

School of Drama

2004–2005



BULLETIN OF YALE UNIVERSITY

Series 100 Number 12 August 30, 2004

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The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

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Contents

Calendar	5
President and Fellows of Yale University	6
Officers of Yale University	7
Administration and Faculty	8
Mission Statement	12
History and Facilities	14
History of Yale School of Drama	14
History of Yale Repertory Theatre	14
Facilities	15
Yale School of Drama Computing	16
Degrees and Certificates	17
Living at the Yale School of Drama	18
Training	18
Priorities	19
Attendance	19
Understudy Responsibilities	19
Departmental Assignments	19
Rehearsals	20
Mandatory Work Requirements	20
Outside Employment	21
Vacations and Touring	21
Registration	21
Course Exemption Examinations	21
Course Standards and Requirements	22
Grading	22
Evaluation	22
Leave of Absence and Withdrawal	23
Transcripts	24
Dossier Service	24
Student Records	25
Yale School of Drama Student Government	25
Grievance Procedures	25
Sexual Harassment	
Student Complaints	
Living at Yale University	27
A Global University	27
Cultural Opportunities	27
Office of International Students and Scholars	28
International Center of New Haven	29
Health Services for Yale School of Drama Students	30

Resource Office on Disabilities	33
Religious Life at Yale	34
Athletic Facilities	34
Departmental Requirements and Courses of Instruction	36
Acting	36
Design	39
Sound Design	44
Directing	48
Dramaturgy and Dramatic Criticism	52
Playwriting	66
Stage Management	70
Technical Design and Production	75
Theater Management	82
Special Research Fellow Status	86
Technical Internship Program	86
Special Student Status	87
Tuition and General Expenses	88
Financial Aid Policy	92
Fellowships and Scholarships	97
Prizes	100
Enrollment 2004–2005	102
The Work of Yale University	107
Map of Yale University	110

Calendar*

FALL 2004

Aug. 30	Mon.	Fall-term time begins, 9 A.M. Registration for all students. New student orientation sessions and returning student departmental meetings as scheduled.
Aug. 31	Tue.	New student orientation sessions and returning student departmental meetings as scheduled.
Sept. 1	Wed.	New student orientation sessions and returning student departmental meetings as scheduled.
Sept. 2	Thu.	Fall-term classes begin, 9 A.M.
Nov. 24	Wed.	Fall recess begins, 12 midnight, for students not involved in School of Drama or Yale Repertory Theatre productions.
Nov. 29	Mon.	Fall recess ends. Classes resume, 9 A.M.
Dec. 11	Sat.	Fall-term classes end. Work period begins, 12 midnight.
Dec. 18	Sat.	Work period ends. Winter recess begins, 12 midnight, for students not involved in School of Drama or Yale Repertory Theatre productions.

SPRING 2005

Jan. 3	Mon.	Winter recess ends. Work period resumes, 9 A.M. Registration for all students.
Jan. 10	Mon.	Work period ends. Spring-term classes begin, 9 A.M.
Jan. 17	Mon.	Martin Luther King, Jr. observance; classes suspended; production work proceeds as scheduled.
Mar. 5	Sat.	Spring recess begins, 12 midnight, for students not involved in School of Drama or Yale Repertory Theatre productions.
Mar. 14	Mon.	Spring recess ends. Work period begins, 9 A.M.
Mar. 21	Mon.	Work period ends. Classes resume, 9 A.M.
May 7	Sat.	Spring-term classes end. Work period begins, 12 midnight.
May 15	Sun.	Work period ends, 12 midnight.
May 23	Mon.	University Commencement.

* For students who are obliged by their curricula to work at Yale Repertory Theatre or in Yale 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

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

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

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

Edward Perry Bass, B.S., *Fort Worth, Texas*.

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

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

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

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

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

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

Maya Ying Lin, B.A., M.ARCH., D.F.A., *New York, New York (June 2008)*.

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

Linda Anne Mason, B.A., M.B.A., *Belmont, Massachusetts*.

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

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

Theodore Ping Shen, B.A., M.B.A., *Brooklyn Heights, 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

Susan Hockfield, B.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.S.

Vice President and Director of New Haven and State Affairs

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

Vice President for Finance and Administration

John Ennis Pepper, Jr., B.A., M.A.

Yale School of Drama/Yale Repertory Theatre Administration and Faculty

Administration

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

Susan Hockfield, B.A., PH.D., *Provost of the University.*

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

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

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

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., *Lecturer in Technical Design and Production.*

Awam Amkpa, PH.D., *Lecturer in Dramaturgy and Dramatic Criticism.*

Robert Blacker, B.A., *Lecturer in Playwriting.*

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

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

Per Brahe, M.F.A., *Lecturer in Acting.*

David Budries, *Assistant Professor (Adjunct) of Sound Design.*

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

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

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

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

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

Frank Deal, M.F.A., *Lecturer in Acting.*

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

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

Alan Eisenberg, *Lecturer in Theater Management.*

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

Daniel Fish, B.A., *Lecturer in Directing.*

Elinor Fuchs, PH.D., *Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*

Jess Goldstein, M.F.A., *Associate Professor (Adjunct) of Design.*

Jane Greenwood, *Professor (Adjunct) of Design.*

David Grimm, M.F.A., *Lecturer in Playwriting.*

- John Guare, M.F.A., *Lecturer in Playwriting.*
- Jessica Hagedorn, *Lecturer in Playwriting.*
- Andrew Hamingson, *Lecturer in Theater Management.*
- Andrea Haring, B.A., *Lecturer in Acting.*
- Karen Hartman, M.F.A., *Lecturer in Playwriting.*
- 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.*
- Douglas Hughes, B.A., *Lecturer in Directing.*
- Mary Hunter, *Associate Professor (Adjunct) of Stage Management.*
- John Huntington, M.F.A., *Lecturer in Technical Design and Production.*
- Peter Francis James, M.A., *Lecturer in Acting.*
- David Johnson, *Lecturer in Technical Design and Production.*
- David Kahn, M.S., *Lecturer in Technical Design and Production.*
- Greg Kandel, M.F.A., *Lecturer in Theater Management.*
- Lisa Kirt, B.A., *Lecturer in Theater Management.*
- Douglas Langworthy, M.F.A., *Lecturer in Dramaturgy and Dramatic Criticism.*
- Ming Cho Lee, B.A., L.H.D., *Donald M. Oenslager Professor (Adjunct) of Design.*
- Eugene Leitermann, M.F.A., *Lecturer in Technical Design and Production.*
- James Leverett, M.A., *Associate Professor (Adjunct) of Dramaturgy and Dramatic Criticism.*
- Cecil MacKinnon, M.F.A., *Lecturer in Acting.*
- Laura Brown MacKinnon, M.F.A., *Lecturer in Stage Management.*
- Brian MacQueen, B.A., *Lecturer in Technical Design and Production.*
- *James Magruder, D.F.A., *Lecturer in Dramaturgy and Dramatic Criticism.*
- Ruth Margraff, M.F.A., *Lecturer in Playwriting.*
- *Edward Martenson, A.B., *Lecturer in Theater Management.*
- Tom McAlister, *Associate Professor (Adjunct) of Technical Design and Production.*
- Brendan McCall, M.F.A., *Lecturer in Acting.*
- Beth McGuire, M.F.A., *Lecturer in Acting.*
- Scott Metcalfe, B.M., *Lecturer in Sound Design.*
- Benjamin Mordecai, M.A., *Professor (Adjunct) of Theater Management.*
- James Mountcastle, M.F.A., *Assistant Professor (Adjunct) of Stage Management.*
- Jane Nichols, M.A., *Lecturer in Acting.*
- Victoria Nolan, B.A., *Professor (Adjunct) of Theater Management.*
- Lynn Nottage, M.F.A., *Lecturer in Playwriting.*
- Ellen Novack, B.A., *Lecturer in Acting.*
- James Peck, PH.D., *Visiting Assistant Professor of Dramaturgy and Dramatic Criticism.*
- Joshua Peklo, M.F.A., *Assistant Professor (Adjunct) of Technical Design and Production.*
- Lisa Porter, M.F.A., *Lecturer in Stage Management.*
- Pamela Prather, M.F.A., *Lecturer in Acting.*
- William J. Reynolds, M.F.A., *Lecturer in Technical Design and Production.*
- Kate Robin, M.F.A., *Lecturer in Playwriting.*

*On leave of absence, 2004–2005.

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.*

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

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

Vicki Shaghoian, M.A., *Lecturer in Acting.*

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

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

Hunter Nesbitt Spence, B.F.A., *Lecturer in Technical Design and Production.*

Stephen Strawbridge, M.F.A., *Professor (Adjunct) of Design.*

Matthew Suttor, D.M.A., *Visiting Lecturer in Sound Design.*

Jennifer Tipton, B.A., *Professor (Adjunct) of Stage Lighting.*

Anne Trites, B.A., *Assistant Professor (Adjunct) of Theater Management.*

James Van Bergen, B.F.A., *Lecturer in Sound Design.*

Ron Van Lieu, B.S., *Lloyd Richards Professor (Adjunct) of Acting.*

Ru-Jun Wang, M.F.A., *Associate Professor (Adjunct) of Design.*

Harry H. Weintraub, J.D., *Lecturer in Theater Management.*

Walton Wilson, B.F.A., *Associate Professor (Adjunct) of Acting.*

Jessica Wolf, B.F.A., *Lecturer in Acting.*

Michael Yeorgan, M.F.A., *Professor (Adjunct) of Design.*

Evan Yionoulis, M.F.A., *Associate Professor (Adjunct) of Acting.*

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

Production Staff

Alison Acierno, *Properties Assistant.*

Greg Bober, *Assistant Sound Engineer.*

Elizabeth Bolster, *Wardrobe Supervisor.*

Paul Bozzi, *Sound Operator.*

Brian Cookson, *Properties Master.*

Janet Cunningham, *Stage Carpenter.*

Nikki Fazzone, *First Hand.*

Matthew Gaffney, *Shop Carpenter.*

Don Harvey, *Technical Director.*

Alan Hendrickson, *Electro Mechanical Laboratory Supervisor.*

Robin Hirsch, *Associate Costume Shop Manager.*

Rolin Jones, *Playwright in Residence.*

Linda Kelly-Dodd, *Costume Project Coordinator.*

Matthew Kirby-Smith, *Shop Carpenter.*

Brian MacQueen, *Audio Supervisor.*

Adrian Magowan, *Shop Carpenter.*

Christopher Mathien, *Electrician.*

Tom McAlister, *Costume Shop Manager.*

Melissa McGrath, *Scenic Artist.*

James Mountcastle, *Production Stage Manager.*

Joshua Peklo, *Technical Director*.
 Sharon Reinhart, *Shop Carpenter*.
 Bronislaw Joseph Sammler, *Production Supervisor*.
 David P. Schrader, *Properties Craftsperson*.
 Eric Sparks, *Shop Foreman*.
 Lori Swierczek, *Assistant Scenic Artist*.
 Don Titus, *Lighting Supervisor*.
 Mark Villani, *Warehouse Manager*.
 Ru-Jun Wang, *Resident Scenic Charge*.
 Clarissa Wylie Youngberg, *First Hand*.
 Mary Zihal, *Draper*.

Administrative Staff

Richard Abrams, *Assistant Operations Manager*.
 Tracy Baldini, *Assistant Audience Services Director*.
 Sarah Bartlo, *Associate Director of Development and Alumni Affairs*.
 Rick Berube, *Associate Marketing Director*.
 Daryl Brereton, *Associate Information Technology Director*.
 Josephine Brown, *Senior Administrative Assistant to the Dean, Yale School of Drama/
 Artistic Director, Yale Repertory Theatre, and to the Chair, Playwriting*.
 Katherine D. BURGUEÑO, *Business Manager*.
 Susan Clark, *Senior Administrative Assistant for Development*.
 Janna Ellis, *Audience Services Director*.
 Ruth Feldman, *Education Manager*.
 Kari Funk, *Marketing Associate*.
 Nancy Genga, *Box Office Assistant*.
 Marcia Isaacs, *Senior Administrative Assistant to the Financial Aid Officer*.
 Edward Jooss, *Concierge*.
 Pamela C. Jordan, *Librarian*.
 Ellen Lange, *Senior Administrative Assistant to the Registrar, and to the Chair, Acting*.
 Janine Martinez, *Associate Business Manager*.
 London G. Moses, *Box Office Assistant*.
 Peggy Ojeda, *Business Office Assistant*.
 Steven Padla, *Media Relations Manager*.
 Williams J. Reynolds, *Operations Manager*.
 Randy Rode, *Information Technology Director*.
 Audrey Rogers, *Marketing Manager*.
 Claire S. Shindler, *Senior Administrative Assistant to the Deputy Dean/Managing Director,
 and to the Associate Dean*.
 Marla Silberstein, *Senior Administrative Assistant to the Production Supervisor*.
 Jacob Thompson, Jr., *Security Officer*.
 Sylvia Traeger, *Group Sales Manager*.
 Anne Trites, *Marketing and Communications Director*.
 Denise Zaczek, *Associate Business Manager*.

Mission Statement

The Yale School of Drama and Yale Repertory Theatre are committed to rigorous, adventurous, and passionate exploration of our art form. We embrace a global audience. Our highest aim is to train artistic leaders — in every theatrical discipline — who create bold new works that astonish the mind, challenge the heart, and delight the senses.

CORE VALUES

Artistry

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

Professionalism

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

Collaboration

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

Discovery

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

Diversity

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

Community

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

OBJECTIVES

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

The Yale School of Drama and Yale Repertory Theatre together are a unique conservatory for theater training within the University. In each discipline of the School of Drama the aesthetic sensibility is translated into the language of the stage. The process of applying theory to professional practice is central to the School of Drama, and its Yale Repertory Theatre serves as the master teacher toward this aim.

Although many graduates' paths evolve into distinctive careers in film, television, teaching, and alternative forms of theatrical production and presentation, the primary focus of training at the Yale School of Drama is the artistry of the legitimate stage.

History and Facilities

HISTORY OF YALE SCHOOL OF DRAMA

Yale University founded a Department of Drama in the School of Fine Arts in 1924 through the generosity of Edward S. Harkness, B.A. 1897. In 1925, while the University Theatre was under construction, the first class of students was enrolled. George Pierce Baker, the foremost teacher of playwriting in America, joined the faculty to serve as the first chairman of the department, and the first Master of Fine Arts in Drama was conferred in 1931.

In 1955, by vote of the Yale Corporation, the department was organized as a separate professional school, the Yale School of Drama, offering the degrees of Master of Fine Arts, Doctor of Fine Arts, and Certificate in Drama (for those students who had completed the three-year program without having the normally prerequisite bachelor's degree).

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

HISTORY OF YALE REPERTORY THEATRE

A hallmark of Robert Brustein's artistic leadership of Yale Repertory Theatre from 1966 to 1979 was his insistence on a resident company of artists. For many years Brustein's dream of a permanent repertory company became an inspiration to the emerging field of nonprofit theater. The model of Brustein's programming choices, emphasizing the production of new plays and classics of the world theater in vivid and inventive interpretations, has remained the centerpiece of the work of Yale Repertory Theatre ever since.

During the tenure of Lloyd Richards, Dean of Yale School of Drama and Artistic Director of Yale Repertory Theatre from 1979 through 1991, the theater grew in its emphasis on the production of new plays. Notable writers such as Athol Fugard, Lee Blessing, and August Wilson were among the playwrights who premiered their work in New Haven during Richards's leadership. Richards also introduced a new play festival, Winterfest, which annually introduced three or four new writers to the stage. Yale Rep was one of the first theaters to regularly transfer serious work to the commercial theater, developing a model of professional producing that changed the course of new play development in the American theater.

Stan Wojewodski, Jr., Dean and Artistic Director from 1991 to 2002, was notable for his commitment to the individual artist. Wojewodski made long-term commitments to Suzan-Lori Parks, Len Jenkin, Ralph Lemon, and numerous actors, directors, and performance artists. He also brought artistic companies into residence at Yale Repertory Theatre, including Théâtre de la Jeune Lune and Mump and Smoot.

James Bundy began service as Dean of Yale School of Drama and Artistic Director of Yale Repertory Theatre on July 1, 2002. In his first year as artistic director, he continued

to emphasize the production of new plays and vigorous revivals making immediate connections to contemporary audiences, while forging a new commitment to international collaboration. His tenure has featured Bill Rauch and Tracy Young's adaptation of *Medea/Macbeth/Cinderella*, Mark Lamos's all-male version of *The Taming of the Shrew*, and Kama Ginkas's *Rothschild's Fiddle*, in addition to regional, American, and world premieres of plays by Kia Corthron, Amy Freed, Roberto Aguirre-Sacasa, Sunil Kuruvilla, and David Rabe.

Yale Repertory Theatre has produced ninety world premieres, four of which have received the Pulitzer Prize. The theater has sent ten productions to Broadway, earning nine Tony® Awards and thirty-seven Tony® nominations. Yale Repertory Theatre itself received the Tony® for Outstanding Regional Theatre in 1991, and it has been twice recognized for its outstanding contribution to the development of creative talent with the Jujamcyn Theaters Award. In 2002 Yale School of Drama/Yale Repertory Theatre received the Governor's Arts Award in recognition of its remarkable achievement and contributions to the arts in Connecticut.

FACILITIES

The *University Theatre* at 222 York Street is the Yale School of Drama'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 Theatre also houses the main administrative offices, the scene, prop, and costume shops, several classrooms, and the Drama Library.

Yale Repertory Theatre is located in a distinctive historical building on the corner of Chapel and York streets. Formerly the Calvary Baptist Church, the theater contains a 491-seat auditorium facing a modified apron stage, and the Yale School of Drama/Yale Repertory Theatre box office.

The *New Theater* in Holcombe T. Green, Jr. Hall, located at 1156 Chapel Street, contains a flexible performance space seating up to 200. This building also houses the Yale School of Art.

The *School of Drama Annex*, at 205 Park Street, houses the Design department, the Robertson Computer Lab, the Laurie Beechman Memorial Sound Studio, a rehearsal/performance space, and several classrooms.

Vernon Hall, located at 217 Park Street, contains the Yale Cabaret theater as well as rehearsal areas, classrooms, and offices.

149 York Street is home to several key administrative functions: the registrar, admissions, and financial aid. It also contains extensive shops, rehearsal rooms, classrooms, and offices. The Digital Media Center for the Arts is also housed in this building.

The *Drama Library*, operated by the Yale University Library system, contains over 30,000 volumes primarily for the use of students in the Yale School of Drama. The library, situated in the University Theatre building, houses one of the largest working collections in existence of books and periodicals on drama and theater. Books on the performing arts other than theater, motion pictures, television, and radio are also represented in the collection. Students in the School of Drama are free to use the collections

in the libraries of other graduate and professional schools, the Sterling Memorial Library, and the Beinecke Rare Book and Manuscript Library.

The *Digital Media Center for the Arts* (DMCA) at 149 York Street is a multimedia facility that was created to 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 from the University Art Gallery, the Center for British Art, the Arts Library, and Information Technology Services.

YALE SCHOOL OF DRAMA COMPUTING

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

Student Computer Labs

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

There is a grouping of four computers and one laser printer in the School of Drama Library at 222 York Street. These are available when the library is open, and have Microsoft Word, Excel, and Internet access.

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

Wireless Network Access

The Yale School of Drama is engaging in a multiyear program to make wireless 802.11b network points accessible in all of its buildings. For more information on current coverage, please refer to our Web site, www.yale.edu/drama/students/computers.

Degrees and Certificates

MASTER OF FINE ARTS

The Master of Fine Arts (M.F.A.) degree is conferred by the President and Fellows of Yale University on students holding a bachelor's degree from an accredited college who complete with distinction any of the programs of study outlined and who exhibit excellence in their professional practice. Three years in residence is the time required for this work; on rare occasions the faculty of the Yale School of Drama may reduce the residency requirement, but in no case below a minimum of two years. The M.F.A. is awarded in the following areas of study: Acting, Design, Sound Design, Directing, Dramaturgy and Dramatic Criticism, Playwriting, Stage Management, Technical Design and Production, and Theater Management.

DOCTOR OF FINE ARTS

The Doctor of Fine Arts (D.F.A.) degree is conferred by the President and Fellows of Yale University on students who hold the M.F.A. degree in Dramaturgy and Dramatic Criticism and who have completed the M.F.A. qualifying comprehensive examinations and have written a dissertation of distinction on a subject approved by the D.F.A. committee.

CERTIFICATE IN DRAMA

The Certificate in Drama is conferred by the President and Fellows of Yale University on students who do not hold an undergraduate degree from an accredited college, but who completed with distinction the three-year program of study in Acting, Design, Sound Design, Directing, Playwriting, Stage Management, or Technical Design and Production. The Certificate in Drama is subject to the same training requirements as that of the M.F.A. degree. Upon written request the certificate will be converted to an M.F.A. degree if a student later satisfactorily completes an accredited bachelor's degree elsewhere.

TECHNICAL INTERNSHIP CERTIFICATE

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

COMMENCEMENT

All candidates on whom degrees or certificates are to be conferred must be present at the Commencement exercises unless excused for urgent reasons by their department chair with the approval of the dean. Requests to be excused from Commencement must be submitted by May 15, 2005.

Living at the Yale 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 of Drama includes classroom training and a variety of production experiences, ranging from readings to performances at Yale Repertory Theatre.

TRAINING

The Classroom

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

Yale School of Drama Productions

Production activity is central to the training in all departments. Annually the Yale School of Drama produces more than fifty productions. They are organized into several producing programs: collaborative workshop productions, verse projects, playwriting thesis productions, and directing thesis productions. These projects afford ample opportunities to present student work to the faculty so that they can evaluate the progress of the student from the classroom to the stage. The breadth and depth of the School of Drama's production calendar is the most extensive of any drama school in the United States.

Yale Repertory Theatre

Yale Repertory Theatre serves as master teacher for the Yale School of Drama. Each department has established a unique relationship with this professional theater and challenges the student to work at the level of this distinguished professional company. Yale Rep is a member of the League of Resident Theatres and draws talent from around the world.

Yale Cabaret

Yale Cabaret provides an extracurricular outlet for exploration of a wide range of material as determined by its leadership. Yale Cabaret is entirely student run, with its own student artistic and management leadership. It is the only area of production at the Yale School of Drama where students are free to move out of their primary discipline of study: actors will sometimes direct, managers will act, and playwrights sing.

To accomplish the work of the Yale School of Drama, an environment of order and discipline is essential. The following procedures exist in order to foster and maintain an appropriate and supportive environment.

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/her department chair. The priority of scheduling is as follows: (1) Yale Repertory Theatre rehearsal and performance calls; (2) classes; (3) directing thesis productions of the Yale School of Drama; (4) other assigned production projects (verse project, playwright thesis, collaborative workshop projects, etc.); (5) assigned work-study; (6) Yale Cabaret productions; (7) 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 Yale School of Drama 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 thirty minutes before the call. Illnesses or doctor's appointments must be reported to the registrar's office (432.1590). Lateness or unexcused absence may result in disciplinary action or dismissal from the School of Drama.

UNDERSTUDY RESPONSIBILITIES

Understudy assignments are treated seriously in the Yale School of Drama. 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 assigns its students responsibilities in major productions that relate to their particular program of study. Each department also schedules its students who are eligible for work-study jobs.

Actors are 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 is posted only after it is approved by the dean. The casting pool for Yale School of Drama productions and projects consists of those acting students who have demonstrated in class the necessary discipline and collaborative attitudes. Any deficiency in these qualities results in removal from all casting until such deficiency is corrected to the satisfaction of the faculty. Once 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, and deputy dean set the number of hours devoted to priority work-study jobs according to the needs of the School of Drama and the abilities of the students. Budgets for School of Drama projects are established by the production supervisor and the deputy dean. Purchases for projects must be pre-approved; students who spend their own money without prior consent will not be repaid.

REHEARSALS

Yale Repertory Theatre and the Yale 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. Sunday is normally the day off. With advance notice and approval of the dean, directors of major productions at the School of Drama may change the day off from Sunday to Saturday.

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

MANDATORY WORK REQUIREMENTS

All students in the Yale School of Drama 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 of Drama is required to fulfill 150 hours of work-study, either on crew or other appropriate assignment. Assignments by the production supervisor must be honored.

OUTSIDE EMPLOYMENT

The Yale School of Drama is a professional environment and, as such, encourages professional work. Nonetheless, the School of Drama does not encourage students to pursue outside work at the expense of their obligations to the School. The School demands that students prepare for classes and rehearsals, attend them, and participate fully in the life of the School. Students shall submit requests to work outside the School 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 Yale School of Drama vacation because of a crew assignment, rehearsal, or performance for either Yale Repertory Theatre or School of Drama productions, the student is paid eight hours for each vacation day in which he or she is required to be present up to a maximum of forty hours a week. All compensation will be set at the prevailing work-study rate.

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

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 his or her department chair and notify 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 Yale School of Drama registration.

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

COURSE EXEMPTION EXAMINATIONS

Drama 6a/b, Survey of Theater and Drama, is a requirement for all students. 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.

Students who have done considerable work in dramatic literature and theater history, in technical design and production, or in theater management 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.

COURSE STANDARDS AND REQUIREMENTS

Each department develops its own course of study in consultation with the dean. The advantage of a small institution lies in its ability to give personal attention; each individual is encouraged to expand and broaden his or her program of study 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.

Yale School of Drama students may take courses for credit, audit, or the Pass/Fail option at any of the other schools at the University with the approval of the student's adviser, department chair, and the course instructor. Students enrolling in courses at other schools are subject to all policies and deadlines of both that school and the School of Drama. Auditors must receive permission from the instructor before enrolling as an auditor, as not all faculty permit auditors in their classes. The minimum general requirement for auditing is attendance in two-thirds of the class sessions; instructors may set additional requirements for auditing their classes. Outside courses are graded according to School of Drama policy. Process and laboratory courses are ordinarily open only to students in the department offering the courses.

GRADING

Grades given for certain courses in the departments of Dramaturgy and Dramatic Criticism, Stage Management, Technical Design and Production, and Theater Management are Honors (90 and above), High Pass (85–90), Pass (75–84), Fail (below 75). Grades given in all other courses are Pass and Fail. Grades are issued at the end of each term.

Should a student fail to complete all required course work by the end of a term, an instructor may give a grade of Incomplete. However, the student is required to complete the remaining course work *within one month of the end of the term*. If, for good reason, the student is unable to complete the course requirements during the allotted time, the student may petition the faculty for an extension. If, after the allotted time or the period of extension, the course requirements are not met, the grade of Incomplete will be converted to a grade of Permanent Incomplete.

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

EVALUATION

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

The first year of residence is probationary for all students at the Yale School of Drama. The faculty shall evaluate each student's progress during the first year, and a student who fails to meet all the requirements of the program and to progress appropriately

in the criteria noted above may be dismissed at any time despite having achieved passing grades in all course work.

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

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

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

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

Students who have satisfactorily completed their course of study and have successfully fulfilled all non-classroom requirements of their program are awarded the Certificate, M.F.A., or D.F.A. by a vote of the faculty.

Notice of Probation

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

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

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

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 Yale School of Drama will be specified by the dean. A student who is asked to withdraw by the faculty is not eligible for readmission. 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 does not have to file a formal application for readmission, but must notify the registrar in writing of his or her intention to return. Such notification should be given at least eight weeks prior to the end of the approved leave. In addition, if the returning student wishes to be considered for financial aid, the student must submit appropriate financial aid applications to the School of Drama financial aid officer to determine eligibility.

A student on a leave of absence is not eligible for financial aid, including loans, or for the use of any University facilities normally available to registered students with the exception of the Yale Health Plan, in which he or she may enroll through the Student Affiliate Coverage plan. In order to secure continuous YHP coverage, enrollment in this plan must be requested prior to the beginning of the term in which the student will be on leave or, if the leave commences during the term, within thirty days of the date when the leave is granted. Coverage is not automatic; enrollment information may be found in the *YHP Student Handbook*.

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 is automatically dropped from the Yale School of Drama. Any student who has withdrawn temporarily 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

The registrar of the Yale School of Drama maintains student transcripts permanently. Transcripts are issued by the registrar only by written request from the student and only if the student has no outstanding debts to the School of Drama or the University. No charge is made for the first mailing of a transcript; thereafter, a charge of \$5 per transcript is imposed. Each fall the registrar provides in each student's registration packet an unofficial copy of the student's academic record to date.

DOSSIER SERVICE

The Registrar's Office maintains an informal placement service for Yale 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.

STUDENT RECORDS

The registrar of the Yale School of Drama maintains academic records on each enrolled student. The following types of academic records are maintained: the application for admission and supporting documents such as standardized test scores, transcripts of undergraduate or other prior study, and letters of recommendation; registration forms, grade reports, course schedules, petitions filed by the student, and any other documents or correspondence pertaining to the student's academic work or status within the School of Drama. The Family Educational Rights and Privacy Act of 1974, also known as the Buckley Amendment, governs access to the academic records. Each year, the University publishes the current text of the policy statement on student records in the *Yale Bulletin & Calendar*. The statement has two chief purposes: the first is to describe the nature of a student's right to review his or her educational record; the second is to describe the University's policy of confidentiality in the maintenance of student records.

YALE SCHOOL OF DRAMA STUDENT GOVERNMENT

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

GRIEVANCE PROCEDURES

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

Complaints of Sexual Harassment

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

In situations concerning alleged sexual harassment, the student should see his or her department chair and/or the Title IX coordinator, Victoria Nolan, to obtain a copy of the University grievance procedure for complaints of sexual harassment.

Any grievance that cannot be resolved through the department chair, or the Title IX coordinator, may be brought to the dean of the Yale School of Drama.

The Yale School of Drama Procedure for Student Complaints

The Yale School of Drama procedure for student complaints governs cases in which a student has a complaint, including but not limited to a complaint of discrimination on the basis of race, sex, color, religion, national or ethnic origin, sexual orientation, or handicap, against a member of the faculty or administration of the School of Drama, as well as complaints that involve misapplication of School of Drama policy.

Such complaints are reviewed by the Dean's Advisory Committee on Student Grievances, which is appointed ad hoc and is composed of five members including at least two members of the faculty and one student.

Living at Yale University

A GLOBAL UNIVERSITY

In celebrating the Yale Tercentennial in 2001, President Richard C. Levin gave special weight to “Yale’s intention to become a truly global institution” by building on existing relationships and international activity. Since that time, the University has made great strides to intensify and broaden its efforts in the international arena. Exchanges of students, faculty, researchers, and fellows have grown significantly. Programs of study and research across the University increasingly incorporate international subject matter. To enhance all its initiatives in this direction, the administration has created a number of organizations and other specialized resources.

The most recently established organizational unit, inaugurated in 2003–2004, is the Office of International Affairs, which serves as an administrative resource to support the international activities of all schools, departments, offices, centers, and organizations at Yale; to promote Yale and its faculty to international audiences; and to increase the visibility of Yale’s international activities around the globe. Web site: www.yale.edu/oia.

The Office of International Affairs joins a range of other institutional resources, including:

Yale Center for International and Area Studies (YCIAS), the University’s principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures; www.yale.edu/ycias.

Yale Center for the Study of Globalization, which draws on the rich intellectual resources of the Yale community, scholars from other universities, and experts from around the world to support teaching and research on the many facets of globalization, while helping to enrich debate through workshops, conferences, and public programs; www.ycsg.yale.edu.

Office of International Students and Scholars (OISS); www.oiss.yale.edu. See the description on pages 28–29.

Yale World Fellows Program, which hosts twelve to eighteen Fellows from outside the U.S. each year for a term of concentrated study and close contact on the Yale campus; www.yale.edu/worldfellows/.

For additional information: “Yale and the World” is a compilation, on the Yale Web site, of resources for international students, scholars, and other Yale affiliates interested in the University’s global initiatives: <http://world.yale.edu>.

CULTURAL OPPORTUNITIES

A calendar listing the broad range of events at the University is issued weekly during the academic year in the *Yale Bulletin & Calendar*. The hours when special exhibitions and the University’s permanent collections are open to the public are also recorded in this publication. Free copies of the *Yale Bulletin & Calendar* are available at many locations

throughout the campus, and the paper is sent via U.S. Mail to subscribers; for more information, call 203.432.1316. The paper is also available online at www.yale.edu/opa/yb&c.

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

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 landmark Louis I. Kahn building is closed for a two-year renovation. The hub of the museum's activities during this period will be the adjacent Swartwout building, housing Yale's world-renowned collections of American paintings, sculpture, and decorative arts, as well as a selection of masterworks from all other departments.

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

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

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Philharmonia Orchestra of Yale, the Chamber Music Society at Yale, the Duke Ellington Series, the Horowitz Piano Series, Great Organ Music 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.

In addition to School of Drama and Yale Repertory Theatre productions, New Haven offers dramatic productions at the Long Wharf Theatre, Palace Theater, and Shubert Performing Arts Center.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about

living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States. 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, scholars, and family members. OISS programs, like the monthly international coffee hours, daily English conversation programs, and orientation receptions for newly arrived graduate students and postdocs, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven.

OISS maintains an extensive Web site (www.oiss.yale.edu) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates. International graduate students, postdocs, and visiting scholars can get connected with OISS by subscribing to one or both of the OISS e-mail lists. OISS-L is the electronic newsletter with important information for Yale's international community. YaleInternational E-Group is an interactive list through which over 1,000 international students and scholars keep each other informed about events in the area. Check the Web site for more information. To subscribe to either list, send a message to oiss@yale.edu.

Spouses and partners of international students and scholars will want to know about ISPY – International Spouses and Partners at Yale. Information about ISPY and other OISS programs can be found 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., except Tuesday, when the office is open from 10 A.M. to 5 P.M.

THE INTERNATIONAL CENTER OF NEW HAVEN

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 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 and special events, as well as offering English as a Second Language (ESL) classes, in addition to a number of programs including the International Community 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 fifteen students and scholars. Rooms are available for the academic

year and summer. For more information on any of these programs, or on the International House, telephone 203.432.6460, fax 203.432.6462, e-mail info@icnh.org, or visit the Web site at www.icnh.org.

HEALTH SERVICES FOR YALE SCHOOL OF DRAMA STUDENTS

Yale University Health Services (YUHS) is located on campus at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are detailed in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246, or on the YHP Web site at www.yale.edu/uhs.

Eligibility for Services

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

Students on leave of absence or on extended study and paying less than half tuition are not eligible for YHP Basic Coverage but may enroll in YHP Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for YHP Basic Coverage but may enroll in the YHP Billed Associates Plan and pay a monthly premium. Associates must 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 YUHS. 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 Student Financial Services bill for YHP Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from September 1 through August 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, YHP Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through August 31.

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. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

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

YHP STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or same-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 or can be downloaded from the YUHS

Web site (www.yale.edu/uhs) 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. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/uhs) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

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

Eligibility Changes

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

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes 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 or can be downloaded from the YUHS Web site (www.yale.edu/uhs). 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

Measles (Rubeola) and German Measles: All students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubeola) and German measles (rubella). Connecticut state law requires two doses of measles vaccine. The first dose must have been given after January 1, 1969, *and* after the student's first birthday. The second dose must have been given after January 1, 1980. These doses must be at least 30 days apart. Connecticut state law requires proof of one dose of rubella vaccine administered after January 1, 1969, *and* after the student's first birthday. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles and rubella.

Meningococcus (Meningitis): All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2004. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the College Street entrance to WLH. Office hours are Monday through Friday, 8.30 A.M. to 4.30 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod).

RELIGIOUS LIFE AT YALE

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; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and religious groups such as the Baha'i Association, the New Haven Zen Center, the Yale Vedanta Society and Yale Hindu Council, and the Muslim Student Association. Additional information is available at www.yale.edu/chaplain.

ATHLETIC FACILITIES

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; 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 professional school 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. Ingalls Rink has public skating Monday through Thursday from 11.30 A.M. to 12.45 P.M. and on weekends as the training schedule permits. Up-to-date information on hours is available at 203.432.0875. Skate sharpening is available daily; however, skate rentals are not available.

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 professional school 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://yalebulldogs.collegesports.com/> (click on Sports Rec, then on Outdoor Education).

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

Departmental Requirements and Courses of Instruction

ACTING (M.F.A. AND CERTIFICATE)

Ron Van Lieu, *Chair*

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

The first year is a highly disciplined period of training. The first production opportunity comes at the end of the first term with the presentation of collaboratively created projects adapted from source material assigned by the faculty (Drama 50a). 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 Yale School of Drama productions. The year begins with a concentration on realism, and by the end of the second term, 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. In the second term of the second year, the work shifts to other writers such as Molière, George Bernard Shaw, Oscar Wilde, etc. The third year is spent exploring the varied material of contemporary theater.

Yale School of Drama production opportunities include work in a diverse season of directors' thesis productions, 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 pages 19 – 20 under departmental assignments. During the school year, acting in projects outside the School of Drama is discouraged, and permission to do so is rarely given.

Yale Repertory Theatre serves as an advanced training center for the department. All acting students work at Yale Rep as understudies, observing and working alongside professional actors and directors. Many have the opportunity to appear in roles during the season, depending upon their appropriateness to the parts available. Through work with the professional theater, those students who are not members of Actors' Equity will attain membership upon graduation.

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

Plan of Study: Acting

Students are required to attend all classes in their curriculum.

ALEXANDER TECHNIQUE

Offered in all three years (DRAM 143b, 243a/b, 343a/b) through class work and private tutorials, this work develops the actor's kinesthetic awareness, fosters balance and alignment, and, through breath work, promotes the connection between voice and body. Jessica Wolf.

VOICE

The first year of voice training (DRAM 113a/b) is based on the work of Kristin Linklater and her mentor, Iris Warren. The work is structured as a progression of exercises/experiences which explore basic principles of physical, vocal, emotional, and imaginative freedom and promote the development of vocal clarity, power, stamina, range, and sensitivity to impulse. Andrea Haring, Walton Wilson.

The second year (DRAM 213a/b) integrates the classic Linklater progression with the approach to vocal production developed by Catherine Fitzmaurice. Walton Wilson.

The third year (DRAM 313a/b) consists of the advanced practice of both these techniques and the study of relevant special topics. Walton Wilson, Grace Zandarski.

MOVEMENT

The goal of the School of Drama's movement training (DRAM 133a/b, 233a/b, 333a/b) is to develop actors with strong, centered bodies and to awaken their physical expressiveness through class exercises and the solo and collaborative creation of movement pieces for performance. Wesley Fata, Brendan McCall.

SPEECH

Speech training (DRAM 123a/b, 223a/b, 323a/b) seeks to broaden the actor's range of vocal and imaginative expression and to deepen the actor's sensory relationship to language. The exploration of phonetics encourages flexibility, specificity, and variety. The approach is actively rooted in the whole body; for example, the International Phonetic Alphabet is acquired in conjunction with physical work so that the sounds become kinesi-thetically linked to the body, rather than only to the articulating surfaces of the mouth. Dialects are explored as a transformational acting tool in connection with dramatic texts. Beth McGuire, Pamela Prather.

THEATER GAMES (DRAM 153a OR b), CIRCUS TECHNIQUES (DRAM 183a/b), PHYSICAL COMEDY (DRAM 253a/b), MASK (DRAM 263a/b)

These courses encourage the actor's imagination, thread impulse through the voice and body, promote spontaneity, and prepare the actor to make bold physical choices in production. Frank Deal, Cecil MacKinnon, Jane Nichols, Per Brahe.

STAGE COMBAT

Unarmed combat (DRAM 403a/b, Combat I) in the first year and swordplay (DRAM 405a/b, Combat II) in the second prepare the actor to execute stage violence effectively and safely. Skills of concentration, partner-awareness, and impulse-response are also fostered in this work. Rick Sordelet.

SINGING

Through group classes and private tutorials in the second (DRAM 413a/b, Singing I) and third years (DRAM 423a/b, Singing II), this work develops actors' singing voices, gives them experience in acting sung material, and contributes to the overall development of their vocal instruments. Each year culminates in a performance of songs for the School of Drama community. Vicki Shaghoian.

SCENE STUDY*First Year*

Scene study in the first year (DRAM 103a/b) begins with a concentration on the works of American writers such as Tennessee Williams, Eugene O'Neill, August Wilson, Suzan Lori-Parks, Tony Kushner, and others. In the second term the concentration shifts to the realistic works of Chekhov and Ibsen. Through rigorous attention to the text, students learn to identify and personalize a character's driving need (objective) and to engage themselves (voice, body, mind, and spirit) in its active pursuit, informed by character-specific listening. At the end of the year, actors are introduced to Shakespeare and text work. James Bundy, Ron Van Lieu.

Second Year

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

Third Year

Scene study (DRAM 303a/b) begins with the study of Brecht and different approaches to action. Students tackle contemporary and twentieth-century material to discover how technique is adapted to the requirements of varying texts. Ron Van Lieu, Evan Yionoulis.

ACTING FOR CAMERA

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

AUDITION AND PROFESSIONAL PREPARATION

Through practice auditions of varied material and visits from industry professionals (working actors, agents, casting agents, and directors), third-year actors acquire the information and skills they need to make the transition into the professional world.

In their final term, students choose and rehearse scenes which are presented to agents, casting agents, and producers in New York and Los Angeles. Ellen Novack, Ron Van Lieu.

ADDITIONAL COURSES

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

DESIGN (M.F.A. AND CERTIFICATE)

Ming Cho Lee, Stephen Strawbridge, *Co-Chairs*

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

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

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

Theater is an act of transformation, and for designers it is the transformation of words into visual and musical imagery. Set, costume, and, to a certain extent, lighting designers must have the capacity for visual expression, with its foundation set firmly in the ability to draw and sketch clearly and expressively. Drawing is not merely a technique for presentation; it is the language that reveals one's thoughts, and thus creates a dialogue among the director, the designers, and their colleagues. Through drawing, one observes and records one's world. Drawing informs and clarifies one's vision and is an integral part of the formulation of a design. Drawing should be as natural to the visual designer as speaking; therefore, to keep their drawing skills honed, all set, costume, and lighting design students are required to take a weekly life drawing class offered by the department.

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

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

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

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

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

Plan of Study: Design

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 89a	Costume Construction (costume designers only)
	Drama 112a/b	Scene Design: Background and Practice
	Drama 114a/b	Stagecraft for Designers
	Drama 115a/b	Costume Design: Background and Practice
	Drama 124a/b	Introduction to Lighting Design (non-lighting 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 (non-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	Composition for 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 and
possible design assignments for Yale Repertory Theatre

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

Courses of Instruction

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

DRAM 89a, Costume Construction. See description under Technical Design and Production. Required for costume designers; elective for all others, with permission of the instructor.

DRAM 102a/b, Scene Design. An introduction for all non-design students to the aesthetics and the process of scenic design through critique and discussion of weekly projects. Emphasis is given to the examination of the text and the action of the play, the formulation of design ideas, the visual expression of the ideas, and especially the collaboration with directors and all other designers. Three hours a week. Ming Cho Lee, Michael Yeargan.

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

DRAM 114a/b, Stagecraft for Designers. An introductory course for all first-year designers in drafting, 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 124a/b, Introduction to Lighting Design. An introduction for all non-lighting design students to the aesthetics and the process of lighting design through weekly critique and discussion of theoretical and practical assignments. Emphasis is given to the examination of the action of the play in relation to lighting, the formulation of design ideas, the place of lighting in the overall production, and collaboration with directors, set, costume, and sound designers. Stephen Strawbridge.

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

DRAM 132a/b, Advanced Problems in Scene Design. Criticism of design problems for plays, musicals, ballet, and opera. This course continues the work started in 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 Yale Repertory Theatre. Each student must complete a final thesis that includes sketches or models of scenes, sketches of costumes, lighting design, designer's drafting, etc. Four hours a week. Faculty.

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

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

DRAM 158b, Recording Arts. 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 212a/b, Independent Study. There may be special circumstances in which a student is allowed to pursue a particular area of inquiry independently, and on his or her own time. Faculty supervision and approval is required in formulating the goals and the methods to be employed and a timetable. Faculty.

DRAM 258a/b, Composition for Sound Design. See description under Sound Design.

DRAM 278b, Advanced Problems in Sound Design. See description under Sound Design.

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

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

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

David Budries, *Chair*

The Sound Design concentration offered through the Design department focuses on training 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, and production organization combined with practical assignments.

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	Scene Design: Background and Practice
	Drama 118a/b	Master Class in Sound Design
	Drama 119b	Electricity
	Drama 124a/b	Introduction to Lighting Design
	Drama 128a/b	Sound Seminar
	Drama 138a/b	Production Sound Design and Technology
	Drama 158a	Introduction to Sound Design
	Drama 158b	Recording Arts
	Drama 198a	Sound Design Production Organization
	One term of elective course in music, usually second term	
	Three production assignments assisting sound designers	
II	Drama 115a	Costume Design: Background and Practice
	Drama 128a/b	Sound Seminar
	Drama 148a	Sound Designers and Directors Seminar
	Drama 148b	Sound Designers, Directors, and Playwrights Seminar
	Drama 218a/b	Master Class in Sound Design
	Drama 258a/b	Composition for Sound Design
	Drama 278b	Advanced Problems in Sound Design
		Two terms of music electives
	Two terms of general electives	
	Three production assignments (if prepared)	
III	Drama 128a/b	Sound Seminar
	Drama 318a/b	Master Class in Sound Design
	Drama 358a/b	Sound Design Thesis Review
		Full production thesis

- One term of music elective (optional)
- Two terms of general electives
- Three production assignments (if prepared)

ELECTIVE SEQUENCE

The elective sequence is determined in consultation with a department adviser. Students must complete three terms of music classes and four terms of general electives. Non-music electives may include Drama 141b, Law and the Arts; Drama 169b, Stage Rigging Techniques; Drama 319a, Automation Control; Drama 339a, Architectural Acoustics; Drama 366b, Modern American Drama; Drama 419b, Control Systems for Live Entertainment; Drama 630b, Introduction to Theatrical Composition. The design adviser must approve any exemptions from the elective sequence.

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 118a/b, 218a/b, 318a/b, Master Class in Sound Design. This class provides an in-depth review and critique of current production work. Participants must supply examples of their work at various stages of development. Any questions regarding practical production problems should be presented in this forum. A calendar of review and critique sessions is posted. Anyone from the Yale School of Drama is welcome to attend the critiques. Two hours a week. David Budries.

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

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

DRAM 128a/b, Sound Seminar. These regular meetings are required for *all* sound designers. The seminar sessions feature guest artists (designers, composers, directors, engineers, and consultants), visits to various productions or places of business, and practical modules on a variety of topics. Class typically meets two hours a week. Meeting times are scheduled via e-mail. David Budries.

DRAM 138a/b, Production Sound Design and Technology. This intensive yearlong course covers the fundamentals of sound and music technology used in professional sound delivery systems and studio production. The course consists of lectures, demonstrations, and practical assignments. Students learn the physical aspects of sound, audio control systems, digital signal processing, loudspeaker theory and application, digital audio workstations, equalization techniques, time delay theory and practice, the basics of stereophony, surround sound techniques, and aural imaging. The course proceeds to

cover sound reinforcement theory and practice, power amplifiers, loads, circuiting, radio frequency microphone theory and practice, professional studio techniques, and playback automation. Required for all sound designers. The class meets for four hours a week plus practicals and additional modules of study. Brian MacQueen.

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

DRAM 148a, Sound Designers and Directors Seminar. The objective of this class is the development of a strong and dynamic relationship between the director, sound designer, and/or composer. 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. Required for all sound designers. Two hours a week. David Budries.

DRAM 148b, Sound Designers, Directors, and Playwrights Seminar. The objective of this class is to explore the use of production sound design and original music in new plays. Using Collaborative Workshop Project (CWP) scripts and others, students work to better understand the role that sound and music play in these works. Sound and music for cinema and musicals are explored. This course also includes critical listening exercises. Required for all second-year sound designers and directors. One and one-half hours a week. David Budries.

DRAM 158a, Introduction to Sound Design. In this class students develop an understanding about how sound and music can be used effectively as a tool to enhance meaning in a play. Students analyze scripts, develop critical listening skills, and learn the fundamentals of sound delivery systems as well as terms used to describe the perception and presentation of sound and music in a theatrical setting. This course is required for first-year lighting and sound designers and stage managers as well as second-year costume and set designers. Two hours a week. Faculty.

DRAM 158b, Recording Arts. In this course students learn basic recording practice for remote and studio sessions. Topics include digital recording systems, auralization and imaging, elements of psychoacoustics, microphone theory and application, music recording, sound effects recording, cueing systems, studio monitoring, mixing practice, final mastering, a review of audio control systems, and setting expectations for professional practice in a studio environment. This class is limited to eight participants. There are five recording projects. Required for all sound designers. Permission of the instructor is required for non-majors. Two hours a week. Scott Metcalfe.

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

DRAM 198a, Sound Design Production Organization. This course prepares students to execute all the necessary production paperwork including cue sheets, schematic block diagrams, magic sheets budgets, hook-up schedules, rack drawings, shop orders, budgets, RF assignments, RF schedules, and production archives. Other topics include pro-

duction responsibilities and preparation for technical rehearsals. Required for all sound designers. Two hours a week. David Budries.

DRAM 258a/b, Composition for Sound Design. This course explores composition as a fundamental component of sound design, focusing on developing aural imagination and the use of advanced digital tools. Students are assigned several projects based on theatrical themes. Students present their projects on assigned dates followed by discussion and critique. Required for all sound designers. Two hours a week. Matthew Suttor.

DRAM 278b, Advanced Problems in Sound Design. This course focuses on specific practical problems that face all sound designers. It includes designing advanced sound delivery systems, sound reinforcement systems, monitoring systems, and real-time effects processing. Some problems challenge participants to be very creative with limited resources. Students are assigned conceptual exercises. All class work is intended to promote creativity, innovation, and adaptation. Required for all sound designers. Two hours a week. David Budries.

DRAM 319a, Automation Control. 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 and a professional design portfolio. Students discuss their proposals and current thesis work in great detail. All drawings and all written and aural examples are reviewed and critiqued. Required for all third-year students. One and one-half hours a week. David Budries.

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

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

DRAM 468a/b, Independent Study in Sound Design. The student who desires to pursue a specialized course of study in the area of Sound Design may elect an independent study. A proposal might focus on a guided research project, artistic exploration, or advanced audio technology. Proposals must be submitted in writing and department approval must be obtained prior to enrollment for credit. Subsequent to enrollment, the student must meet with the project adviser to plan an appropriate course of action and discuss assessment. Credit is awarded based on the project adviser's recommendation in consultation with any other assigned advisers/tutors. Meetings to be scheduled regularly to track progress. David Budries.

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

DIRECTING (M.F.A. AND CERTIFICATE)

Liz Diamond, *Chair*

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 Yale School of Drama a wide range of sensibility. They leave with a variety of preferences for different kinds of text — languages as diverse as those of non-linear 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.

Because mastery of the director's art requires a deep understanding of all the expressive modes that together embody theater — the linguistic and the gestural, the visual and the aural — the Directing department's curriculum integrates core courses of two key collaborative disciplines into its programming: acting and design. Directors are required to participate in the core acting courses in their first and second years. They are required to take core courses in lighting, set, costume, music, and sound design and to participate in the Playwrights' Workshop in their second and third years. In addition, directors are required to take the Survey of Theater and Drama (Drama 6a/b) plus four terms of electives in the Dramaturgy and Dramatic Criticism department after consultation with the Directing department faculty, as well as a variety of courses in other disciplines.

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 Yale School of Drama productions, participate as directors in the first-year Collaborative Workshop Project, and direct at least one new play written by a playwriting student. In the second year, directors serve as assistant directors on School of Drama or Yale Repertory Theatre productions and direct one verse project and at least one new play. Third-year directors may serve as assistant directors on Yale Rep 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 of Drama and Yale Repertory Theatre productions.

Plan of Study: Directing

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 50a	The Collaborative Process

	Drama 103a/b	Acting I
	Drama 110a/b	First-Year Directing
	Drama 111a/b	American Theater Practice
	Drama 113a/b	Voice I
	Drama 123a/b	Speech I
	Drama 191b	Managing the Production Process
	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	Sound Designers and Directors Seminar
	Drama 148b	Sound Designers, Directors, and Playwrights Seminar
	Drama 203a	Acting II
	Drama 330a/b	Directing Practicum
	Two required electives in Dramaturgy and Dramatic Criticism	
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 330a/b	Directing Practicum
	Two required electives in Dramaturgy and Dramatic Criticism	

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

ELECTIVE SEQUENCE

Directors take four terms of electives selected from the Dramaturgy and Dramatic Criticism course offerings. Course selections are subject to approval by the Directing chair.

Courses of Instruction

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

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 of Drama community late in the term. The goals of the project include non-hierarchical collaboration, the exercising of the techniques of the student's chosen field of pursuit, collective imagining and execution, and a sharing of individual theatrical talents. David Chambers, Catherine Sheehy, Walton Wilson.

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

DRAM 103a/b, Acting I. See description under Acting.

DRAM 110a/b, First-Year Directing. An investigation of directorial skills and techniques, focusing on rigorous close reading of the text, associative imagining, and detailed production scoring. Through a progressive series of engagements with assigned playtexts, role-playing exercises, and meetings with guest artists, the director develops methodologies for reading for action, thematic focus, production and performance style, and personalized theatricalism. The plays chosen for study complement the director's work at the Yale School of Drama in production and/or inside the curriculum of the Acting department. Thus the first term's work concentrates on the plays of Anton Chekhov, and second term is devoted to working on the new play and an introduction to reading Shakespeare for production. David Chambers.

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

DRAM 113a/b, Voice I. See description under Acting.

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

DRAM 120a/b, Second-Year Directing. A seminar for second-year directors to examine the artistic and technical demands of verse drama. Emphasis is placed on the role of verse in determining action and shaping character. Plays by major verse dramatists, especially Shakespeare and Molière, are used to investigate the relation of script requirements to production style and acting processes. Karin Coonrod, Daniel Fish, Douglas Hughes.

DRAM 123a/b, Speech I. See description under Acting.

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

DRAM 130a/b, Third-Year Directing. A seminar for third-year directors. 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 early twentieth-century avant-garde to the present are the course texts. Students' own production strategies for these works are presented and critiqued in weekly sessions. Liz Diamond.

DRAM 140a/b, The Director's Thesis. The primary project of the third year in directing is the thesis, a full production of a major work of classical or contemporary dramatic

literature, or a new or original work, to be chosen in consultation with the department chair. The written component of the thesis is a production casebook documenting the student's preparation, rehearsal, and postproduction evaluation of the thesis production. Consultation hours with the adviser to be arranged throughout the year. Adviser is arranged in consultation with the department chair.

DRAM 148a, Sound Designers and Directors Seminar. See description under Sound Design.

DRAM 148b, Sound Designers, Directors, and Playwrights Seminar. See description under Sound Design.

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

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

DRAM 226b, Shakespeare and His Comic Brethren. See description under Dramaturgy and Dramatic Criticism.

DRAM 256a, What's So Funny: Comic Theory and Practice. See description under Dramaturgy and Dramatic Criticism.

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

DRAM 286b, The Second Avant-Garde, 1918–1939. See description under Dramaturgy and Dramatic Criticism.

DRAM 296a, The Third Avant-Garde, 1940–1969. See description under Dramaturgy and Dramatic Criticism.

DRAM 306a, Models of Dramatic Structure. See description under Dramaturgy and Dramatic Criticism.

DRAM 306b, Issues in Twentieth-Century Performance. See description under Dramaturgy and Dramatic Criticism.

DRAM 330a/b, Directing Practicum. As the core course of the Directing department, the Directing Practicum is designed to develop the student director's artistic and practical ability to assume the complex of responsibilities required of the professional director. Over three years, the Directing Practicum explores (1) text analysis and production preparation, (2) composition on the stage, and (3) the director as leader of the collaborative effort. Work in the Directing Practicum includes problem sets, open rehearsals, exercises in composition, critiques of the School of Drama and Yale Repertory Theatre productions, and workshops with visiting artists. David Chambers, Liz Diamond.

DRAM 630b, Introduction to Theatrical Composition. How do directors and actors work to discover and embody the form and content — the poetic life — of a text on stage? This course is a practical introduction to creating and telling stories in three (and four) dimensions. This course is open only to Yale School of Drama students not enrolled in the Acting and Directing departments. Liz Diamond.

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

Catherine Sheehy, *Chair*

Students in this department 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 of study are the criticism workshops, which are taught by various members of the faculty and which students must take in each of their six terms. These courses are designed to improve skills in thinking and writing, and are 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 Yale Repertory Theatre, students are assigned to work on many varied productions, including those of new scripts by School of Drama playwrights, workshops and full productions by School of Drama directors, and professional presentations of classical and contemporary works by Yale Repertory Theatre itself. Among the areas in which students participate are text preparation and oversight; translation and adaptation; pre-production 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 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 and Duke University Press.

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. In order to maintain a High Pass average, a Pass in any course in which a High Pass or above is possible must be offset with an Honors in another course. Students who receive an Incomplete in any course are automatically placed on warning until the work is completed.

Plan of Study: Dramaturgy and Dramatic Criticism

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama*
	Drama 47a/b	Playwrights' Workshop
	Drama 50a	The Collaborative Process
	Drama 96a	Principles of Dramaturgy
	Drama 106a	<i>Theater Magazine</i> Workshop
	Drama 166a/b	Criticism Workshop
	Drama 306a	Models of Dramatic Structure
	Drama 306b	Issues in Twentieth-Century Performance
	Drama 346a/b	Literary Office Practicum
	Drama 396a/b	Dramaturgy 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	Models of Dramatic Structure

*In academic years when Drama 306a, Models of Dramatic Structure, and Drama 306b, Issues in Twentieth-Century Performance, are offered, all first-year students must take the Drama 6a/b, Survey of Theater and Drama, exemption exam. Those who do not qualify for exemption must take this course in their second year.

Drama 306b	Issues in Twentieth-Century Performance
Drama 346a/b	Literary Office Practicum
Drama 396a/b	Dramaturgy Practicum

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

At least two production dramaturgy assignments

III	Drama 47a	Playwrights' Workshop
	Drama 166a/b	Criticism Workshop
	Drama 306a	Models of Dramatic Structure
	Drama 306b	Issues in Twentieth-Century Performance
	Drama 336a/b	Comprehensive Examinations
	Drama 346a/b	Literary Office Practicum
	Drama 396a/b	Dramaturgy Practicum

At least four 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

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

DRAMATURGICAL ASSIGNMENTS

Each student serves as a dramaturg on one or more productions per year either at Yale Repertory Theatre or in the Yale School of Drama and assists the resident dramaturg in script evaluation and related tasks. During the fall term of their 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 Yale Repertory Theatre or a third-year director's thesis production (see Directing department, The Director's Thesis, Drama 140a/b).

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

YALE CABARET

Dramaturgy students are encouraged to work in all capacities at the Yale Cabaret, but this participation is understood to be in addition to and in no way a substitution for

[†]Drama 306a, Models of Dramatic Structure, and Drama 306b, Issues in Twentieth-Century Performance, are required for all Dramaturgy and Dramatic Criticism students. In the academic years they are offered, second- and third-year students reduce the number of electives required by two.

required departmental work. In order to participate in the Yale Cabaret in any capacity, including as a member of the ongoing production staff, all dramaturgy students must fill out Cabaret Permission Forms, which are obtained from the department chair or the students' advisers. These forms must be signed by a student's adviser and submitted to the chair of the department no later than one month prior to the premier of the specific Yale Cabaret production in question or three months prior to joining the ongoing staff. Failure to do so obliges a student immediately to withdraw from the production or the staff. No student with an Incomplete grade in any course, and no second- or third-year student on warning or probation, may participate in the Yale Cabaret in any capacity.

YALE REPERTORY THEATRE LITERARY OFFICE

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

THEATER MAGAZINE REQUIREMENT

During their first year, Dramaturgy and Dramatic Criticism students are required to work as editorial assistants on *Theater*, the international scholarly and critical journal co-published by the Yale 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 department, each student is required to take orientation seminars introducing him or her to the Yale University Library system and its various facilities and resources.

COMPREHENSIVE EXAMINATION REQUIREMENT

The comprehensives are a set of final written and oral qualifying examinations in which third-year students demonstrate their ability to bring critical depth and dramaturgical perspective to broad areas of the field. Through this process the student takes responsibility for mastery of subjects of his or her own choosing. Often these subjects have not

been covered in course work. Beginning with the class of 2006, students are obliged to follow the guidelines described below. The class of 2005 has the option of following these guidelines or those described in the Bulletin of the School of Drama for the year they were admitted. A copy of the 2002 Bulletin of the School of Drama is available in the registrar's office.

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

For each independently researched exam, the student writes essay-length answers to two questions in the chosen area of study. Areas of study should not overlap and may include major historical periods such as Greek, Jacobean, French seventeenth century, modern, contemporary; important dramatists or other figures such as Aristotle, Artaud, Euripides, Shakespeare, Shaw; basic dramatic genres such as tragedy, comedy, melodrama; significant theoretically or critically defined movements such as romanticism or symbolism. Other broad areas also may be devised in consultation with faculty advisers.

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

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

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

Final grades for the comprehensive examinations are Honors, High Pass, Pass, or Fail. Following each written examination, students will be given a Pass/Fail evaluation by their faculty advisers. If the faculty concludes that the student has not done passing work, he or she will be informed of the areas of deficiency in answering the comprehensive questions. In such a case the oral examination becomes an opportunity for the student to redress the deficiencies. A student who fails one or more comprehensives and/or the oral will be allowed to retake the failed examination(s) once more during the following year. A student failing the second time will not be awarded a degree.

Second-year students must adhere to the following schedule:

February 14, 2005: Deadline for submission of comprehensive examination topics. At this time, each student must declare his or her intention to do either two independently researched exams or one such exam and a dramaturgical casebook. Exam topics must be submitted in memorandum form to all non-visiting members of the departmental faculty for approval.

March 1, 2005: Deadline for submission of a full comprehensive proposal, including bibliography, for faculty approval.

April 11, 2005: Deadline for submission of final revised comprehensive proposal and bibliography.

Third-year students must adhere to the following schedule:

September 15, 2004: Deadline for third-year students to meet with their advisers to review and update comprehensive study procedures and propose a fall examination schedule. Students must take at least one examination or submit their casebook during the fall term, according to the schedule below.

October 24, 2004: First fall deadline for taking a comprehensive examination.

November 21, 2004: Final fall deadline for taking a comprehensive examination.

February 15, 2005: First spring deadline for taking a comprehensive examination.

April 10, 2005: Final deadline for having completed independently researched exams and casebooks.

April 27–28, 2005: Over the course of these two days, students following the new model take the departmental examinations in their two declared areas.

May 16, 2005: Final deadline for having completed the oral examination.

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

Upon completion of the Dramaturgy and Dramatic Criticism department requirements for an M.F.A. degree and graduation from the Yale 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 the registration year. A student holding an M.F.A. degree from the School of Drama has two years after graduation to apply to and be accepted into the D.F.A. degree program. 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, two bound copies must be delivered to the chair of the Department of Dramaturgy and Dramatic Criticism six weeks prior to the

date on which the student expects to graduate. The dissertation guidelines are available through the department.

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

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. An introduction to world drama and theater through an examination of key texts of dramatic literature and performance theory, as well as their cultural and institutional contexts. The first term covers classical Greece and Japan, medieval and Renaissance England, and early modern Europe. The second term traces the rise of modern theater from the eighteenth century to the present. James Peck.

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, 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. James Leverett.

DRAM 106a, Theater Magazine Workshop. This course combines an overview of critical and scholarly 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. Thomas Sellar.

[DRAM 116a, British Restoration and Eighteenth-Century Comedy. After the social and political drudgery of Cromwell when the monarchy was restored with Charles II, the theater in England enjoyed a renaissance of license and vigor. After the Restoration, the government once again sought to constrain the ribaldry of the comic spirit and the lifestyle of the stage. In this period the English added the comedy of manners, the sentimental comedy, and — that sapling of the American musical — the ballad opera to the comic canon. The only thing more vigorous than the theater was the talk of theater; journals and coffeehouses were founded on such vital chat. This course surveys the formal innovations of the period through the work of the age's major authors from the Duke of Buckingham through Gay and Fielding to Sheridan. Contextual readings bolster investigations of the Stage Licensing Act of 1737 and the coffeehouse phenomenon. Not offered in 2004–2005.]

[**DRAM 116b, Ibsen, Strindberg, and the Invention of Modern Drama.** This course explores representative plays of Ibsen and Strindberg with close examination of their poetic structures. Special attention is given to the parallels and rivalries between the two theatrical innovators as well as to the range of genres they attempted: romantic epic, history play, realistic and naturalistic drama, symbolist mystery play, expressionist station drama. The reading will also include philosophical texts of the period, and selected criticism showing the changing views on the two playwrights over the course of the past century. Not offered in 2004–2005.]

[**DRAM 126a, 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 2004–2005.]

[**DRAM 126b, 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 2004–2005.]

[**DRAM 136a, Shakespeare's Dramaturgy.** This course provides an approach to analyzing Shakespeare's plays for production. It applies our contemporary knowledge gained from working with living writers to classical texts. Both specifics in Shakespeare's dramaturgy and issues in classical texts in general are examined. The primacy of textual analysis over secondary reading is emphasized, including study of sources (quartos, the Folio, etc.), structure, and language (verse, rhetoric, grammar). A focus is placed on a detailed study of the texts of *Romeo and Juliet* and *Macbeth*, and the relation of their stage histories to often flawed critical writing about them. Not offered in 2004–2005.]

[**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. Not offered in 2004–2005.]

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

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

[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 2004–2005.]

[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 2004–2005.]

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, Marc Robinson, Gordon Rogoff, Thomas Sellar.

[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, per-

force, on dramatic literature, the course also avails itself of other prose forms and video. Not offered in 2004–2005.]

[DRAM 176b, Performance Criticism. Good prose meets variable performance: the quest for standards and vocabulary in the criticism of English language performance. A seminar exploring the critical writings of nineteenth-century critics from Hazlitt to Shaw, and twentieth-century critics from Beerbohm to Bentley and beyond. Not offered in 2004–2005.]

[DRAM 186a, German Drama. This course covers what has been called the “German Moment” in world theater, that is, the period approximately encompassed by the life of Johann Wolfgang von Goethe (1749–1832). It includes work by Lessing, Lenz, Goethe, Schiller, Tieck, Kleist, Grillparzer, Hebbel, and Büchner, and explores such concepts as classicism (including Weimar classicism), romanticism, and the *Sturm und Drang*. Theater production practice, acting, historical and philosophical context, and the other arts are also part of the discussion. Not offered in 2004–2005.]

[DRAM 186b, Theater About Theater: The Theatricalist Play from Shakespeare to Postmodernism. “Theatricalist” is a term describing plays that self-consciously use the means of theater in their dramatic construction. This type of play, along with its near relative the Dream Play, follows the *Theatrum Mundi* tradition in Western thought, and poses an interesting alternative to the Aristotelian tradition of theater as mimesis. The first part of the course is devoted to classic plays by Kyd, Shakespeare, Calderon, and the German Romantics. Modern plays by Pirandello, Genet, Adrienne Kennedy, Heiner Müller, Suzan-Lori Parks, Peter Barnes, and others make up more than half the course and take up such themes as revolution, gender, race, and the Holocaust. Not offered in 2004–2005.]

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 Yale Repertory and Yale School of Drama. This class looks at the plays of the current Yale Rep season, third-year director’s theses, and verse projects. While only the Yale 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 dramatic 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. Not offered in 2004–2005.]

[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 2004–2005.]

[DRAM 226a, Shakespearean Drama. An intensive seminar that explores selected plays by Shakespeare and major critical theories and background material on Elizabethan and Jacobean drama. Not offered in 2004–2005.]

DRAM 226b, Shakespeare and His Comic Brethren. An intensive study in which Shakespeare matches wits with his friends and rivals, all of them defining comedy as they like it, some based on character (Falstaff, Rosalind), some on Humours (*Volpone*), others on festival and pastoral, and finally, those who find life and fun in the non-aristocratic city. Playwrights covered, along with critical responses and historical frameworks, are Shakespeare, Jonson, Dekker (and Middleton), with a presumptuous leap to 1641 and Shirley's *Hyde Park*. Gordon Rogoff.

[DRAM 236a, Opera as Drama. A study of lyric drama and its vocabulary, with central emphasis on plays transformed into musical settings. Among the playwrights turned by librettists and composers into operatic sources are Euripides, Sophocles, Beaumarchais, Shakespeare, Schiller, Sardou, Maeterlinck, and Büchner; composers are Gluck, Cherubini, Mozart, Verdi, Puccini, Wagner, Strauss, Debussy, Alban Berg, Benjamin Britten, and Aribert Reimann. Production choices from the eighteenth century to Robert Wilson are also examined, along with a study of operatic components from the aria and ensemble to the chorus and orchestra. Musical proficiency not required. Not offered in 2004–2005.]

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. Douglas Langworthy.

DRAM 256a, What's So Funny: Comic Theory and Practice. The formal and moral dimensions of comedy have been the subject of constant contemplation and comment from its written beginnings in the West to the present day. And key to the successful production of a comedy or the authoritative criticism of such a production is understanding the rules of the form. This course examines the workings of various comic forms through readings in theory and dramatic literature and screenings of films. The syllabus includes works by Aristophanes, Aristotle, Bakhtin, Benjamin, Bergson, Chaplin, Dryden, Feydeau, Frye, Goldsmith, Juvenal, Lope de Vega, Meredith, Molière, and Shakespeare. Catherine Sheehy.

[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 crit-

ical 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 2004–2005.]

[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 2004–2005.]

[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 2004–2005.]

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. James Leverett.

DRAM 296a, 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, Models of Dramatic Structure. Dramatic form, debated over the contentious 2,400-year history of Western dramatic criticism that began with Aristotle, is the principal subject of this course. Reading plays and dramatic theory written up to the beginning of the twentieth century, the course explores classic, medieval, enlightenment, romantic, and symbolist dramatic structures with special focus on the ways ideas illuminate and shape plays and teach us how to perform them. Elinor Fuchs.

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

[DRAM 326b, British Postwar Drama: 1945 to the Present. An intensive seminar that explores the work of British playwrights, directors, and actors from the end of World War II to the present: from Osborne, Pinter, and Arden to Hare, Sara Kane, and Ravenhill; from Olivier, Gielgud, Ashcroft to Dench, Branagh, and Rylance; from Brook, Hall, Littlewood to Nunn, Hytner, Warner. Not offered in 2004–2005.]

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

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

[DRAM 356a, Melodrama. “Melodrama is not a special and marginal kind of drama, let alone an eccentric or decadent one; it is drama in its elemental form; it is the quintessence of drama.” This statement by Eric Bentley provides the cornerstone for this course. The approach is threefold: melodrama as a ubiquitous dramatic impulse from the earliest times (Euripides, medieval theater, Shakespeare and his contemporaries); melodrama as an expression of society—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). Not offered in 2004–2005.]

[DRAM 366a, Contemporary American Drama. A seminar on American drama from 1960 to the present. Among the playwrights to be considered are Albee, Shepard, Kennedy, Baraka, Fornes, Mamet, Kushner, Shawn, and Parks. Not offered in 2004–2005.]

[**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. Not offered in 2004–2005.]

[**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 2004–2005.]

DRAM 386b, American Drama to 1914. Topics include the European inheritance, theater and nation-building, melodrama and the rise of realism, popular and nonliterary forms. Readings in Tyler, Dunlap, Aiken, Boucicault, Daly, Herne, Mitchell, Moody, Fitch, and Crothers, among others. Marc Robinson.

DRAM 396a/b, Dramaturgy Practicum. This course consists of discussion among the departmental faculty and students about just-completed and current projects. The purpose is an exchange of practical and philosophical thoughts and information about issues, problems, and procedures encountered in the field. It meets monthly at a time and place designated before each session. The course is offered for Pass/Fail, and is required of all Dramaturgy students. James Leverett, Catherine Sheehy.

[**DRAM 496b, Performing beyond the Human: Ecology, Animality, Theater.** This course explores intersections between theater practice, performance theory, and the emerging fields of animal studies and ecocriticism. How has performance, and specifically theater, reflected, affirmed, contested, or flagrantly ignored the growing cultural awareness of threats to the environment? What accounts has it furnished of the reasons for these threats? What models has it proposed for encountering, understanding, and responding to these threats? Among the topics to be explored in relation to modern and contemporary theater practice are: eco-catastrophe and eco-apocalypse, animality and the construction of the human, zoo culture, and post-humanism. A fundamental inquiry of the course concerns the intersection of ecocritique and theatrical semiosis: can performance, by virtue of its unique ontology and phenomenology, offer new and unique approaches to the ecological crisis before us? Readings for the course are selected from theorists like George Sessions, Carolyn Merchant, Kate Soper, Jean Baudrillard, and Gilles Deleuze, and artists like Ibsen, Chekhov, Beckett, Churchill, O'Neill, Shepard, Rosenthal, and Breuer. Not offered in 2004–2005.]

DRAM 630b, Introduction to Theatrical Composition. 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)

Robert Blacker, *Interim Chair*

The Playwriting department is eager to locate gifted writers and to identify and strengthen the power of their unique artistic voices through a concentrated three-year program of study. 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 writing 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 full productions in collaboration with student directors, actors, dramaturgs, designers, and faculty. 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 department. 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 department, 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 Yale Cabaret and Yale Repertory Theatre, where a recent student's play will be produced this year.

In addition to course work, playwriting students take classes with distinguished professionals (Drama 77a/b) to expose them to a range of playwriting strategies and foster relationships with working playwrights and directors. Each third-year playwright also receives one-on-one mentorship from a member of that group for the writing of the thesis project (Drama 217a/b). In their final year, the work of playwriting students is showcased in New York with professional actors for an audience of prominent members of New York's theater community.

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 Yale 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 of Drama 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 6a/b	Survey of Theater and Drama
	Drama 7a/b	Playwriting I
	Drama 17a/b	Playwrights' Laboratory I: Textual Analysis
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 67a/b	Playwrights' Laboratory II: Generative Writing Exercises
	Drama 102a	Scene Design
	One elective in another discipline second term	
II	Drama 17a/b	Playwrights' Laboratory I: Textual Analysis
	Drama 27a/b	Playwriting II
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 67a/b	Playwrights' Laboratory II: Generative Writing Exercises
	Drama 77a/b	Professional Seminars
	Drama 246a	Translation and Adaptation
	Two required electives in Dramaturgy and Dramatic Criticism	
III	Drama 17a/b	Playwrights' Laboratory I: Textual Analysis
	Drama 37a/b	Playwriting III: The Playwright Prepares
	Drama 47a/b	Playwrights' Workshop
	Drama 57a/b	Playwriting Tutorial
	Drama 67a/b	Playwrights' Laboratory II: Generative Writing Exercises
	Drama 77a/b	Professional Seminars
	Drama 87a/b	Playwriting III: Screenwriting
Drama 217a/b	The Playwright's Thesis	
	One required elective in Dramaturgy and Dramatic Criticism	

Courses of Instruction

DRAM 6a/b, Survey of Theater and Drama. Required for first-year students. See description under Dramaturgy and Dramatic Criticism.

DRAM 7a/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. David Grimm, Karen Hartman.

DRAM 17a/b, Playwrights' Laboratory I: 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. There is also discussion and evaluation of the work and process completed in workshop and thesis productions by the student playwrights. Robert Blacker, David Grimm, and faculty.

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 students bring in writing on a weekly basis to read and discuss. The writing of a full-length play is required (due at the end of the second term). John Guare, Lynn Nottage.

DRAM 37a/b, 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. 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. Robert Blacker 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, and showcased in New York in the third-year program for members of the professional theater community. Required for all playwriting students. Robert Blacker.

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. Robert Blacker, David Grimm, John Guare, Jessica Hagedorn, Karen Hartman, Ruth Margraff, Lynn Nottage, Kate Robin.

DRAM 67a/b, Playwrights' Laboratory II: Generative Writing Exercises. A required seminar for all playwrights. Weekly the students generate writing in response to playwriting exercises created by the instructor. These exercises will be read and discussed in the course. Contemporary plays are read and insights on writing and the American theater are shared. Jessica Hagedorn, Ruth Margraff.

DRAM 77a/b, Professional Seminars. Required for second- and third-year playwrights. Practicing playwrights, lyricists, and directors offer special workshops and 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, Adam Guettel, Naomi Iizuka, Moises Kaufman, Craig Lucas, Emily Mann, Charles Mee, and Doug Wright.

DRAM 87a/b, Playwriting III: Screenwriting. The playwrights discuss screenwriting techniques, read and compare various drafts of selected screenplays and television scripts, view selected films, and create a screenplay for submission to a studio or producer. Required for third-year playwrights. Kate Robin.

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

DRAM 137a/b, Independent Study. The playwrighting 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 playwrighting 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. Robert Blacker 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 writes an extended essay and 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 and the writing of the thesis. A distinguished playwright or director mentors each student through the writing of the thesis project in one-on-one sessions. Robert Blacker, Moises Kaufman, Craig Lucas, Doug Wright, and others.

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

DRAM 256a, What's So Funny: Comic Theory and Practice. See description under Dramaturgy and Dramatic Criticism.

DRAM 286b, The Second Avant-Garde, 1918–1939. See description under Dramaturgy and Dramatic Criticism.

DRAM 296a, The Third Avant-Garde, 1940–1969. See description under Dramaturgy and Dramatic Criticism.

DRAM 306a, Models of Dramatic Structure. See description under Dramaturgy and Dramatic Criticism.

DRAM 306b, Issues in Twentieth-Century Performance. See description under Dramaturgy and Dramatic Criticism.

DRAM 386b, American Drama to 1914. See description under Dramaturgy and Dramatic Criticism.

DRAM 630b, Introduction to Theatrical Composition. A preferred elective for playwrights. See description under Directing.

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

Mary Hunter, *Chair*

The Stage Management department is designed to prepare the qualified student for professional stage management employment, with the intended goal of assisting the student to recognize and fulfill his or her role as an artistic collaborator and as an effective organizational manager throughout the entire production process. The role of the Production Stage Manager requires a deep commitment to the artistic process and a fundamental desire to serve the work through the creation of an environment in which artistic risks can be taken. The department seeks experienced, well-educated, and highly motivated students who are able to use the resources of the Yale School of Drama and Yale Repertory Theatre to expand their professional abilities and deepen their artistic experiences.

This rigorous interdisciplinary curriculum consists of a balanced combination of required courses which provide a wide range of knowledge and training essential for today's professional. In addition to the classroom requirements, students are assigned each year to stage management positions for School of Drama and Yale Repertory Theatre productions that reflect progressively increased responsibilities throughout the plan of study. While the program of study is structured to prepare the student for work in the commercial and regional theater, it also provides a strong basis for learning a variety of artistic skills and managerial tools essential for employment opportunities in many different entertainment areas such as touring, ballet, opera, event management, and industrials. Workshops, seminars, and lectures by noted professionals provide an essential component in the course study.

Yale Repertory Theatre serves as an advanced training center for the department. During his or her first year, the student may have the opportunity to work at Yale Rep in a production capacity. As part of the second year of study, the student is assigned as an assistant stage manager on at least one production. And in the final year, providing the standards and qualifications set forth by the department are met, the student will be

assigned as the stage manager for a Yale Rep production. This fulfills the student's thesis requirement and provides an opportunity to attain membership in the Actor's Equity Association. Throughout this process, the student is under the professional supervision of the Production Stage Manager for Yale Repertory Theatre.

Plan of Study: Stage Management

REQUIRED SEQUENCE

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 6a/b	Survey of Theater and Drama
	Drama 40a/b	Stage Management
	Drama 80b	Stage Combat for Stage Managers
	Drama 100a/b	Stage Management Seminar
	Drama 102a	Scene Design
	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

Electives not suggested first year

II	Drama 60a/b	Advanced Stage Management
	Drama 80b	Stage Combat for Stage Managers
	Drama 124a	Introduction to Lighting Design
	Drama 158a	Introduction to Sound Design
	Drama 189a	Costume Production
	Drama 200a/b	Stage Management Seminar
	Drama 249b	Technical Management
	Drama 630b	Introduction to Theatrical Composition
	Drama 700a/b	Stage Management Forum: The Artistic Process

Electives with chair approval only

III	Drama 80b	Stage Combat for Stage Managers
	Drama 241a	Commercial Theater
	Drama 300a/b	Stage Management Seminar
	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

At least one elective per term from suggested list after consultation with department chair

REQUIRED ELECTIVE SEQUENCE

At least one elective per term from following list after consultation with department chair. Any other elective needs chair's approval. 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.

Drama 119b, Electricity; Drama 158b, Recording Arts; Drama 169a, Shop Technology; Drama 169b, Stage Rigging Techniques; Drama 198a, Sound Design Production Organization; Drama 199b; Computer Applications for the Technical Manager; Drama 209a, Physics of Stage Machinery; Drama 209b, Hydraulics and Pneumatics; Drama 221b, Labor and Employee Relations; Drama 256a, What's So Funny: Comic Theory and Practice; Drama 321a, The Artist in the Theater; and Drama 630b, Introduction to Theatrical Composition.

Courses of Instruction

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

DRAM 40a/b, Stage Management. This fundamental course is designed to explore the artistic and organizational techniques and practices of stage management. Topics covered include production preparation and management; collaborative relationships with artistic, production, and administrative staff; development of individual stage management style; issues of employment; and stress management. Through a series of workshops with Yale School of Drama faculty, a portion of this class provides instruction on basic technical considerations and practice. Required for first-year stage managers. Mary Hunter.

DRAM 60a/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 exploration of the techniques and practices introduced in Drama 40a/b is also continued. James Mountcastle.

DRAM 80b, Stage Combat for Stage Managers. This course is designed to prepare the stage manager in the techniques of stage combat with emphasis on unarmed combat, swordplay, weapon use and maintenance, and safety issues. The student explores methods of artistic collaboration and management skills utilized during the rehearsal process, fight calls, and performance maintenance. Rick Sordelet.

DRAM 100a/b, 200a/b, 300a/b, Stage Management Seminar. This seminar sequence provides a forum for discussion of the stage management aspects of the concurrent productions at Yale School of Drama and Yale Repertory Theatre, and allows tutorial guidance for students who are serving as stage managers and assistant stage managers for

those productions. Alternates with production reviews and seminar topics led by guest speakers from the industry. Mary Hunter.

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

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

DRAM 124a, 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, Recording Arts. See description under Sound Design.

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

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

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

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

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

DRAM 198a, Sound Design Production Organization. See description under Sound Design.

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

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

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

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

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

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

DRAM 256a, What's So Funny: Comic Theory and Practice. See description under Dramaturgy and Dramatic Criticism.

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. The focus of this course centers on stage management for the commercial theater with emphasis on process and current conditions in the industry as a whole. Topics covered include AEA production and IATSE contracts, issues involving associated unions, and the development of interpersonal relationships and the negotiation of conflict resolutions in the artistic process. Laura Brown MacKinnon, Lisa Porter.

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

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

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

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.

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

Bronislaw Sammler, *Chair*

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

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

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-five. 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, mechanical design, automation control, structural design, acoustics, theater engineering, 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 Yale School of Drama and Yale Repertory Theatre. Assignments at the School of Drama allow initial experimentation and development. Assignments with Yale 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 149a	Production Planning
	Drama 159a	Theater Safety
	Drama 169a	Shop Technology
	Drama 169b	Stage Rigging Techniques
	Drama 179a	Production Drafting
	Drama 199b	Computer Applications for the Technical Manager
		Two electives
	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 electives
	Three production assignments*	
III	Drama 349a	Production Management: Organization and Administration
	Drama 399a/b	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 solder-

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

ing. Emphasis is on welding practice of metals including: steel, aluminum, brass, copper, etc.; joining dissimilar metals; fixturing; and evaluating the appropriate process for an application. The majority of class time is spent welding, brazing, or soldering. Six students maximum. Five hours a week. David Johnson.

DRAM 69b, Mechanical Instrumentation. A course geared for both the arts and sciences that goes beyond 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. Two hours a week. Robin Hirsch.

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

DRAM 109a/b, Structural Design for the Stage. This course concurrently develops the precalculus mathematics and physical sciences requisite for advanced study in modern theater technology, and concentrates on the application of statics to the design of safe scenic structures. Assignments relate basic principles to 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 139a, Introduction to Sound Engineering and Design. This course provides students with the basic skills and vocabulary necessary to perform as sound engineers and sound designers. Students are introduced to standard sound design practice, associated paperwork for implementation, production design tools, acoustic assessment tools, and sound delivery systems addressing both conceptual and sound reinforcement design. This is accomplished through practical assignments, production reviews, and conceptual design projects. Three hours a week. Brian MacQueen.

DRAM 149a, Production Planning. An introduction to production planning. Topics include cost and time estimating, 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 Yale School of Drama. Traditional and modern materials, construction tools and techniques, and shop organization and management are examined in the context of scenic production. Class projects are tailored to each student's needs. Three hours a week plus a three-hour lab. Joshua Pecklo.

DRAM 169b, 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. Joshua Pecklo.

DRAM 179a, Production Drafting. This course develops the skills necessary for effective and efficient graphic communication between the technical designer and shop staff. Emphasis is placed on graphic standards, notation, plan and section drawings, and the translation of designer plates to shop drawings. Students develop these techniques through sketching, applying the fundamental aspects of AutoCAD R14, and projects executed under classroom supervision. Three and one-half hours a week. Joshua Pecklo.

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 199b, 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 209a, Physics of Stage Machinery. This course introduces Newtonian mechanics as an aid in predicting the behavior of moving scenery. Theoretical performance calculations are developed to approximate the actual performance of stage machinery.

Topics include electric motors, gearing, friction, and ergonomics. Two hours a week. Alan Hendrickson.

DRAM 209b, Hydraulics and Pneumatics. Discussions of concepts and components begun in Drama 209a are continued for fluid power systems. Topics include hydraulic power unit design, the selection and operation of electro-hydraulic proportional valves, load lifting circuits using counterbalance valves, and pneumatic system design. A major emphasis is placed on the practical aspects of component selection, especially for hydraulic cylinders, hose, and fittings. Two hours a week. Alan Hendrickson.

DRAM 229a, Theater Planning and Construction. This course 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. Eugene Leitermann.

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. Three 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 279b, Advanced AutoCAD. An in-depth study of AutoCAD leading to greater productivity with the software. Proficiency in 2-D drafting and 3-D modeling and drafting as they apply to technical design is developed through project work. Additional topics include the AutoCAD database, customizing the drafting environment, hardware issues, and related software packages. Prerequisite: Drama 199a or permission of the instructor. Two hours a week. Joshua Pecklo.

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

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

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

DRAM 319a, Automation Control. Designing and constructing control systems for mechanized scenery involves theoretical and practical work in electrical power distribution, switching logic, electronics, and software programming. The material covered in lectures and numerous lab sessions progress from simple on-off electrical control, to relay logic, motor speed control, and finally full positioning control. Some class topics include motor starters, open collector outputs, power supplies, PLC ladder programming, and AC motor drives. Three and one-half hours a week. Alan Hendrickson.

[**DRAM 329b, 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. Not offered in 2004–2005.]

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. David Kahn.

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

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 399a/b, 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 409b, 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. Not offered in 2004–2005.]

DRAM 419b, Control Systems for Live Entertainment. The rapidly developing field of “show control” is the focus of this course. Show control is the convergence of entertainment, computing, networking, and data communication technologies. Topics covered include basic data communication and networking principles; details of entertainment-specific protocols such as DMX512, MIDI, MIDI Show Control, MIDI Machine Control, and SMPTE Time Code; and practical applications and principles of system design. Four hours a week. John Huntington.

DRAM 429b, Theater Planning Seminar. A continuation of Drama 229a, Drama 329b, and Drama 339a, 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. Eugene Leitermann.

DRAM 449a/b, Independent Study. Students who want to pursue special research or the study of topics not covered by formal courses may propose an independent study following department approval of the topic. The student meets regularly with 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 469b, Scenery Construction for the Commercial Theater. This course examines construction techniques and working conditions existing in union scene 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. Two hours a week. John Boyd.

THEATER MANAGEMENT (M.F.A.)

Benjamin Mordecai, *Chair*

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

Students are expected to function professionally on the administrative staff of 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 are increased appropriately.

The final year of the program of study 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 of study with the Yale School of Management. Details of the joint-degree program of study 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 111a/b	American Theater Practice
	Drama 131a/b	Principles of Marketing and Public Relations
	Drama 141b	Law and the Arts
	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 211a	Contracts
	Drama 221b	Labor and Employee Relations
	Drama 241a	Commercial Theater
	Drama 261a/b	Management Seminar
	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.

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/b, Principles of Marketing and Public Relations. This two-term survey course explores the fundamentals of not-for-profit theater marketing and communications. Topics include market research, campaign planning, segmentation and targeting, positioning, pricing and packaging, branding, budgeting, and revenue projections. The course also offers a practical guide to campaign tactics, such as developing the creative, print promotional materials, direct marketing, advertising, Internet marketing, publicity, promotional partnerships, and sales. This course equips students to develop a basic marketing plan. Anne Trites.

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

DRAM 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.

*Based on one term spent in an optional internship.

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. 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. Patricia Egan.

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

[**DRAM 201a, 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. Not offered in 2004–2005.]

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 non-majors by permission only. Harry Weintraub.

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

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 Topics in Marketing. A detailed investigation of topical marketing issues is undertaken in this course. Topics are selected from the following: an assessment of Yale Repertory Theatre's current market research and the development of a five-year research plan; the challenges and rewards of marketing to ethnically diverse audiences; an examination of Yale Repertory Theatre's marketing effectiveness, an assessment of growth potential, and a comparison to other theaters and trends. Prerequisite: Drama 131a/b. Anne Trites.

[DRAM 251b, 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 2004–2005.]

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. Not offered in 2004–2005.]

[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. Not offered in 2004–2005.]

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 of Drama 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 of study. 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 331a/b, Management Practicum. During this seminar, management faculty and students discuss topics related to theater management and the Yale School of Drama program of study. This open forum is intended to cover topics not covered, or deserving additional discussion, in class or rotation work. Both faculty and students introduce topics. Classes run as meetings with revolving student chairs and secretaries. This practicum is scheduled on alternate weeks: first-year students meet one week, followed by second- and third-year students combined. Benjamin Mordecai, Victoria Nolan, Anne Trites.

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

DRAM 630b, Introduction to Theatrical Composition. See description under Directing.

SPECIAL RESEARCH FELLOW STATUS

Each year, a limited number of scholars are admitted to the Yale School of Drama as one-year special research fellows. These fellows are usually professionals in the field of theater from abroad who wish to pursue research and audit one or two courses a term within the School of Drama. Tuition for these fellows is one-half that charged a full-time student. The research and auditing of courses is arranged in consultation with the appropriate department chair and the registrar. Fellows are not eligible for Yale Health Plan (YHP) Basic Coverage. They should contact YHP Member Services (203.432.0246) to inquire about available coverage options. There is no fellow status affiliated with the Acting and Playwriting departments.

TECHNICAL INTERNSHIP PROGRAM (INTERNSHIP CERTIFICATE)

The Technical Design and Production department offers a one-year technical internship program of study 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.

A 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 of study are open to one-year technical interns. The courses cover a wide range of topics, including properties construction, shop technology, theater safety, electricity, sound technology, scene painting, costume construction, patternmaking, machining, rigging, and AutoCAD. Interns receive individual attention, training, and supervision from their department advisers and work side-by-side with Yale Repertory Theatre's professional staff.

Those who successfully complete the program of study receive an Internship Certificate during the Yale School of Drama's May commencement ceremonies. Some of

those who complete the program subsequently enroll in the three-year M.F.A. program of study in Technical Design and Production, receiving credit toward the degree for requirements already taken. Those who choose to enter the job market receive individual assistance from the School of Drama Registrar's 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).

SPECIAL STUDENT STATUS

Each year, some students are admitted to the Yale School of Drama 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 of study during their year. 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 students are not eligible for Yale Health Plan (YHP) Basic Coverage. These students should contact YHP Member Services (203.432.0246) to inquire about available coverage options.

Tuition and General Expenses

The tuition fee for 2004–2005 is \$19,795.* A reasonable estimate of costs to be incurred by a student attending the Yale School of Drama and living off campus in the 2004–2005 academic year is between \$32,595 and \$33,995. It includes:

Tuition (library, laboratory, gymnasium, health and accident, and graduation fees)	\$19,795
Hospitalization fee	1,272
Books and supplies (estimated)†	300–1,700
Estimated living expenses	11,228

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 \$1,272 hospitalization fee from the Yale Health Plan upon evidence that they have valid and sufficient alternative hospitalization coverage.

The living expenses estimate is based on the Bureau of Labor Statistics moderate budget standard for this area. The Yale School of Drama also reviews the actual budgets each year to verify that the living expense budget used is reasonable. Actual costs may vary depending on the individual. As educational costs have risen consistently over the past few years, it is safe to assume that costs for the 2005–2006 academic year will be higher.

GENERAL EXPENSES

Housing

The Graduate Housing Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 A.M. to 4 P.M., Monday through Friday.

Applications for 2004–2005 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). A copy of your letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact

* Tuition for students in the Technical Internship program and for Special Research Fellows is \$8,900.

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

† Costs vary from one department to another.

beverly.whitney@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact betsy.rosenthal@yale.edu, tel. 203.432.8270, fax 203.432.0177.

The University's Off-Campus Housing 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 www.yale.edu/offcampushousing. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.

Dining at Yale

Yale University Dining Services has tailored its services to meet the particular concerns of graduate and professional school students by offering meal plan options. "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 University Dining Services.

The following dining areas and snack bars are available to students: A&A Penthouse at the School of Architecture; the Divinity School Cafe on Prospect Street; the dining room of the Kline Biology Tower; Donaldson Commons at the School of Management; and Durfee's, a traditional convenience store offering coffee, snacks, sandwiches, soft yogurt, and a variety of convenience items. 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 University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; telephone 1.888.678.9837 (toll free), or 203.432.0412. Dining Services can also be found on the Web at 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 \$65. The deadline for enrollment is June 18. For additional information, please contact AMS at the number above or visit their Web site at www.tuitionpay.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.

TUITION REBATE AND REFUND POLICY

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 the Yale School of Drama for any reason during the first 60% of the term will be subject to a *pro rata* schedule which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60% point has earned 100% of the Title IV funds. In 2004–2005, the last days for refunding federal student aid funds will be November 5, 2004 in the fall term and March 28, 2005 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% of tuition will be rebated for withdrawals which occur on or before the end of the first 10% of the term (September 12, 2004 in the fall term and January 21, 2005 in the spring term).
 - b. A rebate of one-half (50%) of tuition will be granted for withdrawals which occur after the first 10% but on or before the last day of the first quarter of the term (September 28, 2004 in the fall term and February 7, 2005 in the spring term).
 - c. A rebate of one-quarter (25%) of tuition will be granted for withdrawals which occur after the first quarter of a term but on or before the day of midterm (October 25, 2004 in the fall term and March 17, 2005 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the bursar will adjust the tuition on a *pro rata* basis.
4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford, if any; then Subsidized Federal Stafford loans, if any; then to 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. Students receive a mailing from Student Financial Services with an exit packet and instructions on completing this process.

Financial Aid Policy

The Yale School of Drama's financial aid policy has been designed to ensure that, within the School of Drama'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 of Drama is awarded on the basis of need.

STATEMENT ON CONFIDENTIALITY

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

FINANCIAL AID APPLICATION STEPS

Students must do the following in order to have their need individually evaluated and to receive the aid to which they are entitled:

1. File a 2005–2006 Free Application for Federal Student Aid (FAFSA) by February 15, 2005. The FAFSA can be completed in paper form (local colleges and high schools have copies) or on the Web at www.fafsa.ed.gov. Yale's federal school code is 001426, which is necessary to complete the FAFSA and to ensure that the School of Drama receives the information electronically. The FAFSA enables the Financial Aid Officer to consider the student for federal student aid, such as the Federal Stafford loan program.
2. File a 2005–2006 Need Access Application by February 15, 2005. The Need Access application is available by calling 800.282.1550 or on the Web at www.accessgroup.org. Follow the links to Need Access and follow the clear instructions that are provided. The Need Access form enables the School of Drama to consider a student for a School of Drama scholarship.
3. Mail a signed copy of the 2004 federal income tax return, including all W-2s and schedules, by April 15, 2005 to: Yale School of Drama Financial Aid Office, PO Box 208325, New Haven CT 06520-8325.

Note: An application for financial aid is not complete until items 1 and 2 are filed. See below for more detailed information regarding these two items.

FAFSA

All students enrolled at the Yale School of Drama who are U.S. citizens or eligible non-citizens are expected to file a FAFSA. This is essential for establishing eligibility for fed-

*All information in this section is typical of the 2004–2005 academic year. It may differ from year to year depending on changes in federal regulations, the cost of living, and available financial aid resources.

eral financial aid programs, including the Federal Work-Study, the Federal Stafford Loan, and the Federal Perkins Loan Programs. Students may use the paper version of the FAFSA; however, for efficiency and accuracy, completing the application online at www.fafsa.ed.gov/ is recommended.

Need Access

All Yale School of Drama students wishing to be considered for Yale Scholarship assistance must file their application on the Web at www.needaccess.org. Students must submit a completed parents section if they will not be 22 years of age by December 31 of their first year of attendance. Where parents are separated or divorced, both parents must submit financial data.

Although the School of Drama is committed to meeting a student's need with an appropriate financial aid package, a late application may reduce the School of Drama's ability to assist the student.

DETERMINATION OF NEED AND FINANCIAL AID AWARD

The Yale School of Drama Financial Aid Office makes awards which, when added to the funds that are expected from students, their spouses, their families, and other available sources, should enable students to meet the basic costs of attending Yale.

Student'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 the Yale School of Drama. Students are advised not to reduce their assets by more than the expected contribution since the balance will be assumed to exist whether spent or not. If the 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. The minimum required student contribution is \$2,000. If a recipient is married and his or her spouse is not a student, and they have no dependent children, the spouse will also be expected to contribute to the student's budget from his or her wages.

Parental Contribution

For the 2004–2005 academic year, the Yale School of Drama expects a contribution from the parents of applicants who will not be 22 years of age by December 31, 2004. 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

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

For incoming students during the 2004–2005 academic year, the first portion of a student's need was met through assignment to Work-Study employment, the earnings for which ranged between \$1,700 and \$3,900 depending on the student's program of study; the next \$14,000 came in the form of educational loans; and the balance of a student's demonstrated need, if any, was covered by scholarship. This policy is adjusted to accommodate each student's particular circumstances.

Sample Award for a First-Year Student

Work-Study (assigned employment)	\$ 1,700
Educational loans	14,000
Yale School of Drama scholarship	12,500*
Total aid awarded	28,200

After the successful completion of the first year and assuming that there are no changes in the needs analysis for the student, it is the policy of the School of Drama to improve the financial aid award offered to the student in his or her second and third years.

Work-Study consists of an assignment to a job, or series of jobs, within the Yale School of Drama or at Yale Repertory Theatre. The earnings are paid weekly through the College Work-Study program.

Educational loans make up an important part of every aid award. The basic loans are issued through the Federal Stafford Loan, the Federal Perkins Loan, and various supplemental loan programs. Yale Student Loans (YSL) are available in extreme cases. Some state and private supplemental loan programs offer funds to students and parents who require loan assistance in excess of the annual borrowing limits for the Federal Stafford and Federal Perkins programs, or who are not eligible for either of these programs. Two such programs are the Access Group Loans and Connecticut Family Education Loan Program (CT FELP) offered by the Connecticut Higher Education Supplemental Loan Authority. These programs are available regardless of a student's state of residence. Details on the terms of these loans are available on the Web at www.accessgroup.org/ and www.chesla.org.

Yale Scholarships: If the 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.

*The scholarship varies based on the calculated student contribution.

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 borrower's lender.

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.

STUDENT RESPONSIBILITIES UNDER FEDERAL PROGRAMS

All students who receive funds through a federal program must certify to the following: that any funds received will be used solely for expenses related to attendance at the Yale School of Drama; that they will repay funds which cannot reasonably be attributed to meeting those expenses; that they are not in default on any student loan nor owe a repayment on a federal grant. Continued eligibility for financial aid requires that students maintain satisfactory progress in their courses of study according to the policies and practices of the School of Drama.

VETERANS' AFFAIRS BENEFITS

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

STUDENTS WHO DO NOT QUALIFY FOR FINANCIAL AID

Eligibility for receipt of Yale School of Drama assistance or most forms of federal financial aid is limited to students who are enrolled in programs which yield either a degree or a certificate. At present, certain students, including those attending the School of Drama as special students on a full-time basis, who are not eligible for financial aid according to the federal guidelines, may be eligible to apply for assistance under various supplemental loan programs, including the Access Group Loans and CT FLEP loan. This is the only form of aid currently available to special students. For more information, please see the paragraph headed *Educational loans* (above).

INTERNATIONAL STUDENTS

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

The Yale School of Drama makes no promise of financial aid to nationals of other countries. We must emphasize that the above condition must be met by international students before they can register at the School of Drama.

Second- and third-year international students may apply for the Eldon Elder Fellowship.

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 School of Drama.

The *Mark Bailey Scholarship*, established in 1991 through an estate gift from Marcia E. Bailey, is awarded to a student of the School of Drama with a preference to graduates of high schools in the state of Maine who show promise in the field of drama.

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

The *Herbert H. and Patricia M. Brodtkin Scholarship*, established in 1963 by Mr. and Mrs. Brodtkin, 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 School of Drama, by his family and friends, is awarded to a student in the Technical Design and Production department 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 *Cheryl Crawford Scholarship*, established in 2001 through an estate gift from Charlotte Abramson, honors the memory of producer Cheryl Crawford, a co-founder of The Group Theater and The Actors Studio. The Crawford Scholarship supports students in the Playwriting, Directing, and Acting departments.

The *Eldon Elder Fellowship*, established in 2001 through an estate gift from stage designer and professor Eldon Elder ('58), is awarded to international students with a preference for those studying Design and Technical Design and Production.

The *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 School of 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 student of the School of Drama.

The *Lotte Lenya Scholarship Fund*, established in 1998 through an estate gift from Margo Harris Hammerschlag and Dr. Ernst Hammerschlag, honors the late actress and wife of Kurt Weill, Lotte Lenya. The Lenya Scholarship is awarded to a student actor who also has proficiency in singing.

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

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

The *Stanley R. McCandless Scholarship*, established in 1979 by Louis Erhardt ('32) and friends, honors the late Mr. McCandless, professor of stage lighting from 1925 through 1964. 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 of Drama's Design department until his retirement in 1970. The Oenslager Scholarship supports outstanding design students in their third year of study.

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

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

The *Mary Jean Parson Scholarship*, established in 1999 with estate gifts from alumna Mary Jean Parson ('59) and her mother, Ursula Parson, is awarded to a School of 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 awarded to a School of Drama student with a preference 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 School of Drama.

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 department 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 department.

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. Not awarded in 2003–2004.

The *ASCAP Cole Porter Prize* is awarded to a student of the School of Drama for excellence in writing. The 2003–2004 recipient was Marcus Gardley.

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 2003–2004 recipient was Colin Buckhurst.

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. Not awarded in 2003–2004.

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 2003–2004 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 2003–2004 recipient was Grace O'Brien.

The *Allen M. and Hildred L. Harvey Prize*, established by Jean L. Harvey to recognize superior work and writing by Technical Design and Production students, is awarded to the student author of the best article in *Technical Brief* and/or the best Technical Design and Production research thesis. The 2003–2004 recipient was Nathan Tomscheck.

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 2003–2004 recipient was Sarah Bartlo.

The *Julian Milton Kaufman Memorial Prize*, established by Lily P. Kaufman in memory of her husband, Julian Kaufman, a 1954 alumnus of the Directing department who, through teaching at the secondary and university levels, touched the lives of countless young people, is awarded to a graduating directing student who has demonstrated talent in his or her chosen field of endeavor. The 2003–2004 recipient was Kara-Lynn Vaeni.

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 2003–2004 recipient was Camille Assaf.

The *Dexter Wood Luke Memorial Prize*, established by Jane Kaczmarek ('82), is awarded to a third-year student whose sense of curiosity and sense of joy have enriched the lives of his/her colleagues at the School of Drama. The 2003–2004 recipient was Keiko Yamamoto.

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 2003–2004 recipients were Sandra Goldmark, Blythe Quinlan, Sarah Ryan Schmidt, and Sergio Villegas.

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 of Drama who best exemplifies the spirit of fellowship, cooperation, and devotion to the theater that characterized Mr. Thorndike. The 2003–2004 recipients were Kevin Rich and James Reynolds.

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 2003–2004 recipient was Tijuana Ricks.

Enrollment 2004–2005

REGISTERED FOR THE DEGREE OF DOCTOR OF FINE ARTS*

Linda Bartholomai	Amy Rogoway
Catherine Bredeson	Rebecca Rugg
Claudia Wilsch Case	Erika Rundle
Marion Grinwis	Jonathan Shandell
Alice Moore	Wendy Weckwerth

Total, 10

REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

Third Year

Nicholas Avila	Kenneth Lin
David Bardeen	Lung-kuei Lin
Jeffrey Barry	Yu-Chan Lu
David Berendes	Karyn Lyman
Sarah Bierenbaum	Roweena Mackay
Erin Billings	Jordan Mahome
Mark Blankenship	Peter Malbuisson
Chloe Chapin	Kate McConnell
Hillary Charnas	Anne Michelson
Sara Clement	Christine Mok
Amanda Cobb	Stephen Moore
Kimberly Corbett	Elizabeth Morrison
Miriam Crowe	Mozhan Navabi
Alixandra Englund	Christianna Nelson
Kristan Falkowski	David Nugent
Stephen Fried	Evonne Paik
Marion Friedman	Amber Papini
Anita Gandhi	Blythe Pittman
Justin Haslett	Allen Read
James Hood	Rachel Rusch
Lucas Howland	Christopher Sanderson
Anne Jacobs	Adam Saunders
Mikelle Johnson	Lee Savage
Victor Kaufold	Jedediah Schultz
Bryan Keller	Pablo Souki
Jacob Knoll	Elisa Spencer
Michael Kraczek	Rosemary Strub
Nico Lang	Erik Sunderman

*In residence.

Ari Teplitz
 Sarah Treem
 Melissa Turner
 Bradlee Ward
 Nathaniel Wells
 Gregory Winkler
 Jeffrey Withers
 HaeWon Yang

Total, 64

Second Year

Monica Achen
 Jocelyn May Adrales
 Nastaran Ahmadi
 Liz Susana Alsina
 Shira D.Beckerman
 Aaron Bollinger
 Amy Michelle Boratko
 Erin Colleen Buckley
 David Bryant Byrd
 Gordon Anthony Carver
 Corena S.U. Chase
 Bryan Terrell Clark
 Dan R. Colman
 Sean Louis Culligan
 Katherine Mary Cusack
 Michael D'Alessandro
 Adam J. Dahl
 Arielle B. Edwards
 Janann Eldredge
 Andrew Farrow
 Mike David Floyd
 Richard Gallagher
 Adam Caleb Ganderson
 Susanna Caroline Gellert
 Sofia Jean Gomez
 Alex Downing Grennan
 Emily Ruth Gresh
 Jon Blake Hackler
 Kanae Heike
 Bridget Jones
 Anna Gabriella Jones

Suzanne H. Kim
 Tamar Klausner
 Daniel Lisowski
 Aleksandra Maslik
 David A. Matranga
 Patricia Kathleen McElfresh
 Alexis Marie McGuinness
 Brian James McManamon
 Benjamin Merrick
 Jennifer Yejin Moeller
 Arthur F. Nacht
 Andrew M. Nagel
 Liv E. Nilssen
 James Michael Noonan
 Alex Neal Organ
 Sharath Patel
 Moshe Hotseaynu Peterson
 Zane Rich Pihlstrom
 Ryan Allen Quinn
 Emily Elizabeth Rebbholz
 Yana Ross
 Gina Scherr
 Alena Marion Smith
 John Barrett Starmer
 Glenn Sturgis
 Joseph John Tapper
 Catherine Anne Täte
 Lillian Twining
 Carrie Elizabeth Van Deest
 Michael C. Walkup

Total, 61

First Year

Tea Alagic
 Paola Allais
 Amy Lauren Altadonna
 Kimberly Androlowicz
 Lisa Beth Birnbaum
 Michael Sean Braun
 Phillip Burke Brown
 Christina Lorraine Bullard
 David Calica

Gregg Robert Carlson
 Maiko Chii
 Kristen Nora Connolly
 Syreeta Vanessa Covington
 Malcolm Kishner Darrell
 Theodore Russell DeLong
 Christopher Denham
 Derek Michael DiGregorio
 Emily Ryan Dorsch
 Ryan Campbell Durham
 Dustin Owen Eshenroder
 Nelson Teng Eusebio III
 Erin Leigh Felgar
 Jason Thomas Fitzgerald
 Lydia Genoveva Garcia
 Deeksha Gaur
 Eric Richard Gilde
 Andrew J. Gitchel
 Hannah Aileen Grannemann-Isaac
 Joseph Philip Hamlin
 Greg H. Hennigan
 Brian Henry
 Amy Carol Herzog
 Jessica Dawn Hill
 Rumiko Ishii
 Kathryn Krier
 Jennifer Sue Lindsay
 Willam Bradford Love
 Carla Marie Mastraccio
 Tarell Alvin McCraney
 Kristina Mendicino
 Rachel Sara Myers
 Isa Naomi Okuyama
 Katrina Olson
 Debera Orzechowski
 Gilbert Owuor
 George Panaghi
 Jonathan A. Reed
 Jeffrey Ryan Harris Rogers
 Joanna S. Romberg
 Nicole Lantheaume Rossini
 Thomas Everett Russell
 Charles A. Semine

Ben Robert Stark
 Tiffany Rachelle Stewart
 Katherine Gloria Tharp
 David Andrew Thomas
 Elliot Carmelo Villar
 Thomas R. Weaver

Total, 58

**REGISTERED FOR THE
CERTIFICATE IN DRAMA**

Second Year

Shawn Senavinin

Total, 1

First Year

Alexander Beard

Joseph Gallagher

Total, 2

**REGISTERED FOR THE
TECHNICAL INTERNSHIP
CERTIFICATE**

Emme Hall

Arthur Vitello

Gary Wandall

Total, 3

**REGISTERED AS
SPECIAL STUDENT**

Susan F. Kinkade

Total, 1

**REGISTERED AS
SPECIAL RESEARCH FELLOW**

Meg Gibson

Total, 1

Departmental Summary

Doctor of Fine Arts: 10

Acting

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

Design

Third-Year Class: 9
Second-Year Class: 10
First-Year Class: 10

Sound Design

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

Directing

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

Dramaturgy and Dramatic Criticism

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

General Summary

Candidates for the D.F.A. Degree (in residence)	10
Candidates for the M.F.A. Degree	183
Third-Year Class:	64
Second-Year Class:	61
First-Year Class:	58
Candidates for the Certificate in Drama	3
Candidates for the Technical Internship Certificate	3
Special Student	1
Special Research Fellow	1
<i>Total number of students registered</i>	<i>201</i>

Playwriting

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

Stage Management

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

Technical Design and Production

Third-Year Class: 13
Second-Year Class: 10
First-Year Class: 8

Theater Management

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

Technical Internship: 3

*Geographical Distribution**United States*

Alabama	1
Arizona	1
California	15
Colorado	3
Connecticut	10
District of Columbia	2
Florida	9
Illinois	5
Indiana	2
Iowa	3
Kansas	1
Kentucky	1
Louisiana	3
Maine	3
Maryland	2
Massachusetts	11
Michigan	7
Minnesota	6
Mississippi	1
Missouri	2
Nevada	1
New Hampshire	1
New Jersey	12
New Mexico	1
New York	28
North Carolina	6
Ohio	4
Oklahoma	1
Oregon	2
Pennsylvania	9
Rhode Island	1
South Carolina	1
Tennessee	3
Texas	13
Virginia	7
Washington	1
Wisconsin	4
Wyoming	2

Total number of states represented 38

Foreign Countries

Canada	1
Cyprus	1
England	4
France	1
Germany	1
Japan	2
Kenya	1
Korea	1
Poland	1
Taiwan	2
Venezuela	1

Total number of foreign countries represented 11

The Work of Yale University

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.).

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/

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

For additional information, please write to the Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323; telephone, 203.432.2771; e-mail, graduate.admissions@yale.edu; Web site, www.yale.edu/graduateschool/

School of Medicine: Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Postgraduate study in the basic sciences and clinical subjects. Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Courses in public health for qualified students. Master of Public Health (M.P.H.), Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

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, <http://info.med.yale.edu/education/admissions/>

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, <http://publichealth.yale.edu/>

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 Divinity School, 409 Prospect Street, New Haven CT 06511; telephone, 203.432.5360; fax, 203.432.7475; e-mail, divinityadmissions@yale.edu; Web site, www.yale.edu/divinity/. Online application, <http://apply.embark.com/grad/yale/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 University 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/music/

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 Philosophy (Ph.D.).

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/

School of Nursing: Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Science (D.N.Sc.).

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; telephone, 203.737.2257; Web site, www.nursing.yale.edu/

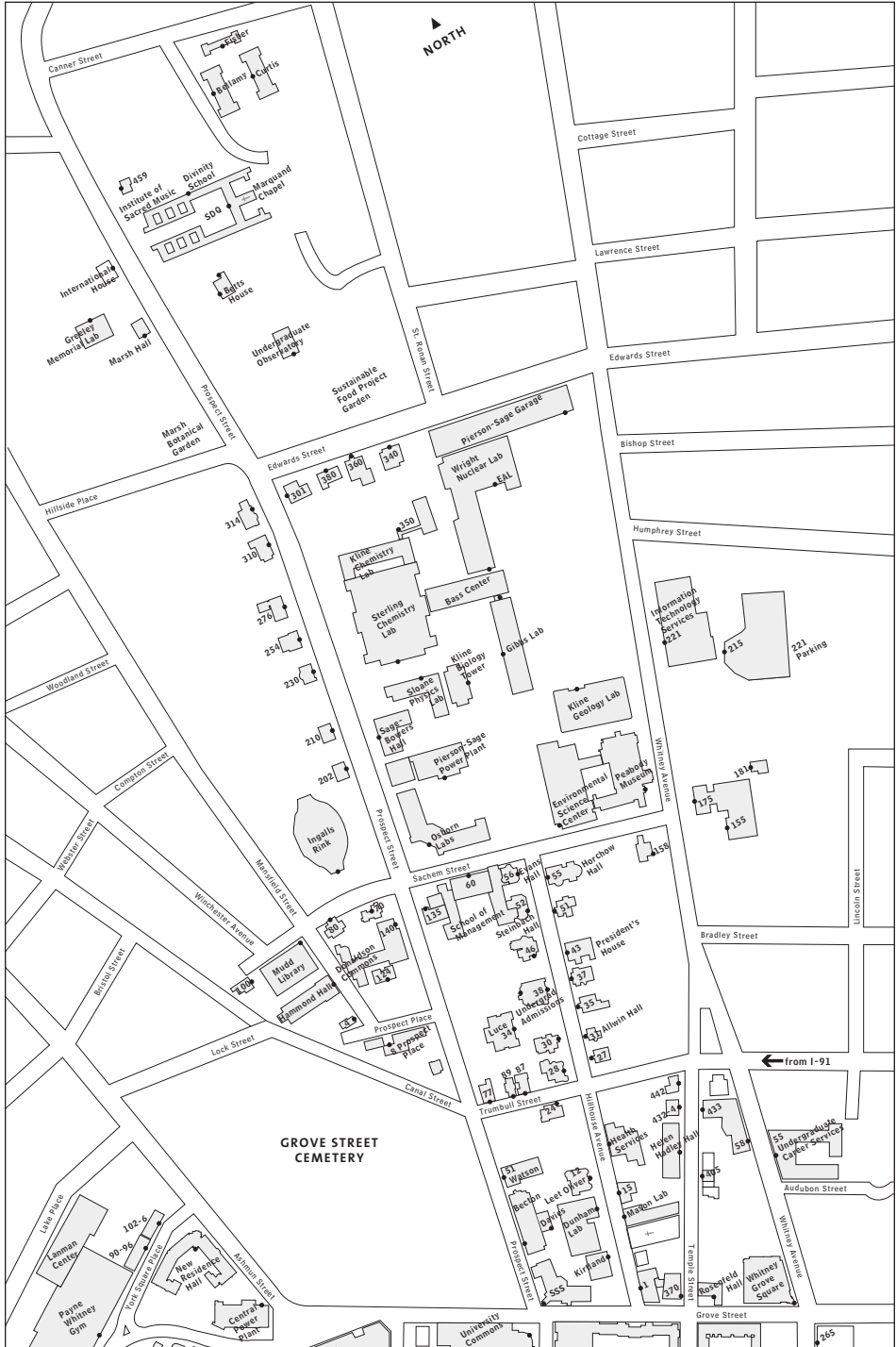
School of Drama: Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

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/

School of Management: Courses for college graduates. Professional degree: Master of Business Administration (M.B.A.).

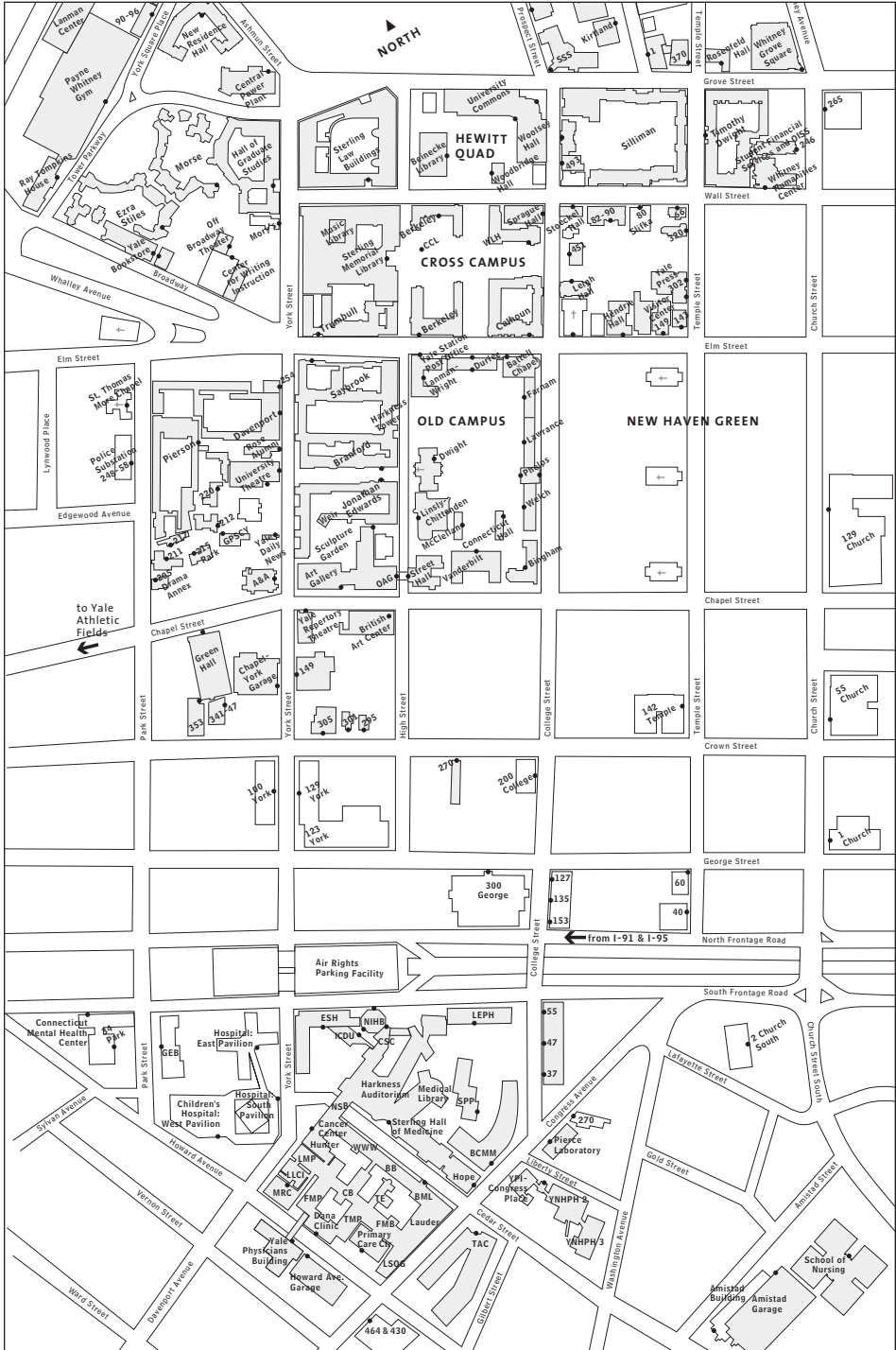
For additional information, please write to the Admissions Office, Yale School of Management, PO Box 208200, 135 Prospect Street, New Haven CT 06520-8200; telephone, 203.432.5932; fax, 203.432.7004; e-mail, mba.admissions@yale.edu; Web site, www.mba.yale.edu/

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



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.

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

Inquiries concerning these policies may be referred to Valerie O. Hayes, Director of the Office for Equal Opportunity Programs, 104 W. L. Harkness Hall, 203.432.0849.

In accordance with both federal and state law, the University maintains information concerning current security policies and procedures and prepares an annual crime report concerning crimes committed within the geographical limits of the University. Upon request to the Office of the Secretary of the University, PO Box 208230, New Haven CT 06520-8230, 203.432.2310, the University will provide such information to any applicant for admission.

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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