Manager; Drama 199a, Production Drafting; Drama 209a, Physics of Stage Machinery; Drama 209b, Fluid Power and Stage Machinery Control. The sequence of this curriculum is subject to the course schedules of the various departments. The department chair may, at his or her discretion, restructure an individual's required curriculum to address any deficiencies in that student's training.

Courses of Instruction

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

DRAM 40a/b, Stage Management. An introductory course in the techniques and practice of stage management, including the organization and preparation of a production book from rehearsal through the cueing of a production. The second term investigates the relationship between the stage manager and the administrative staff, including the managing director, general manager, press director, company manager, and house manager; and the production staff, including the production manager, technical director, props master, stage carpenter, costume shop manager, and wardrobe supervisor. Required for first-year stage managers. Mary Hunter.

DRAM 60a/b, Advanced Stage Management. An introduction to the Actors' Equity Association LORT contract: practices and concerns. The emphasis of the class is on practical use and application of the contract with particular focus on work rules. A brief overview and comparison to other Equity contracts such as Production, Off-Broadway, TYA, URTA, and Dinner Theater. An introduction to the field of opera, with emphasis

placed on the different preparation, rehearsal, and cueing techniques with particular attention given to score reading. Also, an expansion on, and exploration of, the techniques and practices introduced in Drama 40a/b. Karen Quisenberry.

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

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

DRAM 111a/b, American Theater Practice. 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, Introduction to Sound Design. See description under Sound Design.

DRAM 158b, Sound Design: Background and Practice. See description under Sound Design.

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

DRAM 179b, Computer Applications for the Technical Manager. 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 199a, Production Drafting. See description under Technical Design and Production.

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

DRAM 209b, Fluid Power and Stage Machinery Control. See description under Technical Design and Production.

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

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

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

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

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

DRAM 400a/b, Advanced Principles of Stage Management. An investigation of the development of interpersonal relationships and the negotiation of conflict resolutions in the artistic process. Emphasis is also given to the AEA Production and IATSE contracts, and current conditions in the industry as a whole. Diane DiVita, Frank Hartenstein, Anne Keefe.

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

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

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

SPECIAL STUDENT STATUS

Each year, some students are admitted to the School as one-year special students in the areas of Design; Sound Design; Dramaturgy and Dramatic Criticism; Technical Design and Production; or Theater Management. These students are considered in residence on a full-time basis and are not eligible for a degree or certificate. However, they may apply to enter the degree program during their year of study. Special students who seek to enter degree status must comply with regular application deadlines and other admission requirements. The curriculum for special students is arranged in consultation with the

appropriate department chair. Tuition is the same as for degree candidates. Special students requiring financial aid are urged to read the section on eligibility in the Financial Aid section.

SPECIAL RESEARCH FELLOW STATUS

Each year, a limited number of scholars is admitted to the School as one-year special research fellows. These fellows are usually professionals in the field of theater from foreign countries who wish to pursue research and audit one or two courses a term within the School. Tuition for these fellows is one-half that charged a full-time student. The research and auditing of courses is arranged in consultation with the appropriate department chair and the registrar.

Tuition and General Expenses

The tuition fee for 2001–2002 is \$17,120.* A reasonable estimate of costs to be incurred by a student attending the School and living off campus in the 2001–2002 academic year is between \$29,075 and \$30,475. It includes:

Tuition (library, laboratory, gymnasium, health and accident, and graduation fees)	\$17,120
Hospitalization fee	780
Books and supplies (estimated)†	300–1,700
Estimated living expenses	10,620
Loan fees	255

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

Students may receive a waiver of the \$780 hospitalization fee from the Yale Health Plan upon evidence that they have valid and sufficient alternative hospitalization coverage.

A fee of \$10 is charged for late registration.

The living expenses estimate is based on the Bureau of Labor Statistics moderate budget standard for this area. The Drama School also reviews the actual budgets each year to verify that the living expense budget used is reasonable. Actual costs may vary depending on the individual. As educational costs have risen consistently over the past few years, it is safe to assume that costs for the 2002–2003 academic year will be higher.

GENERAL EXPENSES

Housing

The Graduate Housing Office has dormitory and apartment units for a small number of graduate and professional students. Approximate rates for 2001–2002 are: dormitory (single) housing, \$4,022–4,782 per academic year; apartments (single and family housing), \$580–838 per month. The School of Drama will send the Graduate Housing brochure and application after acceptance of the admission offer is received. The application and your letter of acceptance may then be faxed to the appropriate department noted below. The assignment process generally starts in mid- to late April after current returning residents are offered renewals.

The Graduate Housing Office consists of two separate offices: the Graduate Dormitory Office and the Graduate Apartment Office, both located within Helen Hadley Hall, a graduate dormitory, at 420 Temple Street. Office hours are from 9 A.M. to 4 P.M., Monday through Friday. For facility descriptions, floor plans, and rates, visit the Grad-

* Tuition for students in the Technical Internship program and for Special Research Fellows is \$8,560.

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

† Costs vary from one department to another.

uate Housing Web site at <http://www.yale.edu/graduatehousing/>. For further information on graduate dormitories, contact Beverly Whitney at 203.432.2167, fax 203.432.4578, or beverly.whitney@yale.edu. For graduate apartment information, contact Betsy Rosenthal at 203.432.8270, fax 203.432.0177, or betsy.rosenthal@yale.edu.

The University's Off-Campus Listing Service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8.30 A.M. to 3.30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale through the intranet at <http://www.yale.edu/offcampuslisting/>. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.

Food Service

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

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

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

STUDENT ACCOUNTS AND BILLS

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

Yale Charge Account

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

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Academic Management Services (AMS). To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$50. The deadline for enrollment is June 22. Application forms will be mailed to all students. For additional information, please contact AMS at the number above or visit their Web site at <http://www.amsweb.com/>.

Bills

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

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

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

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

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

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

Charge for Returned Checks

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

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

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

REGULATIONS ON TUITION REBATES OF INSTITUTIONAL CHARGES

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

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from 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 2001–2002, the last days for rebate are November 6 in the fall term and April 2 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 15, 2001, in the fall term and January 19, 2002, in the spring term).
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (October 1, 2001, in the fall term and February 7, 2002, in the spring term).
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm (October 27, 2001, in the fall term and March 21, 2002, 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 will cancel charges for tuition as of the date of death and the Office of Student Financial Services will adjust the tuition on a *pro rata* basis.
4. If a student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to the Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and finally, any remaining balance to the student.
5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale and should contact the Student Financial Services Center at 246 Church Street (203.432.2727) to determine where the interview will be held. In all cases, written notification of withdrawal must be received by the registrar within the time periods specified in order to be eligible for a tuition refund.

Financial Aid Policy

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

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

STATEMENT ON CONFIDENTIALITY

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

HOW AWARDS ARE DETERMINED

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

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

* All information in this section is typical of the 2001–2002 academic year. It may differ from year to year depending on changes in federal regulations, the cost of living, and available financial aid resources.

COST OF EDUCATION

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

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

Student's Resources

EXPECTED FAMILY CONTRIBUTION

Assets

Students should take responsibility for contributing toward the cost of their own education. Financial aid recipients are expected to use a portion of their savings and assets during each year of enrollment at Yale. An asset protection allowance, based on students' ages, numbers of dependents, and years remaining in the program, is used. Students are advised not to reduce their assets by more than the expected contribution since the balance will be assumed to exist whether spent or not. If the savings and assets of the student increase, the expected contribution from these resources will also increase.

Earnings

It is assumed that students will contribute to their budget an amount based on either last year's or next year's earnings. If a recipient is married and his or her spouse is not a student, and they have no dependent children, the spouse will also be expected to contribute to the student's budget from his or her wages. During the forthcoming year, minimum earnings of \$10,000, less taxes and reasonable employment expenses, will be expected from a spouse. These earnings are further reduced by an amount, the income protection allowance, that is intended to cover his or her summer cost of living as well as the annual expenses of any other dependents. This contribution is calculated according to schedules developed by the U.S. Congress and the Need Access Service.

Parental Contribution

For the 2001–2002 academic year, the School will expect a contribution from the parents of applicants who will not be 22 years of age by December 31, 2001. The resource of such a student's parents is evaluated to determine a reasonable contribution. This amount is considered a student's resource in lieu of parents' contribution and may be replaced with loan and/or Work-Study assistance.

Other Resources

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

COMPONENTS OF FINANCIAL AID AWARD

For new students in the 2001–2002 academic year, the first portion of a student's need was met through the assignment to Work-Study employment, the earnings for which range between \$1,200 and \$3,000, depending on the student's field of study. The next \$14,000 came in the form of an educational loan, and the balance of a student's demonstrated need, if any, was covered by a scholarship. In order to equalize the debt burden of graduating students, the financial aid office looks carefully at total loan indebtedness and factors that in when determining a financial aid package.

Work-Study

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

Educational Loans

During the 2001–2002 academic year, students at the School who are citizens or permanent residents of the United States, are eligible to borrow under the Federal Stafford (both the Subsidized and Unsubsidized versions) and Federal Perkins loan programs, as well as various other private supplemental loan programs. Applicants are encouraged to contact the financial aid office for information on the current status of these programs. As of this printing the following terms pertain.

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

FEDERAL STAFFORD LOAN

The Federal Stafford Loan program is the primary student loan program available to School of Drama students. For the Subsidized Federal Stafford Loan, interest is paid by the federal government during the in-school period and repayment of principal is deferred until the student ceases to be enrolled at least half-time. Repayment of interest and principal by the borrower begins approximately six months after the student's last day of enrollment. For the Unsubsidized Federal Stafford Loan, interest is charged to the student as soon as the loan is disbursed. Students can pay the interest monthly or they can opt to capitalize the interest and begin repayment of principal and interest after the grace period. The interest rate is variable, adjusted annually based on the Treasury-bill rate, but will not exceed 8.25 percent. The current rate is available from a Stafford lender, a bank, or the financial aid office. The Federal Stafford Loan carries a federally mandated loan origination fee of 3 percent and an insurance or guarantee fee of 1 percent of the principal.* The Subsidized Federal Stafford Loan aggregate maximum for undergraduate and graduate study is \$65,500. The Federal Stafford Loan program aggregate maximum for

* If a Federal Stafford loan is guaranteed by the Connecticut Student Loan Foundation, the guarantee fee is waived and the total fees will be 3 percent.

undergraduate and graduate study is \$138,500 (\$65,500 in Subsidized Federal Stafford loans and \$73,000 in Unsubsidized Federal Stafford loans). The annual maximum for 2001–2002 is \$18,500 (\$8,500 in subsidized loans and \$10,000 in unsubsidized loans).

FEDERAL PERKINS LOAN

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

OTHER LOAN PROGRAMS

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

The Yale Education Loan, a private loan program, is offered through the Access Group, Inc. (a nonprofit corporation). Based on the criteria of cost, quality, and service this loan is considered one of the best private loans available to Yale students and their families. Additional information is available from the Financial Aid Office.

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

Yale Scholarships

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

LOAN CONSOLIDATION

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

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

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

STUDENT RESPONSIBILITIES UNDER THE FEDERAL PROGRAMS

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

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

EMERGENCY LOANS

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

VETERANS' AFFAIRS BENEFITS

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

Fellowships and Scholarships

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

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

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

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

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

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

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

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

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

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

The *Lotte Lenya Scholarship Fund*, established in 1998 through an estate gift from Margo Harris Hammerschlag and Dr. Ernst Hammerschlag, honors the late actress and wife of

Kurt Weill, Lotte Lenya. The Lenya Scholarship is awarded to a student actor who also has proficiency in singing.

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

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

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

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

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

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

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

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

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

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

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

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

Prizes

The *Truman Capote Prize*, established by the trustees of his estate, is awarded to a student of the School of Drama for excellence in critical writing. The 2000–2001 recipient was Amy Strahler.

The *ASCAP Cole Porter Prize* is awarded to a student of the School of Drama for excellence in writing. The 2000–2001 recipient was Sean Cunningham.

The *Edward C. Cole Memorial Award* is sponsored by the Technical Design and Production Class of 1983 to commemorate the contributions of Edward C. Cole to the profession of technical theater. The recipient of this award, selected by his or her classmates in the graduating class of the Technical Design and Production department, best exemplifies the ingenuity, creativity, craftsmanship, and dedication to the art of theater that are the hallmarks of the theater technician. The 2000–2001 recipients were Neil Mulligan and Chin-Yuan Yang.

The *Carol Dye Award*, given by friends and classmates of the late Carol Joyce Dye, Yale School of Drama '59, is awarded to a student in acting in recognition of talent and accomplishment as a performer. The 2000-2001 recipients were Dara Fisher and Kathryn Hahn.

The *John W. Gassner Memorial Prize* is awarded for the best critical essay, article, or review by a student published in, or submitted to, *Theater*. The 2000–2001 recipient was Wendy Weckwerth.

The *Bert Gruver Memorial Prize* is awarded to a student of the School of Drama for excellence in stage management. The 2000–2001 recipient was Rachana Singh.

The *Morris J. Kaplan Award*, established by the friends and colleagues of Morris Kaplan, is given to the third-year theater management student who most exhibits the integrity, commitment, and selfless dedication to the art of theater which characterized Morris Kaplan's twenty-year career as counsel to the League of Resident Theaters. The 2000–2001 recipient was Melissa Huber.

The *Leo Lerman Graduate Fellowship in Design*, given by friends of the late Mr. Lerman and the Samuel I. Newhouse Foundation, Inc., is awarded to a student of costume design for the purpose of enabling that student to study internationally upon his or her graduation from the School of Drama. The 2000–2001 recipient was Junghyun Georgia Lee.

The *Donald and Zorka Oenslager Travel Fellowship*, established in 1996 through an estate gift from Zorka Oenslager, is awarded to a design student who wishes to study internationally upon graduation. The 2000–2001 recipients were Tobin Ost and Cameron Roberts.

The *Oliver Thorndike Acting Award*, established by Mrs. Nathaniel S. Simpkins, Jr., and supplemented by gifts from her son, Nathaniel Simpkins III, in memory of Oliver Thorndike Simpkins, whose stage name was Oliver Thorndike, is awarded annually to an actor in the School who best exemplifies the spirit of fellowship, cooperation, and devotion to the theater that characterized Mr. Thorndike. The 2000–2001 recipients were Jane Cho and Peter Katona.

The *Herschel Williams Prize*, established by Mr. Williams, who was a member of the first class accepted in Drama at Yale, is awarded to an acting student with outstanding ability. The 2000–2001 recipients were Remy Auberjonois and Katherine Nowlin.

Enrollment 2001 – 2002

REGISTERED FOR THE DEGREE OF DOCTOR OF FINE ARTS*

Cynthia Taylor Brizzell	Jonathan D. Shandell
Ana Puga	Amy L. Strahler
Rebecca Ann Rugg	Claudia Wilsch
Thomas W. Sellar	
	<i>Total, 7</i>

REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

<i>Third Year</i>	Derek Andrew Milman
Zakiyyah Abdul-Rahiim	Marcella Ildiko Nowak
Timothy Joseph Acito	Nancy Parsons
Izumi Ashizawa	Joshua William Peklo
Camille Miluse Benda	Teresa Petersen
Joshua Ray Borenstein	Andrew Charles Plumer
Lucia Brawley	Andrew Ramcharan
Catherine Jane Bredeson	Clara Rice
Ilana Michelle Brownstein	Gene Phillip Rogers
Jonathan Busky	Erika Rundle
Chih-huey Chang	Sallie Dorsett Sanders
Edgar Meyer Cullman	Sarah Ann Schlinder
Ashley Rebecca Elder	Matthew Lane Schwartz
Leslie Elliard	Janine Serralles
Miriam Rose Epstein	Jared Siegel
Michael Kenneth Field	Mikiko Suzuki
Bridget Flanery	William Thompson
Erik Flatmo	Courtney Michelle Todd
Shannon McCormick Flynn	Daniel Robert Urlie
Jackson Grace Gay	Robin Diana Vest
Brad Heberlee	Frank N. Vigliotti
Kourtney A. Keaton	Heather Jeanne Violanti
Fred Thomas Kinney	Wendy Ann Weckwerth
Leslie Ellen Kramer	Paul Whitaker
Agnieszka Kunska	Bess Wohl
O-Jin Kwon	Tamilla Woodard
Jason Lindner	Annette Worden
Dar Lurn Liu	
Sheila M. Lopez	<i>Total, 57</i>
Jennifer Lena Mannis	
Melissa Caroline McVay	

* In residence.

Second Year

Roberto Aguirre-Sacasa
Heather Lea Anderson
Young Ju Baik
Michael Banta
Alexander Barreto
Linda Bartholomai
Jacob Blumer
Scott Bolman
Elaine Bonifield
Wilson Chin
Soonmin Chong
Christine Veronica Collins
Marie Davis-Green
Patrick Diamond
Aron Egner
Christie Evangelisto
Gregory A. Felden
Susan Finque
Kristin Lee Fiorella
Reiko Fuseya
Robyn Ganeles
Karron E. Graves
Alan Grudzinski
Ann Hamada
Adrien-Alice Hansel
Carrie Hughes
Matthew Humphreys
Nathanael Johnson
Billy Eugene Jones
Corrine Larson
China Lee
Emily Leue
Derek F. Lucci
Laura MacNeil
Peter Jerrod Macon
Michael Madravazakis
Elena Moreno Maltese-Blount
Heather Elizabeth Mazur
David Read Muse
Meredith Palin

Adelfo Rey Pamatmat
Maulik Navin Pancholy
Laura Elizabeth Patterson
Bradley L. Powers
Mark Prey
Casey Reitz
Adam Montgomery Richman
Juan Carlos Salinas
Emily Shooltz
Amy Smitherman
Alec Tok
Kathryn Walat
Amanda Wallace Woods
Li He Xiao
Marnye Young
Total, 55

First Year

Camille Assaf
Charles Daniel Baker
Sara Jane Baldwin
Sarah K. Bartlo
Nick Bria
Suzen Bria
Colin Buckhurst
Gabrielle Castellini
Gregory Copeland
Stefani Katarina Cvijetic
Elin Eggertsdottir
Kim Christine Ehler
Gia Forakis
Jessica Elizabeth Ford
Marcus Dean Fuller
Marcus Matthew Gardley
Sandra Goldmark
Marion Emma Grinwis
John Hanlon
Amy E. Hills
Christopher Hourcle
David Howson
Phyllis Ann Johnson

Rolin Jones
 Anne Kenney
 Peter Young Hoon Kim
 Ryan Christopher King
 Jennifer Chen Hua Lim
 Anthony John Manna
 Molly McCarter
 LeRoy McClain
 Sabrina McGuigan
 Sterling Michols
 Shaunda E. Miles
 Alice Rebecca Moore
 Benjamin Mosse
 Grace Eleanor O'Brien
 Jamie O'Brien
 Adam N. O'Byrne
 Emily Jane O'Dell
 Valerie Oliveiro
 Stephanie Pearlman
 Phillip Scott Peglow
 Reynaldo Pena
 Blythe Quinlan
 James Donald Reynolds
 Kevin Michael Rich
 Tijuana Teneda Ricks
 Sarah Ryan Schmidt
 Carrie Silverstein
 Alexis Gaynor Soloski
 Carlos Tesoro
 Nathan Tomsheck
 Keith Townsend
 Kara-Lynn Vaeni
 Sergio Villegas
 Amanda Kate Walker
 Keiko Yamamoto
Total, 58

**REGISTERED FOR THE
CERTIFICATE IN DRAMA**

Second Year

Wade Laboissonniere

Torkel Skjaerven

Total, 2

First Year

Brendan Hughes

Total, 1

**REGISTERED AS
SPECIAL STUDENTS**

Maddalena Deichmann

Iskandar K. Loedin

Total, 2

**REGISTERED FOR THE
TECHNICAL INTERNSHIP
CERTIFICATE**

David Berendes

Tiziana Mazziotto

Hae Won Yang

Total, 3

Departmental Summary

Doctor of Fine Arts: 7

Acting

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

Directing

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

Design

Third-Year Class: 11
Second-Year Class: 11
First-Year Class: 10

Dramaturgy and Dramatic Criticism

Third-Year Class: 7
Second-Year Class: 6
First-Year Class: 4

Playwriting

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

Sound Design

Third-Year Class: 1
First-Year Class: 4

Technical Design and Production

Third-Year Class: 8
Second-Year Class: 7
First-Year Class: 6

Theater Management

Third-Year Class: 7
Second-Year Class: 7
First-Year Class: 8

Stage Management

Third-Year Class: 1
Second-Year Class: 3
First-Year Class: 5

Technical Internship: 3

General Summary

Candidates for the D.F.A. Degree (in residence)	7
Candidates for the M.F.A. Degree	170
Third-Year Class: 57	
Second-Year Class: 55	
First-Year Class: 58	
Candidate for the Certificate in Drama	3
Candidates for the Technical Internship Certificate	3
Special Students	2
<i>Total number of students registered</i>	<i>185</i>

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

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

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

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For additional information, please write to the Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323; telephone, 203.432.2770; e-mail, graduate.admissions@yale.edu; Web site, www.yale.edu/gradsch/grad/

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

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Department of Epidemiology and Public Health, Yale School of Medicine, PO Box 208034, New Haven CT 06520-8034; e-mail, maria.dino@yale.edu; Web site, www.info.med.yale.edu/eph/

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

For additional information, please write to the Admissions Office, Yale University Divinity School, 409 Prospect Street, New Haven CT 06511; telephone, 203.432.5360; fax, 203.432.5356; e-mail, ydsadmsn@yale.edu; Web site, www.yale.edu/divinity/

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

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

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

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

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

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

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

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

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

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

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

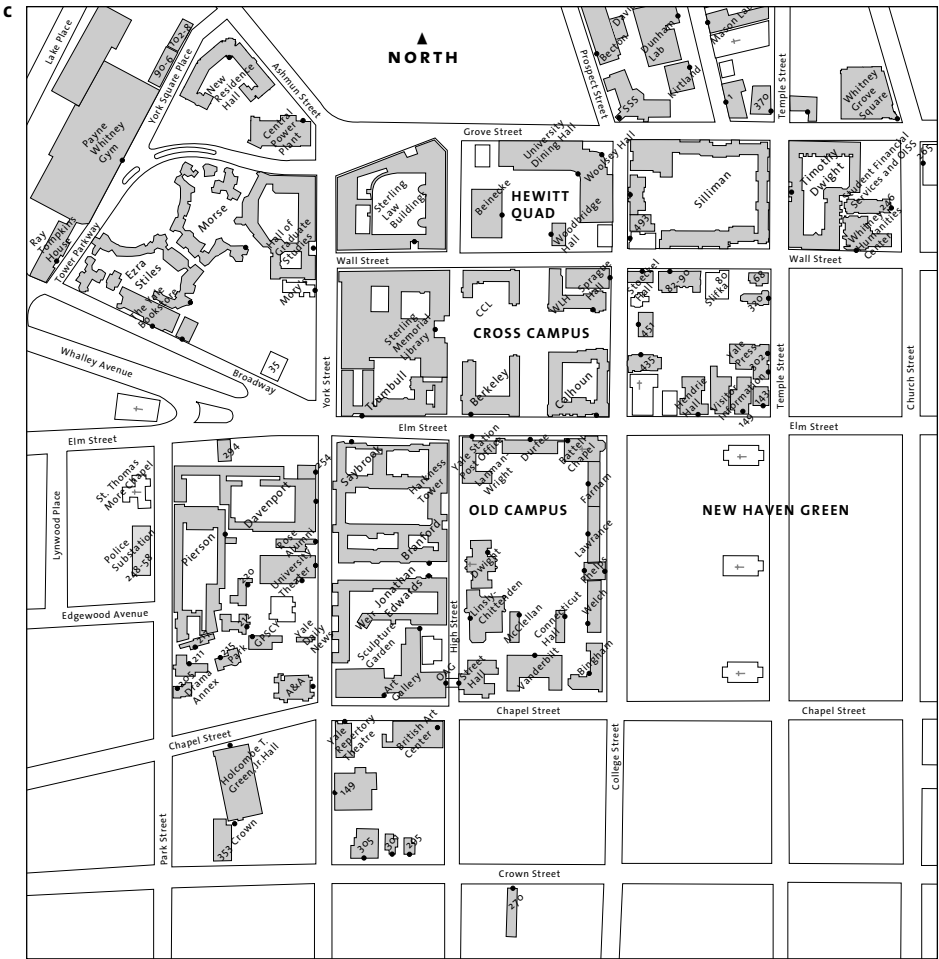
School of Drama: Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

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

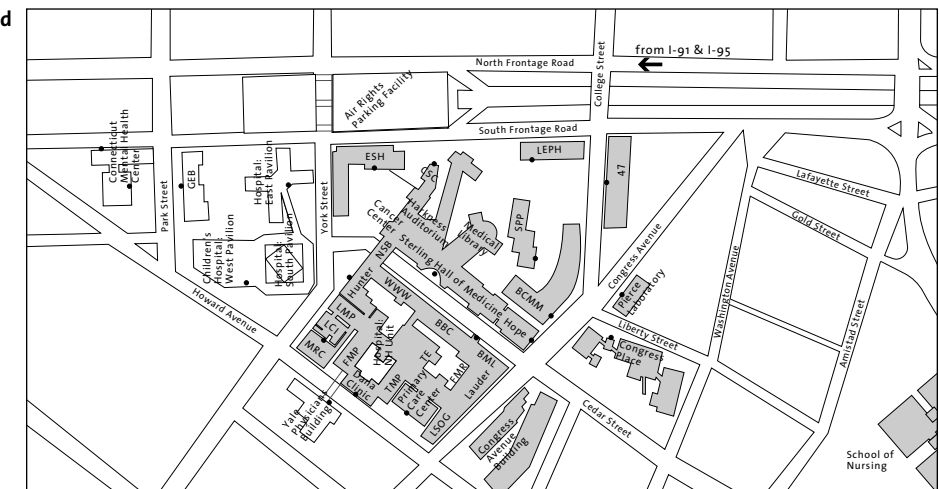
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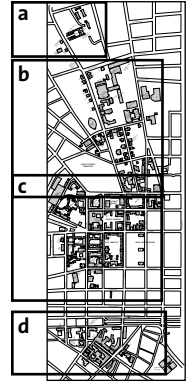
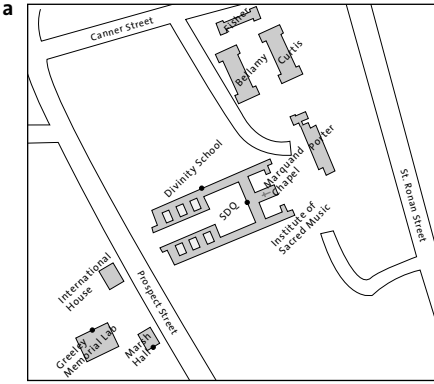
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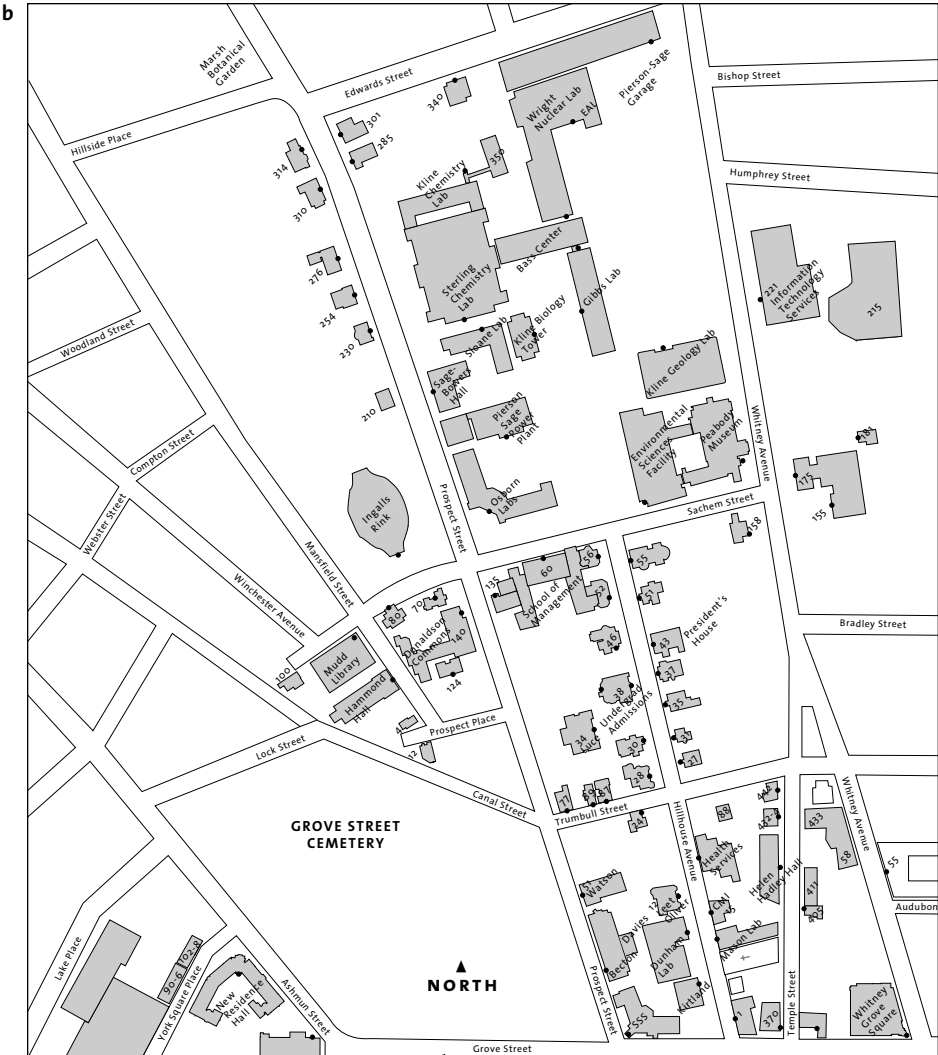
YALE MEDICAL AREA



DIVINITY SCHOOL AREA



YALE UNIVERSITY—NORTH



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

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

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

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