

# School of Drama

## 2019–2020



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# School of Drama

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# Calendar

## FALL 2019

|            |      |   |
|------------|------|---|
| Aug. 18–21 | SU–W | The Hansberry Welcome for all playwriting students  |
| Aug. 22–27 | TH–T | Optional workshop on Facilitation for Social Change<br>for returning students, 9 a.m.–2 p.m. (five days)                                      |
| Aug. 26–31 | M–SA | Fall term begins, 9 a.m.<br>Fall-term registration for new students<br>New student orientation sessions as scheduled                          |
| Aug. 28–31 | W–SA | Fall-term registration for returning students<br>New student orientation sessions and returning student<br>departmental meetings as scheduled |
| Sept. 2    | M    | Labor Day. Classes not in session<br>Production work proceeds as scheduled  |
| Sept. 3    | T    | Fall-term classes begin, 9 a.m.   |
| Nov. 23    | SA   | Work period begins, 11:59 p.m.  |
| Nov. 27    | W    | Work period ends and fall recess begins, 11:59 p.m.,<br>for students not involved in School of Drama or<br>Yale Repertory Theatre productions |
| Dec. 2     | M    | Fall recess ends. Classes resume, 9 a.m.  |
| Dec. 16    | W    | Fall-term classes end and work period begins, 11:59 p.m.<br>Production work proceeds as scheduled   |
| Dec. 21    | SA   | Work period ends. Winter recess begins, 11:59 p.m.,<br>for students not involved in School of Drama or<br>Yale Repertory Theatre productions  |

**SPRING 2020**

|         |    |   |
|---------|----|---|
| Jan. 6  | M  | Winter recess ends. Spring-term registration for all students<br>Seminar Week classes begin, 9 a.m.<br>Production work proceeds as scheduled                              |
| Jan. 11 | SA | Seminar Week classes end, 2 p.m.  |
| Jan. 13 | M  | Spring-term classes begin, 9 a.m.   |
| Jan. 20 | M  | Martin Luther King, Jr. Day observance. Classes suspended<br>School of Drama production work suspended<br>Yale Repertory Theatre production work proceeds as<br>scheduled |
| Mar. 7  | SA | Spring recess begins, 11:59 p.m., for students not involved in<br>School of Drama or Yale Repertory Theatre productions   |
| Mar. 16 | M  | Spring recess ends. Classes resume, 9 a.m.  |
| Mar. 30 | M  | Work period begins, 11:59 p.m. No classes scheduled<br>Production work proceeds as scheduled  |
| Apr. 4  | SA | Work period ends. Classes resume, 9 a.m.  |
| May 1   | F  | Spring-term classes end. Work period begins, 11:59 p.m.   |
| May 15  | F  | Work period ends. Summer recess begins, 11:59 p.m.,<br>for students not involved in School of Drama or<br>Yale Repertory Theatre productions                              |
| May 18  | M  | University Commencement   |



# The President and Fellows of Yale University

## President

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

## Fellows

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

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Charles Waterhouse Goodyear IV, B.S., M.B.A., New Orleans, Louisiana

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., New York, New York

Paul Lewis Joskow, B.A., Ph.D., Brookline, Massachusetts

William Earl Kennard, B.A., J.D., Charleston, South Carolina

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

Gina Marie Raimondo, A.B., D.Phil., J.D., Providence, Rhode Island (*June 2020*)

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland

Eve Hart Rice, B.A., M.D., Bedford, New York (*June 2021*)

Joshua Linder Steiner, B.A., M.St., New York, New York

David Li Ming Sze, B.A., M.B.A., Hillsborough, California

Annette Thomas, S.B., Ph.D., Cambridge, England (*June 2022*)

Kathleen Elizabeth Walsh, B.A., M.P.H., Wellesley, Massachusetts (*June 2023*)

Douglas Alexander Warner III, B.A., Hobe Sound, Florida

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

Lei Zhang, B.A., M.A., M.B.A., Hong Kong, China

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**Vice President for Communications**

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Victoria Nolan, B.A., Deputy Dean and Managing Director  
Chantal Rodriguez, Ph.D., Associate Dean  
Kelvin Dinkins, Jr., M.F.A., Assistant Dean and General Manager

## **Emeriti**

Wesley Fata, Professor Emeritus of Acting  
Elinor Fuchs, Ph.D., Professor Emerita of Dramaturgy and Dramatic Criticism  
Jane Greenwood, Professor in the Practice of Design (Emerita, January 2020)  
Ming Cho Lee, B.A., L.H.D., Donald M. Oenslager Professor Emeritus of Design  
Edward A. Martenson, A.B., Professor Emeritus of Theater Management  
Tom McAlister, Professor in the Practice of Technical Design and Production  
(Emeritus, January 2020)  
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Bronislaw Joseph Sammler, M.F.A., Henry McCormick Professor Emeritus of  
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Ron Van Lieu, B.S., Lloyd Richards Professor Emeritus of Acting

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Glenn Seven Allen, M.F.A., Lecturer in Acting  
Shaminda Amarakoon, M.F.A., Associate Professor Adjunct of Technical Design and  
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Tavia Nyong'o, Ph.D., Professor of Theater Studies and American Studies

**Research Fellow**

Erik Butler, Ph.D.

**Production Staff**

Lia Akkerhuis, Scenic Artist  
Shaminda Amarakoon, Director of Production  
Michael Backhaus, Sound Supervisor  
Elizabeth Beale, Costume Stock Manager  
Deborah Bloch, Senior First Hand  
Elizabeth Bolster, Wardrobe Supervisor  
Jennifer Carlson, Senior Head Electrician  
Janet Cunningham, Stage Carpenter  
Mark Dionne, Properties Warehouse Manager  
Zach Faber, Master Properties Assistant  
Matthew Gaffney, Master Scene Shop Carpenter  
Ryan Gardner, Master Scene Shop Carpenter  
Alan Hendrickson, Electro Mechanical Lab Supervisor  
Nate Jasunas, Scenic Artist  
Harry Johnson, Senior Draper  
Linda Kelley-Dodd, Costume Project Coordinator  
Eric Lin, Projection Supervisor  
Jennifer McClure, Properties Master  
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Jonathan Reed, Production Manager  
Sharon Reinhart, Master Scene Shop Carpenter  
David P. Schrader, Master Properties Craftsperson

Stephanie Smith, Staff Sound Engineer  
Eric Sparks, Shop Foreman  
Libby Stone, Master Scene Shop Carpenter  
Christine Szczepanski, Costume Shop Manager  
Don Titus, Lighting Supervisor/Inventory Manager  
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Ru-Jun Wang, Scenic Charge  
Matt Welander, Technical Director  
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Kate Baker, Senior Administrative Assistant for the Design and Sound Design  
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Amy Boratko, Literary Manager  
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Daniel Cress, Director of Marketing  
Kevin Delaney, Audience Safety Officer  
Dana Doyle, Chef  
Bo Du, Access Database Development Consultant  
Maggie Elliott, Publications Manager  
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Molly FitzMaurice, Literary Fellow  
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Jennifer Gonsalves, Director of Facility Operations  
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Caitlin Griffith, Senior Associate Director of Marketing and Communications  
Steven Hoffler, YSD Counselor  
Edward Jooss, Customer Service Safety Officer  
Jennifer Kiger, Associate Artistic Director and Director of New Play Programs  
Christopher Kilbourne, Director of Digital Technology



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 Ellen Lange, Senior Administrative Assistant for the Acting Department  
 Molly Leona, Audience Services Associate  
 John Marquez, Customer Service Safety Officer  
 Andre Massiah, Financial Aid Officer  
 Devin Matlock, Operations Associate  
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 Kay Perdue Meadows, Artistic Associate  
 Preston Mock, Business Office Specialist  
 Janice Muirhead, Senior Associate Director of Institutional Giving  
 Grace E. O'Brien, Senior Administrative Assistant to the Production, Theater Safety  
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 Tracey O'Connor, Senior Administrative Assistant for Development  
 Charles O'Malley, Artistic Fellow  
 Steven Padla, Director of Communications  
 Shane Quinn, Assistant Director of Audience Services  
 Shainn Reaves, Senior Administrative Assistant for the Business Office, Digital  
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 Teresa Reese, Business Office Specialist  
 Ashlie Russell, Business Office Assistant  
 Thomas Sellar, Editor, *Theater Magazine*  
 Catherine Sheehy, Senior Associate Editor, *School of Drama Alumni Magazine*  
 Ariel Sibert, Associate Editor, *Theater Magazine*  
 Benjamin Silvert, Access Database Development Consultant  
 George Tinari, Digital Communications Associate  
 Laura Torino, Senior Administrative Assistant to the Financial Aid Officer and  
 Registrar/Admissions Administrator  
 Stacie Wcislo, Business Office Analyst  
 Ariel Yan, Registrar/Admissions Administrator

#### **Facilities and Custodial Staff**

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 Jennifer Draughn, Facilities Superintendent  
 Tylon Frost, Custodian, 305 Crown  
 Michael Halpern, Facilities Superintendent  
 Cassandra Hobby, Custodian, 222 York  
 Michael Humbert, Facility Steward  
 Kathy Langston, Custodian, 1120 Chapel  
 Andrew Mastriano, Custodial Team Leader  
 Marcia Riley, Facility Steward  
 Mark Roy, Custodian, 149 York  
 Jerome Sonia, Custodian, 205 Park  
 Sherry Stanley, Custodial Team Leader

# A Message from the Dean

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

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

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

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

This bulletin is the single best written introduction to our work that we can offer you. It is designed to reflect key premises of our training and practice, including the entire curriculum and most significant policies of the School of Drama and Yale University: it both describes the social compact we share and sheds light on some resources available to us all. If you love the theater, I can guarantee that reading this will encourage some new thinking on your part, because the bulletin changes every year, as do our ideas of what best practices are.

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

So we outline here what you might experience when you come to visit, and especially should you come to teach, learn, or work at Yale School of Drama and Yale Repertory Theatre. And whenever and however you do come, we look forward to welcoming you not just electronically, but in person, and in the unique fellowship of the theater.

James Bundy

*Dean and Professor of Drama, Yale School of Drama*

*Artistic Director, Yale Repertory Theatre*

# Mission

Yale School of Drama and Yale Repertory Theatre train and advance leaders to raise the standard of global professional practice in every theatrical discipline, pursuing excellence in art to promote wonder, empathy, and understanding in the world.

## VALUES

### *Artistry*

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

### *Collaboration*

We attend both to process and to results, hearing the voices of colleagues and striving for a collective vision of our goals; we prize the contributions and accomplishments of the individual and of the team.

### *Discovery*

We wrestle with the most compelling issues of our time. Therefore, we foster curiosity, invention, bravery, and humor; we risk and learn from failure and vulnerability in order to build lifelong habits of innovation and revelation.

### *Inclusion*

We commit to fair and ongoing practices that enhance our relationships to theater makers, audiences, and society, finding strength in our diversity, and lowering barriers to participation in the field.

### *Professionalism*

We dedicate our best selves to both training and practice, holding ourselves accountable for a safe, sound, and respectful workplace, animated by good will.

# History and Facilities

## HISTORY OF YALE SCHOOL OF DRAMA

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

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

## HISTORY OF YALE REPERTORY THEATRE

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

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

During the tenure of Lloyd Richards, dean and artistic director from 1979 to 1991, the theater increased its emphasis on the production of new plays. Athol Fugard, Lee Blessing, and August Wilson were among the playwrights who premiered their work at Yale Rep during Richards's leadership. Yale Rep was one of the first resident theaters to regularly transfer serious work to the commercial theater, developing a model of professional producing that changed the course of new play development in the American theater.

Stan Wojewodski, Jr., dean and artistic director from 1991 to 2002, was notable for his commitment to the individual artist. Wojewodski made long-term commitments to Suzan-Lori Parks, Len Jenkin, and Ralph Lemon, as well as numerous actors, directors, and performance artists.

James Bundy, dean and artistic director since 2002, has continued Yale Rep's tradition of presenting bold interpretations of classics and extended the Rep's legacy of producing new plays and musicals. The Binger Center for New Theatre, established in 2008, underwrites commissioning, development, and production at Yale Rep and across the country. To date, the Binger Center has supported the work of more than sixty commissioned artists as well as the world premieres and subsequent productions of thirty-five new plays and musicals. More information on the Binger Center for New Theatre can be found at [www.yalerep.org/productions-and-programs/binger-center-for-new-theatre](http://www.yalerep.org/productions-and-programs/binger-center-for-new-theatre).

Yale Repertory Theatre has produced well over one hundred premieres, including two Pulitzer Prize winners and four other nominated finalists. Seventeen Yale Rep productions have advanced to Broadway, and many plays first produced at Yale Rep have been presented at theaters across the country. Yale Rep productions have garnered more than forty Tony Award® nominations and ten Tony awards; the theater is also the recipient of the Tony Award for Outstanding Regional Theater.

## FACILITIES

The *University Theatre* at 222 York Street is Yale School of Drama's center. It includes a proscenium theater, seating 636, which is shared with the undergraduate dramatic association. The University Theatre also houses the main administrative offices; the scene, prop, metal, and costume shops; a lounge; and several classrooms.

*Yale Repertory Theatre* is in a distinctive historical building on the corner of Chapel and York streets. Formerly the Calvary Baptist Church, the theater contains a 479-seat auditorium facing a modified apron stage, and the Yale School of Drama/Yale Repertory Theatre box office.

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

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

*217 Park Street* contains the Yale Cabaret as well as rehearsal rooms and performance space, classrooms, faculty offices, and the offices of *Theater* magazine.

*149 York Street* is home to several key administrative offices, including registrar, admissions, business, and financial aid, as well as the paint shop, rehearsal rooms, classrooms, and faculty offices. This building also houses the Center for Collaborative Arts and Media.

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

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

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

the Rockefeller Theatrical Prints Collection, the Doolittle Collection of Japanese Theatre Prints, and the George Pierce Baker Collection. Yale School of Drama students are free to use all Yale University Library collections, including those of the three central libraries—Sterling Memorial Library, Beinecke Rare Book and Manuscript Library, and the Anne T. and Robert M. Bass Library—and of the other graduate and professional schools.

The *Center for Collaborative Arts and Media* (CCAM) at 149 York Street is a multimedia facility that establishes connections between traditional art and the computer age. The CCAM serves the several arts departments and institutions at Yale. Beyond providing classroom and laboratory facilities, the CCAM provides instruction and equipment that allow faculty and students in all arts disciplines to discover and create in the diverse fields of electronic media. Advanced technologies, staff expertise, and interdisciplinary approaches make the CCAM an ideal auxiliary for Yale's arts community.

## YALE SCHOOL OF DRAMA COMPUTING

Yale School of Drama urges all students to consider the purchase of a computer and appropriate software to use during their time at the School. The University has established purchase programs with several vendors that provide the opportunity to purchase reliable, competitively priced laptops, desktops, and software compatible with the Yale network. More information on these programs is available from IT at Yale at <https://software.yale.edu/software-technology/buying-guide>. Students should also check the YSDinfo website at <https://ysdinfo.yale.edu> for recommendations or requirements specific to their department.

### *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 twenty Lenovo workstations, two flatbed scanners, and one networked laser printer/copier. Software in the lab includes Adobe Creative Cloud, AutoCAD, Microsoft Office 365, and Vectorworks.

Six Lenovo all-in-one workstations are available in the lounge area on the third floor of 222 York Street, and two Lenovo computers and one iMac are available for casual use in the Business Office lobby of 149 York Street.

Other student computers are assigned to the various departments for use by students engaged in department-related academic and production work. Networked laser printers assigned to each department can be accessed by students. Students should check with their department chair for further information.

### *Software Training*

An extensive online library of software training is available at no cost to all Yale students, staff, and faculty at <https://lynda.com/portal/yale>. The training library includes detailed instruction on Adobe Creative Suite, Microsoft Excel and other Office applications, and

AutoCAD, among many others. To learn more about Lynda.com and other training resources provided by Yale, please visit <https://its.yale.edu/about-it/climate-culture/learning-development>.

### *Yale Software Library*

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

### *Wireless Network Access*

Yale University and Yale School of Drama provide a range of computer resources aimed at supporting student needs. Students should visit <https://ysdinfo.yale.edu> or <https://its.yale.edu> to learn how to access the University computer network and wireless networking, e-mail, antivirus and anti-spyware software, and other crucial information.

### *Student Websites*

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



# Degrees

## MASTER OF FINE ARTS

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

## DOCTOR OF FINE ARTS

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

## CERTIFICATE IN DRAMA

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

# Nondegree Study

Participants in nondegree programs are not eligible for Yale Health Basic Coverage.

## TECHNICAL INTERNSHIP

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

## SPECIAL RESEARCH FELLOWS

Each year, a limited number of scholars are admitted to Yale School of Drama as one-year special research fellows. These fellows are usually professionals in the field of theater from abroad who wish to pursue research and audit one or two courses a term within the School of Drama. The research and auditing of courses is arranged in consultation with the appropriate department chair and the registrar. There is no fellow status affiliated with the Acting department.

## SPECIAL STUDENTS

Each year, some students are admitted to Yale School of Drama as one-year special students in the departments of Design; Sound Design; Dramaturgy and Dramatic Criticism; Technical Design and Production; or Theater Management. These students must be in residence on a full-time basis and are not eligible for a degree or certificate. The curriculum for special students is arranged in consultation with the appropriate chair.

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

# Training at Yale School of Drama

Yale School of Drama consists of theater professionals and students working together in a conservatory setting. Training at the School of Drama includes classes and a range of production experiences, from readings to performances at the School of Drama and Yale Repertory Theatre.

## THE CLASSROOM

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

## PRODUCTION EXPERIENCE

Production activity is central to the training in all departments, featuring more than forty productions at Yale School of Drama, Yale Repertory Theatre, and Yale Cabaret each season. The School of Drama's production calendar is the most extensive of any theater training program in the United States. These productions afford ample opportunities to present student work to the faculty so that they can evaluate each student's progress from the classroom to the stage.

### *Yale School of Drama*

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

### *Yale Repertory Theatre*

Yale Repertory Theatre serves as a teaching theater—both an exemplar and laboratory of professional practice—for Yale School of Drama. Each department has established a unique relationship with Yale Rep and challenges students to work at the level of this distinguished professional company. Yale Rep is a member of the League of Resident Theatres and draws talent from around the world. In addition to offering main stage productions and special presentations, Yale Rep connects to the community through youth programs including *Will Power!* and the Dwight/Edgewood Project, which recruits School of Drama students each summer to serve as mentors for local middle school students.

## *Yale Cabaret*

Yale Cabaret provides students an extracurricular outlet for exploration of a wide range of material. With its own student artistic and management leadership, reporting to a board of directors comprising students and faculty, the Cabaret presents work that is entirely student-produced. It is the only area of production at Yale School of Drama where students regularly move out of their primary discipline of study: actors direct, managers act, and playwrights sing.

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

## SEMINAR WEEK

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

Seminar Week takes place January 6–11, 2020. Classes are held from 9 a.m. to 2 p.m., Monday through Saturday. First-year students and technical interns take two multiday workshops as a group (*Beyond Diversity: Practicing Equity and Inclusion*, taught by Carmen Morgan; and *Critical Response Process*, taught by Liz Lerman), which occupy the majority of the week. Each department determines the requirements and available electives for its second- and third-year students. The full schedule is published in December.

## WORK PERIODS

Yale School of Drama has four work periods scheduled during the academic year. (See academic calendar.) All students are expected to be in attendance during work periods and to be engaged in production activity or other professional work at the School of Drama or Yale Repertory Theatre. Classes or other required academic sessions may not be scheduled during the May 1 through May 15 work period.

## RESOLUTION OF SCHEDULING CONFLICTS

The administration attempts to avoid conflicts between the requirements of the various departments and activities. From time to time, such conflicts do occur. Should such a conflict arise, students are responsible for discussing the conflict with their department chair. For the purpose of resolving such conflicts, the priority of scheduling is

as follows: (1) Yale Repertory Theatre rehearsal and performance calls (including required work-study); (2) Yale School of Drama classes, Monday–Saturday, 9 a.m.–2 p.m.; (3) publicly performed productions of Yale School of Drama to which tickets are sold; (4) other assigned production projects (acting projects, new plays, Shakespeare Repertory Projects, etc.); (5) required work-study other than Yale Rep rehearsal and performance calls covered in (1) above; (6) Yale Cabaret productions; (7) affinity group events or productions; and elective work-study. A comprehensive production calendar is issued at the beginning of the academic year. Exceptions to the priorities do not set precedent.

## ATTENDANCE

Attendance at scheduled classes, production assignments, rehearsals, required work-study assignments, required Seminar Week workshops, and Yale School of Drama meetings is required in order to remain in good standing. Unexcused absences are not permitted. Persistent unexcused lateness is not tolerated.

Requests for absences must be made in advance, using an electronic absence request form available on YSDinfo (<https://ysdinfo.yale.edu>), listing all classes, professional assignment(s), and required work-study assignment(s) the student would miss during the requested absence. The completed absence request is automatically transmitted to student labor supervisor C. Nikki Mills, who will respond by e-mail to the student's department chair, with a copy to the student and any affected supervisors, indicating work-study clearance or explaining why work-study clearance must be denied. If work-study clearance is granted, then the department chair will determine whether or not to approve the absence. If the chair approves the absence, the chair will communicate approval of the absence to the student, to all relevant faculty members and supervisors, and to the stage manager for any production in which the student is involved. Requests for absences that would interfere with existing academic work or work-study obligations will not be approved, except in extraordinary circumstances.

Rehearsal and performance calls are posted each day. Unavoidable lateness for these calls must be reported to the individual in charge as soon as possible, but no later than thirty minutes before the call. Students must report illnesses or doctor's appointments to their department's senior administrative assistant. Persistent lateness and/or unexcused absences are considered unprofessional behavior and may result in disciplinary action or dismissal from the School of Drama.

## RECESS

The School of Drama's academic calendar includes four recess periods when classes are not in session, but some production and administrative work may need to continue during recess periods. Whenever a student is required to forgo all or part of a Yale School of Drama recess, including summer recess, because of a department or required work-study assignment for either a School of Drama or Yale Repertory Theatre production, the student is eligible to be paid up to eight hours for each recess day in which the student is required to be present. Compensation for such is set at the prevailing hourly work-study rate. Should the assignment not require eight hours of work per day or for the entire

recess period, as determined by the department chair for department assignments and by the work-study supervisor for work-study assignments, the student may be assigned additional work by the student labor supervisor.

If the additional assigned work-study exceeds forty hours per week, the student is paid at time-and-one-half. Examples of assignments that often do not require eight hours per day or forty hours per week are: department assignments such as lighting and sound designers and dramaturgs during the design phase; master electricians and sound engineers during a build period; understudies during performance weeks; and work-study assignments such as ushers and electric crew during performances and load-ins, respectively. In these circumstances, students are notified of any additional assignments by the student labor supervisor or director of production prior to the start of the original assignment. Student actors and stage managers paid on Actors' Equity contracts for the full production period are not eligible for recess pay.

## RELIGIOUS OBSERVANCE

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

Students whose religious beliefs impose restrictions on their availability for work, either on religious holidays or at other times, must notify associate dean Chantal Rodriguez, their department chair, and student labor supervisor C. Nikki Mills no later than July 1, so that their religious needs can be considered in making production assignments, professional work assignments, and required work-study assignments.

Requests for absences from class for religious reasons should be submitted using the online absence request form available at <https://ysdinfo.yale.edu>, like any other request for absence.

## DEPARTMENT ASSIGNMENTS

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

### *Casting*

All casting is assigned by the chair of Acting and approved by the dean, based on the developmental needs of each student and on the needs of the project. The student director on a project or production prepares a cast breakdown, which is reviewed by the appropriate directing adviser before submission to the Acting chair. Student directors—or, in the case of the Carlotta Festival or Langston Hughes Festival studio productions, the playwright, director, and dramaturg—then meet with the Acting chair to discuss their production ideas, not to request specific actors. A cast list is posted only after it is approved by the dean. The casting pool for Yale School of Drama productions and projects consists of those acting students who have demonstrated in class the necessary

discipline and collaborative attitudes. Any deficiency in these qualities results in removal from all casting until such deficiency is corrected to the satisfaction of the faculty. Once cast in a role, the student is required to fulfill that obligation.

### *Understudy Responsibilities*

Understudy assignments at Yale Repertory Theatre are treated seriously. Understudies are expected to be available for any performance at a moment's notice. Unless at home or at another posted rehearsal, understudies must inform the stage manager of their location prior to the performance. Student understudies must have permission from the chair of the Acting department before leaving New Haven. Failure to be available to perform as an understudy is treated as unprofessional behavior and may be grounds for dismissal.

## REHEARSALS

Yale Repertory Theatre and Yale School of Drama maintain an open rehearsal policy. Rehearsals at Yale Rep, however, may be closed by the director at any time. School of Drama rehearsals may be closed by the director with the permission of the chair of Stage Management, and with notice posted on the callboard.

Rehearsals are normally scheduled from 2:30 to 11 p.m., Monday through Saturday. Sunday is normally the day off. With advance notice and approval of the dean, directors of major productions at Yale School of Drama may change the day off from Sunday to Saturday.

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

All photographic and recording needs for YSD productions will follow the rules set forth by the Actors' Equity Association agreement. Production photographs will be taken by a professional photographer during a designated dress rehearsal. YSD photo shoots are arranged and archived by the Marketing and Communications Department and coordinated with stage management. Companies will be given at least twenty-four hours' notice of rehearsal photography. Photo libraries are maintained by the Marketing and Communications Department and are available to students for portfolio purposes throughout the year. For detailed information about the production photography and video-recording policy, please refer to the Production Handbook.

## WORK-STUDY REQUIREMENT

Yale School of Drama and Yale Repertory Theatre together maintain an ambitious production calendar. The combination of artistic aspiration and significant scope in production creates vital opportunities for training, both in a student's own discipline and across disciplines. Such opportunities are made possible, in part, by students' sharing responsibility for the varieties of work that support the production experience for all.

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

Therefore, every student and technical intern in Yale School of Drama (except for special students and special research fellows) is required to fulfill a minimum of 150 hours of assigned work-study. The deans, in consultation with the work-study committee, set the number of hours devoted to required work-study jobs according to the needs of the School of Drama and Yale Repertory Theatre. The student labor supervisor makes all required work-study assignments. Students are required to be professionally dressed for the work-study tasks at hand.

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

## ELECTIVE WORK-STUDY

In addition to required work-study, there are a number of elective work-study opportunities at Yale School of Drama, Yale Repertory Theatre, and Yale Cabaret. Elective work-study hours are exclusively supplemental: they cannot be substituted for assigned work-study hours. Financial aid awards are based on an expectation that students will perform elective work-study in addition to the minimum 150 hours of required work-study assignments. Students are required to be professionally dressed for the work-study tasks at hand.

## PARTICIPATION IN YALE CABARET

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

## OUTSIDE EMPLOYMENT

Yale School of Drama is a professional environment and, as such, encourages professional work. Nonetheless, the School of Drama does not encourage students to pursue outside work at the expense of their obligations to the School. The School of Drama demands that students prepare for classes and rehearsals, attend them, and participate fully in the life of the School. Students shall submit requests to work outside the School of Drama to the appropriate department chair in sufficient time to be reviewed by the dean. Under no circumstances should actors commit to projects outside the School. It should be understood that permission to participate in outside projects (whether paid or not) is rarely given.



## REGISTRATION

Students must register prior to the beginning of classes in the fall. Students who cannot attend the scheduled fall-term registration must receive written permission from their department chair and notify the registrar in advance. All international students are required to complete a nonacademic registration with the Office of International Students and Scholars prior to the beginning of classes, in addition to Yale School of Drama registration.

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

## DRAMA 6A/B, SURVEY OF THEATER AND DRAMA

Solid grounding in theater history is a foundation for lasting creativity. Therefore, DRAM 6a/b, Survey of Theater and Drama, is a required course for all Certificate in Drama and Master of Fine Arts candidates in Yale School of Drama. Students may be exempted from DRAM 6a and/or DRAM 6b by passing the relevant examinations administered by the Dramaturgy and Dramatic Criticism faculty at the start of the fall and spring terms. Students seeking exemption from DRAM 6a and/or DRAM 6b must pass the relevant exams before the course is required in their program of study, which is in the first year for all students except those in Design, Dramaturgy and Dramatic Criticism, and Technical Design and Production, for whom the course is required in the second year. A student who fails to pass either DRAM 6a or DRAM 6b may be permitted to attempt the relevant exemption exam or retake the course with the approval of the instructor and the chair of the student's department. Failure to pass DRAM 6a/b will prevent students from meeting the requirements for graduation. Students in need of course or exemption exam accommodations must contact the Resource Office on Disabilities (ROD) at 203.432.2324 to make an appointment. Reasonable accommodations are established in advance through an interactive process between the student, the course instructor, and ROD.

## 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; students are encouraged to expand and broaden their program of study, which may encompass assigned off-campus field trips and fieldwork, with the aid of the chair of their department. A department may choose to vary specific requirements on an individual basis with the approval of the dean.

Yale School of Drama students may take courses for credit, audit, or the Pass/Fail option at any of the other schools at the University with the approval of the student's adviser, department chair, and the course instructor. Students enrolling in courses at other schools are subject to all policies and deadlines of both that school and the School of Drama. Outside courses are graded according to School of Drama policy.

Auditors must receive permission from the instructor before enrolling as an auditor, as not all faculty permit auditors in their classes. The minimum general requirement for

auditing is attendance in two-thirds of the class sessions; instructors may set additional requirements for auditing their classes.

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

## GRADING

Except where noted, courses at Yale School of Drama are offered on a Pass/Fail basis. Grades are posted at the end of each term to the student's private SIS account. Students are responsible for reviewing their grades at the end of each term. At the discretion of the instructor, courses in Stage Management and Technical Design and Production may be offered as Honors (92–100), High Pass (82–91), Pass (75–81), Fail (below 75), Withdrew Pass (WP), Withdrew Fail (WF); and with few exceptions, first-year courses in Theater Management are offered on this basis. At the discretion of the instructor, courses in Dramaturgy and Dramatic Criticism may be offered as: Honors+ (98 and above), Honors (95–97), Honors- (92–94), High Pass+ (88–91), High Pass (85–87), High Pass- (82–84), Pass+ (78–81), Pass (75–77), Fail (below 75), Withdrew Pass (WP), Withdrew Fail (WF).

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

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

## EVALUATION

Students are evaluated on the basis of their application to training, development of craft, academic and production performance, and professionalism, which in all disciplines is characterized by commitment, integrity, reliability, communication, and collaboration.

The first year of residence is probationary for all students at Yale School of Drama. The faculty shall evaluate each student's progress during the first year, and a student who fails to meet all the requirements of the program and to progress appropriately in the criteria noted above may be dismissed at any time despite having achieved passing grades in all course work.

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

Students in the second year and third year continue to be evaluated on the criteria noted above. A student's failure to advance appropriately in the evaluation of the faculty may result in the student being placed on probation or, in serious cases, dismissed, during

the second or third year. See section on Notice of Probation and Grounds for Dismissal below.

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

For further information on requirements specific to each program, carefully refer to department descriptions later detailed in this bulletin.

Students who have satisfactorily completed their course of study and have successfully fulfilled all non-classroom requirements of their program are recommended by a majority vote of the faculty to receive the Certificate in Drama, M.F.A., or D.F.A., conferred by the President and Fellows of Yale University.

### *Notice of Probation and Grounds for Dismissal*

Notice to extend a first-year student's probation into the second year, or to place a second- or third-year student on probation, shall be given in a formal probation meeting with the dean, deputy dean, or associate dean, and the student's department chair. The student is encouraged to bring to the probation meeting a faculty member or another adviser selected from the administration of Yale School of Drama. Following the meeting, the student receives written confirmation of the student's probationary status, the reasons for the probation, and the improvement required within a defined time frame to have this probationary status removed. No second- or third-year student on probation may participate in the Yale Cabaret. Failure to have the probationary status removed within the time frame usually leads to dismissal.

Probation beyond a student's first year may be imposed when the faculty expresses serious reservation about the ability or willingness of the student to meet the requirements of the student's program when evaluated by the criteria noted above. Students who, in the judgment of the department chair or the dean, are not achieving appropriate standards of professional practice in their art, craft, or discipline, or meeting the requirements of their program when evaluated by the criteria noted above under Evaluation, may be dismissed, whether or not they are on probation.

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

### *Satisfactory Academic Progress*

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

## LEAVES OF ABSENCE

Students are expected to follow a continuous course of study at Yale School of Drama. A student who wishes or needs to interrupt study temporarily may request a leave of absence. There are three types of leave – personal, medical, and parental – all of which are described below. The general policies that apply to all types of leave are:

1. Leave of absence application forms are available from the registrar’s office at Yale School of Drama.
2. All leaves of absence must be approved by the appropriate department chair and the dean. Medical leaves also require the recommendation of a physician on the staff of Yale Health. See Medical Leave of Absence below.
3. A student may be granted a leave of absence for one, two, or three terms. A student is not normally granted a leave of absence to take on a professional commitment.
4. International students who apply for a leave of absence must consult with OISS regarding their visa status.
5. A student on leave of absence may complete outstanding work in courses for which extensions have been granted. The student may not, however, fulfill any other degree requirements during the time on leave.
6. A student on a leave of absence is not eligible for financial aid, including loans; and in most cases, student loans are not deferred during periods of nonenrollment.
7. A student on a leave of absence is not eligible for the use of any University facilities normally available to registered students.
8. A student on a leave of absence is not eligible for coverage by Yale Health Basic or Yale Health Hospitalization/Specialty Coverage. Coverage terminates the day the leave is granted. In order to secure continuous coverage through Yale Health, a student must request enrollment in Yale Health Affiliate Coverage and pay the premium prior to the beginning of the term for which the leave is taken. If a leave of absence is granted during the term, the student must request Yale Health Affiliate Coverage enrollment within thirty days of the date the registrar is notified of the leave. Applications are available from the Yale Health Member Services Department, 55 Lock Street (203.432.0246), or can be downloaded from the Yale Health website (<http://yalehealth.yale.edu>).
9. A student on leave of absence does not have to file a formal application for readmission. However, the student must notify the registrar in writing of the intention to return at least eight weeks prior to the end of the approved leave. In addition, if the returning student wishes to be considered for financial aid, the student must submit appropriate financial aid applications to Yale School of Drama’s financial aid office to determine eligibility. For returns from medical leaves of absence, see Medical Leave of Absence below.
10. A student on leave of absence who does not return at the end of an approved leave, and does not request and receive an extension by the student’s chair and the dean, is automatically dismissed from Yale School of Drama.

### *Personal Leave of Absence*

A student who is current with degree requirements and wishes to interrupt study temporarily because of personal exigencies may request a personal leave of absence. The general policies governing leaves of absence are described above. A student is eligible for a personal leave after satisfactory completion of at least one term of study. Personal leaves cannot be granted retroactively, and normally are not approved after the tenth day of a term.

To request a personal leave of absence, a student must complete the form available in the registrar's office before the beginning of the term for which the leave is requested, explaining the reasons for the proposed leave, and stating both the proposed start and end dates of the leave, and the address at which the student can be reached during the period of the leave.

If the chair of the department finds the student to be eligible, and the dean approves, the leave is granted. In any case, the student is informed in writing of the action taken. A student who does not apply for a personal leave of absence, or who applies for a leave but is not granted one, and who does not register for any term, is considered to have withdrawn from Yale School of Drama.

### *Medical Leave of Absence*

A student who must interrupt study temporarily because of illness or injury may be granted a medical leave of absence with the approval of the appropriate department chair and the dean, on the written recommendation of a physician on the staff of Yale Health. The final decision concerning a request for a medical leave of absence is communicated in writing from the department chair and the dean.

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

Yale School of Drama reserves the right to place a student on a mandatory medical leave of absence when, on recommendation of the director of Yale Health or the chief of the Mental Health and Counseling department, the dean of the School determines that, because of a medical condition, the student is a danger to self or others, the student has seriously disrupted others in the student's residential or academic communities, or the student has refused to cooperate with efforts deemed necessary by Yale Health and the dean to make such determinations. Each case will be assessed individually based on all relevant factors, including, but not limited to, the level of risk presented and the availability of reasonable modifications. Reasonable modifications do not include fundamental alterations to the student's academic, residential, or other relevant communities or programs; in addition, reasonable modifications do not include those that unduly burden University resources.

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

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

A student who is placed on medical leave during any term has tuition adjusted according to the same schedule used for withdrawals. (See Tuition Rebate and Refund Policy in the chapter Tuition.) Before re-registering, a student on medical leave must secure written permission to return from a physician at Yale Health.

### *Leave of Absence for Parental Responsibilities*

A student who is making satisfactory progress toward degree requirements and wishes or needs to interrupt study temporarily for reasons of pregnancy, maternity care, or paternity care, may be granted a leave of absence for parental responsibilities. Any student planning to have or care for a child is encouraged to meet with the student's department chair and the dean to discuss leaves and other short-term arrangements. For many students, short-term arrangements, rather than a leave of absence, are possible. The general policies governing all leaves are described above. A student who is making satisfactory progress toward degree requirements is eligible for parental leave of absence any time after matriculation.

Students living in University housing units are encouraged to review their housing contract and the related policies of the Graduate Housing Office before applying to Yale School of Drama for a parental leave of absence. Students granted a parental leave may continue to reside in University housing to the end of the academic term for which the leave was first granted, but no longer.

## WITHDRAWAL

Students and technical interns who wish to end their program of study should submit the appropriate withdrawal form to the registrar. Normally, a student or intern who has chosen to withdraw is eligible to apply for readmission. A student or intern who is asked to withdraw by the faculty is not eligible to apply for readmission. Refer to Eligibility Changes, under Health Services, in the chapter Yale University Resources and Services, regarding Yale Health premium refunds, and coverage, if applicable.

## U.S. MILITARY LEAVE READMISSIONS POLICY

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

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days.
2. The student must give advance written or oral notice of such service to the appropriate dean. In providing the advance notice the student does not need to indicate an intent to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.

3. The student must not be away from Yale School of Drama to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from Yale School of Drama to perform U.S. military service exceeds five years because the student is unable to obtain release orders through no fault of the student or the student was ordered to or retained on active duty, the student should contact the appropriate dean to determine if the student remains eligible for guaranteed readmission.
4. The student must notify Yale School of Drama within three years of the end of the U.S. military service of the intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the U.S. military service has up until two years after recovering from the illness or injury to notify Yale School of Drama of the intent to return.
5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

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

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

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

## COMMENCEMENT

All candidates on whom degrees or certificates are to be conferred must be present at the Commencement exercises unless excused for urgent reasons by their department chair with the approval of the dean. Requests to be excused from Commencement must be submitted by May 1, 2020.

## TRANSCRIPTS

The registrar of Yale School of Drama maintains academic transcripts of current and former students. Transcripts are issued by the registrar only by written request from the student or former student, and only if the student has no outstanding debts to the School of Drama or the University. A charge of \$5 per transcript is imposed. Students may review their grades posted on their Student Information System account.

## STUDENT RECORDS

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

## FREEDOM OF EXPRESSION

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

## YSD/YRT RESPECT IN OUR WORKPLACE PROTOCOL

Yale School of Drama and Yale Repertory Theatre (YSD/YRT) depend upon respect and transparency as the basis for all collaborations and working relationships. YSD/YRT support and aim to foster a civil, respectful, and open-minded culture so that all of us can live and work in an environment free of harassment, bias-motivated behaviors, and unfair treatment. While the nature of our training and production work is to examine topics that are controversial, complex, and provocative, by committing to bringing our best selves to the work, we are raising the standard of professional practice and pursuing excellence in art.

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



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

We are committed to providing a working environment where community members are listened to and taken seriously. If you see or experience any form of discrimination, sexual harassment, or sexual misconduct, we encourage you to report it immediately by following the process below.

Resolution may take many forms including, if you feel comfortable doing so, to first directly address the individual(s) involved. This initial communication tactic helps to foster an honest and open community.

### *How to Report Discrimination, Sexual Harassment, or Sexual Misconduct to YSD/YRT*

To make a formal report of an incident of discrimination, sexual harassment, or sexual misconduct to YSD/YRT, you may contact your immediate supervisor, the head of your department, or any of the staff members listed here: Katherine Burgueño, Director of Finance and Human Resources (katherine.burgueno@yale.edu, 203.927.3811); Kelvin Dinkins, Jr., Assistant Dean/General Manager (kelvin.dinkins@yale.edu, 404.550.6953); Chantal Rodriguez, Associate Dean/Title IX Coordinator (chantal.rodriguez@yale.edu, 203.980.7313); Victoria Nolan, Deputy Dean/Managing Director (victoria.nolan@yale.edu, 203.605.3545); James Bundy, Dean/Artistic Director (james.bundy@yale.edu, 203.668.7335).

Please note that employees of YSD/YRT are required to notify a University Title IX coordinator about the facts of any sexual harassment or sexual misconduct incident reported. You may choose to request confidentiality from the University. We encourage you to report any discrimination, sexual harassment, or sexual misconduct as soon as possible, either in writing or in person. See Resources on Sexual Misconduct in the chapter Yale University Resources and Services for more information.

**You will not be penalized for reporting** We are committed to providing a safe, supportive environment for any member of our community who reports discrimination, sexual harassment, or sexual misconduct, either during or after their time with YSD/YRT. No one, including your peers, supervisor, or another manager, will be permitted to retaliate against you, in future hiring choices or otherwise.

**What you should do if the behavior is recurring after it has already been reported** If discrimination, sexual harassment, or sexual misconduct reoccurs after you have made a report, it is particularly important that you report it again immediately. Do not wait until you cannot tolerate the behavior any longer. YSD/YRT are determined to stop any discrimination, sexual harassment, or sexual misconduct immediately, and we cannot know that it is continuing without your report.

In following these guidelines, we believe our community can best uphold the mission and values of YSD and YRT, and be an inspiration for all those committed to this art form.

## BEHAVIOR SUBJECT TO DISCIPLINARY ACTION

Students at Yale School of Drama freely associate themselves with the University, and in doing so affirm their commitment to the University's principles of honesty and academic integrity. They are expected to abide by all University regulations, as well as local, state, and federal laws. The forms of behavior subject to disciplinary action include, but are not limited to:

1. Cheating and plagiarism: Cheating and plagiarism are understood to include all forms of misrepresentation in academic and professional work. Yale University policies on cheating and plagiarism may be found at <https://provost.yale.edu/policies/academic-integrity/dealing-allegations-academic-misconduct>.
2. Illegal activity: Any activity illegal by state or federal statutes is not permitted on or off campus, and will be subject to prosecution.
  - a. Illegal behaviors directed against the University or the University community.
  - b. Possession or use of explosives or weapons on University property. Note: the use of stage weapons and stage violence and combat in YSD/YRT classes and theater productions is governed by the YSD/YRT Stage Weapons Use Policy and the YSD/YRT Fight/Violence Policy.
3. Drug and alcohol use: Drinking alcohol or using drugs during class, rehearsal, or performance hours, and/or attending class or rehearsal or performing production work under the influence of alcohol or drugs, are unprofessional behaviors creating an unacceptable risk to safety and the artistic process. Students who engage in such behavior are subject to disciplinary action or dismissal from the School of Drama.
4. Persistent unprofessional behavior including but not limited to recurring lateness and/or unexcused absences from required YSD/YRT classes, rehearsals, performances, and work calls; and violation of the Respect in Our Workplace Protocol and/or other YSD/YRT and Yale University policies.

## GRIEVANCE PROCEDURES

In general, students with a complaint or grievance should see their department chair. If the complaint or grievance pertains to their department chair, students should bring their concern directly to the dean.

### *Yale School of Drama's Procedure for Student Complaints*

Yale School of Drama's procedure for student complaints governs cases in which a student has a complaint, including but not limited to a complaint of discrimination on the basis of race, sex, color, religion, age, disability, protected veteran status, national or ethnic origin, sexual orientation, or gender identity or expression, against a member of the faculty or administration of the School 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. Complaints should be brought to the dean's attention as soon as possible after the action giving rise to a complaint, but in no case later than forty-five days after that action. (If a complaint is in some manner associated with

the conduct of a course, the complaint must be submitted within forty-five days of the action upon which it is based, but the student may request that no action be taken on the complaint until after the conclusion of the term in which the course has been offered.)

## YALE SCHOOL OF DRAMA STUDENT GOVERNMENT

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

## YALE SCHOOL OF DRAMA EQUITY, DIVERSITY, AND INCLUSION WORKING GROUP

Yale School of Drama's Equity, Diversity, and Inclusion Working Group (EDIWG) supports and promotes the development of a more equitable, diverse, and inclusive YSD/YRT community. The EDIWG has an open membership model and consists of the deans and a mix of students, staff, and faculty members. The group holds a two-hour meeting each month, in addition to ongoing work online. Central to the group's process is the formation of smaller action groups, which meet outside of the monthly meeting to work on specific projects. EDIWG meetings are open to all YSD/YRT community members. In recognition of the work involved, and as a measure of equitability, student members are paid work-study hours for time spent in EDIWG meetings. Meetings are facilitated by Associate Dean Chantal Rodriguez and a team of co-facilitators from within the group. As a way of encouraging participation and lowering barriers to attendance, the School has set aside two hours each month during which YSD and YRT rehearsals and work calls begin after the EDIWG meeting.

## YALE SCHOOL OF DRAMA AFFINITY GROUPS

Yale School of Drama Affinity Groups empower coalition building and networking among students who share common interests, goals, and/or a self-identified background.

*ActOUT* strives to create, foster, and strengthen bonds between LGBTQIA students and faculty within Yale School of Drama and to support theater that speaks to queer identity and issues. Through engagement with historical and contemporary queer theater practice and practitioners, ActOUT advocates for the visibility of queer students, faculty, art, and artists.

*A.M.P.: Analyzing and Mobilizing Privilege*, founded in 2015, is a learning group that aims to unpack privilege and leverage it to ignite necessary change. A.M.P. strives to support affinity groups and all members of the Yale School of Drama community, and to provide a safe place where people can ask questions, challenge one another, and set changes in motion.

*Asian Potluck*, formally established in 2015, is the Asian and Asian American theater coalition of Yale School of Drama students and alumni. Its mission is to foster a community of socially and politically engaged theater artists and activists around historically misrepresented and misperceived Asian and Asian American experiences and cultures.

*Beyond Borders*, founded in 2019, aims to raise awareness of, to support, and to empower the international community regardless of citizenship status at Yale School of Drama. It cultivates global perspectives at YSD by celebrating international experiences and bringing in diverse understandings of culture, identity, and aesthetics. *Beyond Borders* is a welcoming space for international community members as well as anyone experiencing culture shock in their life at YSD, to share experiences, frustrations, joys, and hopes.

*DEFY: Disability Empowerment for YSD*, is a disability affinity group founded in 2018. DEFY uses the term disability purposefully and politically. Disability is a condition imposed by cultures that actively disable variant bodies and minds. DEFY exists to create accessible spaces of community and support by and for the disabled community of YSD. It advocates for stories of disability on the stage and for disabled voices in the room. In all of its work DEFY acknowledges that disability identities are intertwined with race, gender, sexuality, citizenship, age, religion, and class, and it strives to hold space for discussion and action that piece through these intersections and honor their complexities.

*El Colectivo*, founded in 2015, is a collectively organized ensemble for Latinx, Latin American, and allied Yale School of Drama members to unite expressions of Latinidad under one roof to uplift themselves, their art, and their communities in *conocimiento*.

*FOLKS*, founded in 1981, exists to cultivate solidarity, legacy, and high-risk artistry among the black artists at Yale School of Drama; it honors their rich history and informs the culture of the School for the next generation of black artists through performances, activism, and discussion.

*Womxn's Voices in Theatre (WVIT)*, founded in 2015, aims to provide a platform for the spectrum of womxn's voices in theater at Yale School of Drama by celebrating and illuminating narratives in the art form. WVIT is committed to hosting productive conversations about gender in theater and at YSD, and advocating for womxn's rights as individuals, artists, and equal members of society through the medium of theater and by raising awareness of the issues, challenges, and victories of theater-womxn of yesterday, today, and the future. WVIT seeks to support the marginalized voices in theater and YSD through the lens of gender.

# Yale University Resources and Services

## A GLOBAL UNIVERSITY

Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge across the entire world. The University's engagement beyond the United States dates from its earliest years. Yale has drawn students from abroad for nearly two centuries, and international topics have been represented in its curriculum for the past hundred years and more. Yale aspires to:

- Be the university that best prepares students for global citizenship and leadership
- Be a worldwide research leader on matters of global import
- Be the university with the most effective global networks

This year, Yale welcomed the largest number of international students and scholars in its history. The current enrollment of more than 2,800 international students from 121 countries comprises 22 percent of the student body. Yale is committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community. The number of international scholars (visiting faculty, researchers, and postdoctoral fellows) has also grown to nearly 2,700 each year.

Yale's globalization is guided by the vice president for global strategy, who is responsible for ensuring that Yale's broader global initiatives serve its academic goals and priorities, and for enhancing Yale's international presence as a leader in liberal arts education and as a world-class research institution. The vice president works closely with academic colleagues in all of the University's schools and provides support and strategic guidance to the many international programs and activities undertaken by Yale faculty, students, and staff.

The Whitney and Betty MacMillan Center for International and Area Studies (<https://macmillan.yale.edu>) is the University's focal point for teaching and research on international affairs, societies, and cultures.

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

The Office of International Affairs (<https://world.yale.edu/oia>) provides administrative support for the international activities of all schools, departments, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe.

The Office of International Students and Scholars (<https://oiss.yale.edu>) hosts orientation programs and social activities for the University's international community and is a resource for international students and scholars on immigration matters and other aspects of acclimating to life at Yale.

The Yale World Fellows Program (<https://worldfellows.yale.edu>) hosts fifteen emerging leaders from outside the United States each year for an intensive semester of individualized research, weekly seminars, leadership training, and regular interactions with the Yale community.

The Yale Alumni Association (<https://alumni.yale.edu>) provides a channel for communication between the alumni and the University and supports alumni organizations and programs around the world.

Additional information may be found on the “Yale and the World” website (<https://world.yale.edu>), including resources for those conducting international activities abroad and links to international initiatives across the University.

## CULTURAL OPPORTUNITIES

There are many ways to keep up-to-date about campus news and events. These include the YaleNews website, which features stories, videos, and slide-shows about Yale people and programs (<http://news.yale.edu>); the interactive Yale Calendar of Events (<http://calendar.yale.edu>); and the University’s social media channels on Facebook, Twitter, Instagram, Tumblr, LinkedIn, and YouTube.

The Yale Peabody Museum of Natural History, founded in 1866, houses more than thirteen million specimens and objects in ten curatorial divisions: anthropology, botany, entomology, historical scientific instruments, invertebrate paleontology, invertebrate zoology, mineralogy and meteoritics, paleobotany, vertebrate paleontology, and vertebrate zoology. The renowned collections provide crucial keys to the history of Earth and its life-forms, and in some cases are the only remaining traces of animals, plants, and cultures that have disappeared. About 5,000 objects are on public display, including the original “type” specimens—first of its kind—of *Brontosaurus*, *Stegosaurus*, and *Triceratops*.

The Yale University Art Gallery was founded in 1832 as an art museum for Yale and the community. Today it is one of the largest museums in the country, holding more than 250,000 objects and welcoming visitors from around the world. The museum’s encyclopedic collection can engage every interest. Galleries showcase artworks from ancient times to the present, including vessels from Tang-dynasty China, early Italian paintings, textiles from Borneo, treasures of American art, masks from Western Africa, modern and contemporary art, ancient sculptures, masterworks by Degas, van Gogh, and Picasso, and more. Spanning one and a half city blocks, the museum features more than 4,000 works on display, multiple classrooms, a rooftop terrace, a sculpture garden, and dramatic views of New Haven and the Yale campus. The gallery’s mission is to encourage an understanding of art and its role in society through direct engagement with original works of art. Programs include exhibition tours, lectures, and performances, all free and open to the public. For more information, please visit <https://artgallery.yale.edu>.

The Yale Center for British Art is a public art museum and research institute that houses the largest collection of British art outside the United Kingdom. Presented to the University by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period to the present day. Free and open to the public. Offers exhibitions and programs, including lectures, concerts, films, symposia, tours, and family events. For more information, please visit <https://britishart.yale.edu>.

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

More than five hundred musical events take place at the University during the academic year. In addition to recitals by graduate students and faculty artists, the School of

Music presents the Yale Philharmonia, the Oneppo Chamber Music Series, the Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, Yale Choral Artists, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop and the Chamber Choir and Choral Conducting Workshop, in addition to the six-week Chamber Music Session. Many of these concerts stream live on the School's website (<https://music.yale.edu>), the Norfolk website (<https://norfolk.yale.edu>), and the Collection of Musical Instruments website (<https://collection.yale.edu>). Additionally, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and many other special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at such venues as the University Theatre, Yale Repertory Theatre, Yale Cabaret, Yale Residential College Theaters, Off Broadway Theater, Iseman Theater, Whitney Humanities Center, Collective Consciousness Theatre, A Broken Umbrella Theatre, Elm Shakespeare Company, International Festival of Arts and Ideas, Long Wharf Theatre, and Shubert Performing Arts Center.

## ATHLETIC FACILITIES

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, modern, and ballroom, among others), martial arts, zumba, yoga, pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses. Additional information is available online at <https://sportsandrecreation.yale.edu>.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available online at <https://sportsandrecreation.yale.edu>.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, stand-up paddleboards, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In a more remote area of the facility, hiking trails loop the north end of the property; trail maps and directions are available on-site at the field office. The OEC runs seven days a week from the third week of June through Labor Day. For more information, including mid-September weekend availability, call 203.432.2492 or visit <https://sportsandrecreation.yale.edu>.

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

## HOUSING AND DINING

The Yale Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to Helen Hadley Hall and the newly built 272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The Housing website (<https://housing.yale.edu>) is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 22 and can be submitted directly from the website with a Yale NetID.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.9756), which is the exclusive Yale service for providing off-campus rental and sales listings. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. On-campus housing is limited, and members of the community should consider off-campus options. Yale University discourages the use of Craigslist and other third-party nonsecure websites for off-campus housing searches.

The Yale Housing Office is located in Helen Hadley Hall (HHH) at 420 Temple Street and is open from 9 a.m. to 4 p.m., Monday through Friday; 203.432.2167.



Yale Hospitality has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that allow flexibility and value. For up-to-date information on all options, costs, and residential and retail dining locations, visit <https://hospitality.yale.edu>. Inquiries concerning food services should be addressed to Yale Hospitality, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; e-mail, [yale.dining@yale.edu](mailto:yale.dining@yale.edu); tel., 203.432.0420.

## HEALTH SERVICES

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that offers a wide variety of health care services for students and other members of the Yale community. Services include student health, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at <https://yalehealth.yale.edu/coverage/student-coverage>.

### *Eligibility for Services*

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

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

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

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

## *Health Coverage Enrollment*

The University also requires all students eligible for Yale Health Basic Coverage to have adequate hospital insurance coverage. Students may choose Yale Health Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver by the University's deadlines noted below.

### YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at <https://yalehealth.yale.edu/coverage/student-coverage>.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from August 1 through July 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, Yale Health Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through July 31.

**Waiving Yale Health Hospitalization/Specialty Coverage** Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at <https://yhpstudentwaiver.yale.edu> that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

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

### YALE HEALTH STUDENT DEPENDENT PLANS

A student may enroll the student's lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of three student dependent plans: Student + Spouse, Student + Child/Children, or Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>) and must

be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

#### YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study, students paying less than half tuition, students enrolled in the EMBA program, students enrolled in the PA Online program, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

#### *Eligibility Changes*

**Withdrawal** A student who withdraws from the University during the first fifteen days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. At all other times, a student who withdraws from the University will be covered by Yale Health for thirty days following the date of withdrawal. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Coverage (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

**Leaves of absence** Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage for the term(s) of the leave. If the leave occurs on or *before* the first day of classes, Yale Health Hospitalization/Specialty Coverage will end retroactive to the start of the coverage period for the term. If the leave occurs anytime after the first day of classes, Yale Health Hospitalization/Specialty Coverage will end on the day the registrar is notified of the leave. In either case, students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term unless the registrar is notified after the first day of classes, in which case, the coverage must be purchased within thirty days of the date the registrar was notified. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>). Fees will not be prorated or refunded.

**Extended study or reduced tuition** Students who are granted extended study status or pay less than half tuition are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of

extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

For a full description of the services and benefits provided by Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

### *Required Immunizations*

Proof of vaccination is a pre-entrance requirement determined by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2019. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-graduate-and-professional-student-forms>. Connecticut state regulation requires that this form be completed and signed, for each student, by a physician, nurse practitioner, or physician's assistant. The form must be completed, independent of any and all health insurance elections or coverage chosen. Once the form has been completed, the information must be entered into the Yale Medica online system (available mid-June), and all supporting documents must be uploaded to <http://yale.medicatconnect.com>. The final deadline is August 1.

**Measles, mumps, rubella, and varicella** All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), mumps, German measles (rubella), and varicella. Connecticut state regulation requires two doses of measles vaccine, two doses of mumps vaccine, two doses of rubella vaccine, and two doses of varicella vaccine. The first dose must have been given on or after January 1, 1980, and after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. If dates of vaccination are not available, titer results (blood test) demonstrating immunity may be substituted for proof of vaccination. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2019.

**Quadrivalent meningitis** All students living in on-campus dormitory facilities must be vaccinated against meningitis. The only vaccines that will be accepted in satisfaction of the meningitis vaccination requirement are ACWY Vax, Menveo, Nimenrix, Menactra, Mencevax, and Menomune. The vaccine must have been given within five years of the first day of classes at Yale. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2019. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

**TB screening** The University requires tuberculosis screening for all incoming students who have lived or traveled outside of the United States within the past year.

**Hepatitis B series** The University recommends that incoming students receive a series of three Hepatitis B vaccinations. Students may consult their health care provider for further information.

## RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities (ROD) facilitates accommodations for all Yale students with disabilities who register with and have appropriate medical documentation on file in the ROD. Documentation may be submitted to the ROD even though a specific accommodation request is not anticipated at the time of registration. Early planning is critical. Requests for housing accommodations must be made in the housing application. The required first step for a student with a disability is to contact the Resource Office on Disabilities to initiate the process of obtaining disability-related accommodations; see [https://yale-accommodate.symplicity.com/public\\_accommodation](https://yale-accommodate.symplicity.com/public_accommodation). Registration with the ROD is confidential.

Generally, a student requiring academic accommodations needs to let the ROD know at the start of each term. We ask students to complete this step as soon as their schedule is known. At any time during a term, students with a newly diagnosed disability or recently sustained injury requiring accommodations should contact the ROD. More information can be found on our website, <https://rod.yale.edu>, including instructions for requesting or renewing accommodations. You can also reach us by phone at 203.432.2324.

## RESOURCES ON SEXUAL MISCONDUCT

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

Sexual misconduct incorporates a range of behaviors including sexual assault, sexual harassment, intimate partner violence, stalking, voyeurism, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening, intimidating, or coercing a person. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Sexual activity requires consent, which is defined as positive, unambiguous, and voluntary agreement to engage in specific sexual activity throughout a sexual encounter.

Yale aims to eradicate sexual misconduct through education, training, clear policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary action, many forms of sexual misconduct are prohibited by Connecticut and federal law and may lead to civil liability or criminal prosecution. Yale provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <https://smr.yale.edu>.

*SHARE: Information, Advocacy, and Support*

55 Lock Street, Lower Level

Office hours: 9 a.m.–5 p.m., M–F

24/7 hotline: 203.432.2000

<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available 24/7, including holidays. SHARE is available to members of the Yale community who wish to discuss any current or past experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous if desired. SHARE can provide professional help with medical and health issues (including accompanying individuals to the hospital or the police), as well as ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources and can provide assistance with initiating a formal or informal complaint.

If you wish to make use of SHARE's services, you can call the SHARE number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have experienced an assault, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at Acute Care in the Yale Health Center or at the Yale New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Jennifer Czincz, the director of SHARE (203.432.0310, [jennifer.czincz@yale.edu](mailto:jennifer.czincz@yale.edu)), Anna Seidner (203.436.8217, [anna.seidner@yale.edu](mailto:anna.seidner@yale.edu)), Cristy Cantu (203.432.2610, [cristina.cantu@yale.edu](mailto:cristina.cantu@yale.edu)), Freda Grant (203.436.0409, [freda.grant@yale.edu](mailto:freda.grant@yale.edu)), or John Criscuolo (203.645.3349, [john.criscuolo@yale.edu](mailto:john.criscuolo@yale.edu)).

*Title IX Coordinators*

203.432.6854

Office hours: 9 a.m.–5 p.m., M–F

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

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

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. Coordinators respond to and address specific complaints, provide information on and coordinate with the available resources, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to gender-based discrimination and sexual misconduct within

their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator are confidential. In the case of imminent threat to an individual or the community, the coordinator may need to consult with other administrators or take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

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

203.432.4449

Office hours: 9 a.m.–5 p.m., M–F

<https://uwc.yale.edu>

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

### *Yale Police Department*

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/police/sensitive-crimes-support>

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

## RELIGIOUS LIFE AT YALE

The religious and spiritual resources of the University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing

numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student Council, the Muslim Student Association, the Sikh Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

## OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 6,000 international students, faculty, staff, and their dependents. OISS staff assist with issues related to employment, immigration, and personal and cultural adjustment, as well as serve as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students, faculty, and staff obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see <http://oiss.yale.edu/coming-to-yale>.

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

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

OISS is housed in the International Center for Yale Students and Scholars, which serves as a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 p.m. on weekdays during the academic year, the center—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about reserving space at the center, go to <http://oiss.yale.edu/about/the-international-center/international-center-room-reservations>. For information about the center, visit <http://oiss.yale.edu/about/international-center>.



# Departmental Requirements and Courses of Instruction

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

Walton Wilson, Chair

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

The first year is a highly disciplined period of training. The year begins with a concentration on realism and contemporary American playwrights, and actors are introduced in the second term to the plays of Chekhov, Ibsen, and the Greeks. The first production opportunity comes at the beginning of the second term with collaborative workshops on three new plays written by Playwriting students for the acting company. At the conclusion of the New Play Lab (DRAM 51b), students in good standing enter the casting pool for Yale School of Drama productions. Students who have demonstrated and developed their talent during the year will be invited by the faculty to return for a second year of training.

Second-year work expands the focus into verse drama, with emphasis on understanding and performing the works of Shakespeare. Students strengthen their skills and attain a higher level of ensemble work through their classes and through increasing production assignments. In the second term of the second year, the emphasis on heightened and extended language continues through work on Molière, George Bernard Shaw, and diverse texts from world literature. The third year is spent exploring the plays of Bertolt Brecht and challenging material from the twentieth century and today. Students also have multiple courses in learning to work on camera, transferring their techniques to the medium of film.

Yale School of Drama production opportunities include work in a wide-ranging season of directors' thesis productions, Shakespeare Repertory Projects, and new plays by student playwrights. All casting is assigned by the chair of the Acting department (pending approval by the dean) based on the needs of the project as articulated by its director, the developmental needs of each student, and the desire to achieve a balance of collaborative opportunity. Actors should take note of the casting policy, described under Departmental Assignments. During the academic year, acting in projects outside the School of Drama is strongly 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. Students may have the opportunity to appear in roles during the season, depending upon their appropriateness to the parts available. Through work at Yale Repertory Theatre, those students who are not members of Actors' Equity will attain membership upon graduation.

Yale Cabaret provides an additional, although strictly extracurricular, outlet for the exploration of a wide range of material, including self-scripted material, company-devised original work, adaptations, and musicals. The department's chair works directly with the Yale Cabaret artistic directors regarding approval of Cabaret participation by actors. Actors who are double cast may not participate in Yale Cabaret productions.

Students are required to attend all classes in their curriculum.

## *Plan of Study: Acting*

### REQUIRED SEQUENCE

#### **Year one**

| <i>Course</i> | <i>Subject</i>                 |
|---------------|--------------------------------|
| DRAM 6a/b     | Survey of Theater and Drama    |
| DRAM 50a      | The Collaborative Process      |
| DRAM 51b      | New Play Lab                   |
| DRAM 103a/b   | Acting I                       |
| DRAM 113a/b   | Voice I                        |
| DRAM 123a/b   | First-Year Speech and Dialects |
| DRAM 133a/b   | The Body as Source             |
| DRAM 143a/b   | Alexander Technique I          |
| DRAM 153a     | New Games                      |
| DRAM 163b     | Text Analysis I                |
| DRAM 173b     | Singing I                      |
| DRAM 180a     | Rehearsal Practicum            |
| DRAM 340b     | Directing Lab on Greek Tragedy |
| DRAM 373a     | Yoga I                         |
| DRAM 403a/b   | Stage Combat I                 |
| DRAM 563a     | Activated Analysis             |

#### **Year two**

| <i>Course</i> | <i>Subject</i>                  |
|---------------|---------------------------------|
| DRAM 163a     | Text Analysis II                |
| DRAM 203a     | Acting II: Tools not Rules      |
| DRAM 203b     | Acting II                       |
| DRAM 213a/b   | Voice II                        |
| DRAM 217a     | Langston Hughes Tutorial        |
| DRAM 223a/b   | Second-Year Speech and Dialects |
| DRAM 243a/b   | Alexander Technique II          |
| DRAM 263a/b   | Clown                           |
| DRAM 273a     | Dance for Actors                |
| DRAM 283b     | Shakespeare Embodied            |
| DRAM 405a     | Stage Combat II                 |
| DRAM 413a/b   | Singing II                      |

**Year three**

| <i>Course</i> | <i>Subject</i>   |
|---------------|--|
| DRAM 207b     | Carlotta Tutorial  |
| DRAM 233a     | The Body on Set  |
| DRAM 253a     | Commedia   |
| DRAM 273b     | Dance for Actors   |
| DRAM 303a     | Acting III   |
| DRAM 303b     | Actor Showcase   |
| DRAM 313a     | Voice III  |
| DRAM 313b     | Voice III: Focus, Application, Self-Calibration                          |
| DRAM 323a/b   | Third-Year Speech and Dialects   |
| DRAM 343a/b   | Alexander Technique III  |
| DRAM 363a     | Creating Actor-Generated Works   |
| DRAM 423a/b   | Singing III  |
| DRAM 433a     | The Actor's Imagination on Film  |
| DRAM 463a     | On-Camera Acting Technique   |
| DRAM 463b     | Taming the Cyclops: How to Do Your Best Work in an<br>On-Camera Audition |
| DRAM 553a     | Theatre of the Oppressed Project   |

*Courses of Instruction*

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

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

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

**DRAM 103a/b, Acting I** The first year of scene study focuses on the plays of major twentieth- and twenty-first-century American playwrights in the first term and on the plays of Chekhov and Ibsen in the second term. The class is an all-encompassing exploration of the principles and craft that lead to exceptional acting. Actors engage in a rigorous investigation of text, personalization, character development, and character-specific listening in order to lift language off the page and translate it into the dynamic exchange of energy that stems from human need. Greg Wallace

**DRAM 113a/b, Voice I** The first year of voice training is structured as a progression of exercises/experiences designed to liberate the individual's natural voice from habitual psychophysical tensions; to connect image, intention, and emotion to breath and sound; to develop the voice's potential for expression and awaken the actor's appetite for language; and to promote vocal ease, clarity, power, stamina, range, and sensitivity to impulse. Walton Wilson

**DRAM 123a/b, First-Year Speech and Dialects** Speech training seeks to broaden the actor's range of imaginative vocal expression and to deepen the actor's sensory relationship to language. Actors conduct a rigorous examination of their own speech habits, idiolects, and linguistic identity through exploration of vocal physiology. To encourage

speech that flows freely from impulse and breath, the approach uses exercises that are actively rooted in the whole body rather than being limited to the surfaces of the mouth. The exploration of phonetics through the study of fundamental phonemes for the dialects of American English encourages flexibility, specificity, and transformation while lifting the actors' speech from habitual patterns to mindful, embodied choices. In the second term, the actors broaden the boundaries of their language use through the study of dialects in connection with dramatic text. Cynthia Santos DeCure

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

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

**DRAM 153a, New Games** This course explores the actor's playful spirit and the notion of the theatrical event as "game." Through a series of games and improvisation and composition exercises, students develop complicity with fellow actors/the audience and discover qualities of openness, spontaneity, generosity, and attack as they are encouraged to take risks, access their imagination, and play fully with their voice and body. Exercises explore status, focus, scale, presence, flow, and impulse while delving into the mysterious nature of "le jeu," the actor's pleasure in playing. Justine Williams

**DRAM 163a, Text Analysis II** This course seeks to provide students with tools to mine the printed text for given circumstances, character, objective, and action, noting the opportunities and limitations that the printed play script presents, and promoting the freedom and responsibility of the actor as an interpretive artist. James Bundy

**DRAM 163b, Text Analysis I** See description under DRAM 163a. James Bundy

**DRAM 173b, Singing I** This class seeks to provide students with basic tools for mining character subtext in the words and music of a song so that the lyrics are activated to their full potential; to explore the nuts and bolts of singing with ease in public and working with an accompanist; to develop the actor's depth of expression through song. Anne Tofflemire

**DRAM 180a, Rehearsal Practicum** See description under Directing.

**DRAM 203a, Acting II: Tools not Rules** The first term of the second-year work focuses on the various tools that Shakespeare's writing puts at the immediate disposal of both the actor and director, and the opportunity to expand the range of one's capabilities as a performer by playing from choices supporting the demands of the text. Projects are designed to allow each student to perform in a play by Shakespeare. Peter Francis James

**DRAM 203b, Acting II** In the second term the emphasis on heightened and extended language continues through work on Molière, Shaw, and diverse texts from world literature. Mary Lou Rosato

**DRAM 207b, Carlotta Tutorial** See description under Playwriting.

**DRAM 213a/b, Voice II** In the second year of voice training, students focus on meeting the demands of heightened text with rigorous clarity, emotional depth, and generosity of scale. Continued release work on the body, coupled with a larger array of vocal skills and increased imaginative capacity, gives actors access to their most expansive selves in order to serve the characters in classical plays. Louis Colaianni, Walton Wilson, Grace Zandarski

**DRAM 217a, Langston Hughes Tutorial** See description under Playwriting.

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

**DRAM 233a, The Body on Set** This course deepens the training of the energetic body and explores how the body can be a fertile resource for the actor's work for film, television, and new media. This approach to psychophysical work helps the actor create specific characterizations, supports the actor through multiple takes, and can guide the actor in everything from scaling performance for various lens sizes to managing a typically limited rehearsal process. Erica Fae

**DRAM 243a/b, Alexander Technique II** See description under DRAM 143a/b. Bill Connington

**DRAM 253a, Commedia** This course explores the classical archetypes of the *commedia dell'arte*. It makes use of mask, physical articulation, sound, and rhythm to develop the transformational power of the actors. When the mask is alive and impulses begin to travel with abandon through the physical psychology of the body, the student begins to understand the actor/audience relationship in all its ferocious beauty. The work is primarily improvisational with the actor/creator at the center of the theatrical conversation. Christopher Bayes

**DRAM 263a/b, Clown** This course focuses on the discovery of the playful self through exercises in rhythm, balance, generosity, and abandon. The blocks and filters that prevent the actor from following impulses fully are removed. It allows the actor to listen with the body and begin to give more value to the pleasure of performance. Once actors learn to play without worry, they begin to discover the personal clown that lives in the center of the comic world. Christopher Bayes, Eugene Ma

**DRAM 273a/b, Dance for Actors** This class explores some anatomical fundamentals of movement through a rigorous daily warm-up. Movement phrases are embodied investigating weight, intention, direction, and freedom. Original movement creations, musical

theater styles, contact improvisation, and some vernacular dance forms are also done in class, culminating in combinations of text and movement where creative freedom in the physical realm is emphasized. Warm-up clothes are worn. Jennifer Archibald

**DRAM 283b, Shakespeare Embodied** A continuing investigation of the clues embedded in Shakespeare's language as clues to character and action, guiding actors to passionate, imaginative, embodied relationships with Shakespeare, his people, and his world. Delving deeply into structure of the verse, figures of speech, and elements of rhetoric, along with personalization, characterization, and the actor-audience relationship, this class aims to increase the actor's physical, vocal, emotional, intellectual, and imaginative responsiveness to the demands and joys of playing Shakespeare. Daniela Varon

**DRAM 303a, Acting III** Scene study begins with the study of Brecht and different approaches to action. Students tackle modern and contemporary material to discover how technique is adapted to the requirements of varying texts. Tamilla Woodard

**DRAM 303b, Actor Showcase** In their final term, students choose and rehearse scenes, which are presented to agents, managers, casting directors, and other members of the industry in New York and Los Angeles. Greg Wallace assists in the scene selection process, with input from Paul Mullins, Ellen Novack, Daniel Swee, and others. Paul Mullins directs the Showcase. Greg Wallace

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

**DRAMA 313b, Voice III: Focus, Application, Self-Calibration** The final term of voice training is designed to move the actor toward self-calibration of voice and body. Through weekly classes and tutorials, this course both reinforces and expands the experience of prior voice training, and introduces core principles of Middendorf Breathwork, in which students build kinesthetic sensation and focus on the entire body as a vocal mechanism. Dawn-Elin Fraser

**DRAM 323a/b, Third-Year Speech and Dialects** The third year of speech training is structured as a series of tutorials focused on character development and vocal transformation in connection with the Interview Project, a collaboration with acting teacher Tamilla Woodard, which culminates in a performance event in the first term. In the second term, tutorials focus on the development and exploration of individual dialects and speech challenges. Beth McGuire

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

**DRAM 343a/b, Alexander Technique III** See description under DRAM 143a/b.

**DRAM 353b, Actor's Workshop** A course for actors in their final term of actor training. The course offers actors a number of possibilities for revisiting, via scene work, the basic fundamentals of craft that were emphasized in the first year of their training, as well as an opportunity to stretch themselves in areas that are untested or unexplored. Material is chosen by the instructor as well as by the actors who are participating. Ron Van Lieu

**DRAM 363a, Creating Actor-Generated Works** The goal of this course is to create actor-generated works for the theater. Students answer these questions: What are they passionate about? What are they longing to express? What are their concerns and desires? Using many techniques of discovery and exploration, the actors create theater works that spring from the answers to these questions. The resulting works celebrate the actor's individuality and diversity, encouraging access to ethnic roots and traditions. Joan MacIntosh

**DRAM 373a, Yoga I** This course is a detailed introduction to the practice of vinyasa hatha yoga, primarily informed by the Kripalu and ashtanga lineages. Class meetings are spent reviewing fundamental postures ("asanas"), plus their variations, and examining primary breathing techniques ("pranayama") in conjunction with these postures. Supplemental reading and brief writing assignments investigate the mental and ethical underpinnings of this ancient discipline, and their relationship to the work on (and off) the mat. Students of all levels are welcome. Annie Piper

**DRAM 403a/b, Stage Combat I** Unarmed combat in the first year prepares the actor to execute stage violence effectively and safely. Skills of concentration, partner-awareness, and impulse-response are also fostered in this work. Kelsey Rainwater, Michael Rossmly, Rick Sordelet

**DRAM 405a, Stage Combat II** Armed combat in the second year prepares the actor to execute stage violence effectively and safely. Skills of concentration, partner-awareness, and impulse-response are also fostered in this work. Kelsey Rainwater, Michael Rossmly, Rick Sordelet

**DRAM 413a/b, Singing II** Through classes and tutorials, this work explores the interplay and integration of imagination, intention, and breath, and the coordinated physical processes that result in a free and expressive singing voice. The actors gain experience in acting sung material through the active investigation of the emotional, linguistic, and musical demands in songs and musical scene work. Glenn Seven Allen

**DRAM 423a/b, Singing III** Singing in the third year uses classes and tutorials to continue a focus on breath support, ease, range of expression, and clarity, while emphasizing the actor's commitment to the material in performance. All students will assemble an audition book and perform in a cabaret setting by the end of the spring term. Anne Tofflemire

**DRAM 433a, The Actor's Imagination on Film** In this class, the actor learns to illuminate the text with bold, provocative choices, revealing the individual's private self and promoting authentic behavior on camera. During each session, actors are filmed in either scene work, audition material, or self-taping. Gregory Berger-Sobeck

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

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

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

**DRAM 553a, Theatre of the Oppressed Project** A practical introduction to the theory and practice of Theatre of the Oppressed through an arsenal of theatrical exercises leading to analysis of systemic oppression. Katy Rubin

**DRAM 563a, Activated Analysis** An introduction to a methodology for actors and directors developed from Stanislavski's final experiments. Through a series of exploratory improvisations (*études*) designed to animate their imaginations, awareness, and sense of spontaneous play, students embody and personalize the given circumstances in Chekhov's plays, following their own impulses to create compelling and thrillingly original interpretations. Annelise Lawson

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

Stephen Strawbridge, Michael Yeargan, Cochairs

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

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



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

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

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

Each entering class is unique, with the ratio of set to costume to lighting to projection designers varying according to the qualifications of the applicants. Approximately twelve students are admitted each year. The Design department faculty make a strong 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. A balance between theoretical work, which students conceive of and develop on their own, and projects which are realized on stage in collaboration with others, is the ever-present goal.

Students of visual design study set, costume, lighting, and projection design in their first year. Lighting and projection designers also study sound design. Starting in the second year, the required sequence of courses for each student focuses more closely on the student's primary area or areas of concentration. The goal of the department is that students achieve mastery of their own discipline and working knowledge of all disciplines. Given that no two students arrive at training with the same skill sets, the department reserves the right to make different course assignments for each student in pursuit of this aim.

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

### *Designing for Yale Cabaret*

The permission of the Design department cochairs is necessary in order to participate in any capacity in a Yale Cabaret production.

*Plan of Study: Set Design*

## REQUIRED SEQUENCE

**Year one**

| <i>Course</i>                    | <i>Subject</i>   |
|----------------------------------|--|
| DRAM 50a                         | The Collaborative Process                                  |
| DRAM 112a/b                      | Scene Design: Background and Practice                      |
| DRAM 115a/b                      | Costume Design: Background and Practice                    |
| DRAM 122a/b                      | Stagecraft for Designers                                   |
| DRAM 124a/b                      | Introduction to Lighting Design                            |
| DRAM 162a/b                      | Life Drawing Studio  |
| DRAM 172a/b                      | Digital Imaging for Designers                              |
| DRAM 192b <i>or</i><br>DRAM 222b | AutoCAD for Set Designers<br>Vectorworks for Set Designers |
| DRAM 222a                        | Drafting for Designers                                     |
| DRAM 224a/b                      | Introduction to Projection Design                          |

Weekly production-related seminars

Assignments as assistant designer

**Year two**

| <i>Course</i>                        | <i>Subject</i>  |
|--------------------------------------|---|
| DRAM 6a/b                            | Survey of Theater and Drama   |
| DRAM 132a/b                          | Advanced Problems in Scene Design   |
| DRAM 134a/b                          | Advanced Problems in Stage Lighting   |
| DRAM 135a/b <i>or</i><br>DRAM 334a/b | Advanced Problems in Costume Design<br>Advanced Problems in Projection Design |
| DRAM 152a/b                          | Scene Painting  |
| DRAM 232a/b                          | Advanced Problems in Scene Design Part B                                      |

Weekly drafting review sessions

Weekly production-related seminars

Design assignments for School of Drama productions

**Year three**

| <i>Course</i> | <i>Subject</i>                                 |
|---------------|--|
| DRAM 142a/b   | Advanced Professional Set Design for the Stage |

Weekly drafting review sessions

Weekly production-related seminars

Design assignments for School of Drama productions and possible design assignments for Yale Repertory Theatre

Thesis Project: a comprehensive design for a theoretical production

In addition, all design students are required to take two one-term electives over the course of their second and third years of study.

*Plan of Study: Costume Design*

## REQUIRED SEQUENCE

**Year one**

| <i>Course</i> | <i>Subject</i>                          |
|---------------|---|
| DRAM 50a      | The Collaborative Process               |
| DRAM 89b      | Costume Construction                    |
| DRAM 112a/b   | Scene Design: Background and Practice   |
| DRAM 115a/b   | Costume Design: Background and Practice |
| DRAM 122a     | Stagecraft for Designers                |
| DRAM 124a/b   | Introduction to Lighting Design         |
| DRAM 125a/b   | The History of Costume                  |
| DRAM 155a/b   | Evolution of Cut and Cloth              |
| DRAM 165a/b   | Costume Life Drawing                    |
| DRAM 189a     | Costume Production                      |
| DRAM 489a/b   | Costume Seminar                         |

Weekly production-related seminars

Assignments as assistant designer

**Year two**

| <i>Course</i> | <i>Subject</i>                      |
|---------------|-------------------------------------|
| DRAM 6a/b     | Survey of Theater and Drama         |
| DRAM 132a/b   | Advanced Problems in Scene Design   |
| DRAM 135a/b   | Advanced Problems in Costume Design |
| DRAM 165a/b   | Costume Life Drawing                |
| DRAM 235a/b   | Collaboration in Costume Design     |
| DRAM 489a/b   | Costume Seminar                     |

Weekly production-related seminars

Design assignments for School of Drama productions

**Year three**

| <i>Course</i> | <i>Subject</i>                                     |
|---------------|--|
| DRAM 145a/b   | Advanced Professional Costume Design for the Stage |
| DRAM 165a/b   | Costume Life Drawing                               |
| DRAM 489a/b   | Costume Seminar                                    |

Weekly production-related seminars

Design assignments for School of Drama productions and possible design assignments for Yale Repertory Theatre

Thesis Project: a comprehensive design for a theoretical production

In addition, all design students are required to take two one-term electives over the course of their second and third years of study.

*Plan of Study: Lighting Design*

## REQUIRED SEQUENCE

**Year one**

| <i>Course</i> | <i>Subject</i>   |
|---------------|--|
| DRAM 50a      | The Collaborative Process                                  |
| DRAM 104b     | Computer-Assisted Design Techniques for Lighting Designers |
| DRAM 112a/b   | Scene Design: Background and Practice                      |
| DRAM 115a/b   | Costume Design: Background and Practice                    |
| DRAM 134a/b   | Advanced Problems in Stage Lighting                        |
| DRAM 158a     | Introduction to Sound Design                               |
| DRAM 162a/b   | Life Drawing Studio  |
| DRAM 172a/b   | Digital Imaging for Designers                              |
| DRAM 222a     | Drafting for Designers                                     |
| DRAM 224a/b   | Introduction to Projection Design                          |

Weekly production-related seminars

Assignments as assistant designer

**Year two**

| <i>Course</i> | <i>Subject</i>                         |
|---------------|--|
| DRAM 6a/b     | Survey of Theater and Drama            |
| DRAM 132a/b   | Advanced Problems in Scene Design      |
| DRAM 164a/b   | Professional Stage Lighting Design     |
| DRAM 235a/b   | Collaboration in Costume Design        |
| DRAM 334a/b   | Advanced Problems in Projection Design |

Weekly production-related seminars

Design assignments for School of Drama productions

**Year three**

| <i>Course</i> | <i>Subject</i>                                 |
|---------------|--|
| DRAM 142a/b   | Advanced Professional Set Design for the Stage |
| DRAM 174a/b   | Advanced Professional Stage Lighting Design    |

Weekly production-related seminars

Design assignments for School of Drama productions and possible design assignments for Yale Repertory Theatre

Thesis Project: a comprehensive design for a theoretical production

In addition, all design students are required to take two one-term electives over the course of their second and third years of study.

*Courses of Instruction*

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

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

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

**DRAM 102a/b, Scene Design** An introduction for all non-design students to the aesthetics and the process of scenic design through critique and discussion of weekly projects. Emphasis is given to the examination of the text and the action of the play, the formulation of design ideas, the visual expression of the ideas, and especially the collaboration with directors and all other designers. Three hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Riccardo Hernandez, Michael Yeargan

**DRAM 104b, Computer-Assisted Design Techniques for Lighting Designers** This course covers techniques, workflows, and best practices for using computer-assisted design (Vectorworks) to bring a lighting design from concept to professional drawing package. Students develop skills including drawing techniques, drawing structure and layout, utilizing working drawings, managing data and working with Lightwright, developing templates and libraries, and creating clear, well-styled drawings. Students receive individual guidance on approaching design project challenges and critiques of their drafting presentation. Open to nondepartmental students with prior permission of the instructor. Joshua Benghiat

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

**DRAM 114b, Lighting Design for Stage Managers** This course explores the aesthetics and techniques of professional stage lighting with particular emphasis given to the working relationship between the lighting designer and stage manager. Additionally, this course prepares stage managers for their role in maintaining and recreating lighting designs on touring and long-running productions. Classroom discussion and practical application are equal components. Shawn Boyle

**DRAM 115a/b, Costume Design: Background and Practice** This course addresses the challenge of designing costumes for classic texts while tracing the history and development of dress. Designers are encouraged to develop their eye by careful study of primary source research. Course work requires that students produce many design sketches weekly. Open only to members of the Drama School community. Ilona Somogyi

**DRAM 122a/b, Stagecraft for Designers** An introductory course for all first-year designers in drafting, stagecraft, and production techniques. Michael Yeargan

**DRAM 124a/b, Introduction to Lighting Design** This course is an introduction for all non-lighting design students to the aesthetics and the process of lighting design through weekly critique and discussion of theoretical and practical assignments. Emphasis is given to the examination of the action of the play in relation to lighting, the formulation of design ideas, the place of lighting in the overall production, and collaboration with directors, set, costume, and sound designers. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan C. Edwards

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

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

**DRAM 134a/b, Advanced Problems in Stage Lighting** A course intended to help the student develop a sense of, and a facility with, light as an element in a production. Projects are prepared consistent with best professional practice. Open to nondepartmental students who have taken DRAM 124a/b with permission of the instructor. Four hours a week. Stephen Strawbridge, Jennifer Tipton

**DRAM 135a/b, Advanced Problems in Costume Design** A course exploring the creative processes utilized in the development of effective costume design through specific design projects. The course seeks to enhance the student's individual design and presentation style while developing the student's knowledge of paperwork and budgeting used by professional costume designers in the creation of industry-standard production costume bibles. Prerequisite: DRAM 115a/b. Toni-Leslie James

**DRAM 142a/b, Advanced Professional Set Design for the Stage** The course seeks to cultivate and reinforce advanced, professional-level processes and practices in the work of third-year set designers. In designing plays, operas, and other dramatic works of their choosing, students are encouraged to evolve their own points of view and aesthetics. Work in a student's primary area of concentration must be complete and comprehensive. Recognizing that no design discipline exists in isolation, students must also be able to express fully thought-out ideas about each of the other disciplines. The class meets weekly and in a monthly joint session with Advanced Professional Costume Design, Advanced Professional Lighting Design, and Advanced Professional Projection Design. Combined Design department faculty and guests

**DRAM 145a/b, Advanced Professional Costume Design for the Stage** The course seeks to cultivate and reinforce advanced, professional-level processes and practices in the realized work of third-year costume designers. The students are encouraged to evolve their own points of view and aesthetics as designers. The class meets weekly and includes monthly joint sessions with Advanced Professional Set Design, Advanced Professional Lighting Design, and Advanced Professional Projection Design. Combined Design department faculty and guests

**DRAM 152a/b, Scene Painting** A studio class in painting techniques. Problems in textures, materials, styles, to prepare students to execute their own and other designs. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Three hours a week. Ru-Jun Wang [F] and faculty

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

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

**DRAM 162a/b, Life Drawing Studio** A course in figure drawing for design students. Drawing is not merely a technique for presentation; it is the language that reveals one's thoughts, and thus creates a dialogue among the director, the designers, and their colleagues. Through drawing, one observes and records one's world. Drawing informs and clarifies one's vision and is an integral part of the formulation of a design. Drawing should be as natural to the visual designer as speaking; therefore, the department offers a weekly life drawing class so that design students can keep their skills honed. Three hours a week. Ru-Jun Wang [F] and faculty

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

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

**DRAM 172a/b, Digital Imaging for Designers** A comprehensive introduction to two-dimensional computer graphics as it applies to designing for the theater. Students develop a working understanding of a digital workflow that includes input (scanning and digital photography), computer-aided design (Adobe Photoshop), and output (printing). The course focuses on the possibilities the computer offers scenic, lighting, and costume designers in professional practice. Open to nondepartmental students with permission of the instructor. David Biedny

**DRAM 174a/b, Advanced Professional Stage Lighting Design** The course seeks to cultivate and reinforce advanced, professional-level processes and practices in the work of third-year lighting designers. In the fall term, projects are the same as those assigned in

DRAM 164a, Professional Stage Lighting Design. In the spring term, work is based on projects being developed in DRAM 142b, Advanced Professional Set Design for the Stage. The class meets weekly and in a monthly joint session with Advanced Professional Set Design, Advanced Professional Costume Design, and Advanced Professional Projection Design. Combined Design department faculty and guests

[**DRAM 182b, Portraiture** This course is designed for second- and third-year design students who are interested in further developing their painting skills with a live sitter. Through portrait painting, students refine fundamentals including color blocking, paint application, brushstrokes, and balance of painting. Although students are free to choose their paint medium, an opaque approach is preferred. Most students use acrylic. Figure-drawing skills such as composition, perspective, plane break, structure, contrast, and sense of depth are continually addressed. One-on-one guidance and critique are provided in an effort to help students identify and best resolve problem areas in their own paintings. Not offered in 2019–2020]

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

**DRAM 192b, AutoCAD for Set Designers** This course covers techniques, workflows, and best practices for using AutoCAD to bring a set design from concept to professional drafting package. Students develop skills and techniques needed to create clear, well-styled drawings that communicate effectively. The class offers individual guidance on approaching design project challenges and critiques of drafting presentations. Open to nondepartmental students with prior permission of the instructor. Maruti Evans

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

**DRAM 222a, Drafting for Designers** This course is taught in conjunction with DRAM 122a/b, Stagecraft for Designers, and focuses on drafting for the stage. Students learn how to create a complete set of drawings suitable for budgeting and/or soliciting bids from shops in the professional theater. Mikiko Suzuki MacAdams, Maruti Evans

**DRAM 222b, Vectorworks for Set Designers** This course covers techniques, workflows, and best practices for using Vectorworks to bring a set design from concept to professional drafting package. Students develop skills and techniques needed to create clear, well-styled drawings that communicate effectively. The class offers individual guidance on approaching design project challenges and critiques of drafting presentations. Open to nondepartmental students with prior permission of the instructor. Mikiko Suzuki MacAdams

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

**DRAM 232a/b, Advanced Problems in Scene Design Part B** In conjunction with DRAM 235a/b and a guest theater/opera director. The course seeks to cultivate and reinforce



advanced, professional-level processes and practices in the work of second-year set designers. Criticism of design problems for plays, musicals, ballet, and opera. Continues the work started in DRAM 112a/b, carrying it a step further and focusing on design realization. Prerequisite: DRAM 112a/b. Permission of the instructors required. Riccardo Hernandez, Michael Yeargan

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

**DRAM 235a/b, Collaboration in Costume Design** In conjunction with DRAM 232a/b and a guest theater/opera director. Costume design students work on a conceptual design conceived through discussions and practices that give equal weight to all members of the collaboration. Building on the foundation established in costume design classes, the course focuses on an in-depth dramaturgical study, character analysis, and the psychology of clothing—exploring how character and story are revealed through clothing choices, starting with costume’s inception in the text/music and culminating in a complete, conceptual design. Permission of the instructor required. Oana Botez

**DRAM 280b, Director-Designer Lab** See description under Directing.

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

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

### *Plan of Study: Projection Design*

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

The question of “why projection” is a constant heartbeat of the program. Not all theatrical production can or should support projection. Through the study of historical usage and exploration of the power of media in performance, students develop the critical thinking that will allow them to create meaningful and relevant work.

Yale School of Drama requires design students to train in all disciplines: building set models, drafting light plots, drawing costume renderings, and creating sound samples. Success in the program demands both digital and hand skills. A weekly life drawing class is required in the first year of study to sharpen the student’s hand and eye. It is essential that students be able to process what they see in front of them, as well as transfer ideas from thought to a form viewable by others. Classes in digital skills as well as digital and analog animation are offered as well.

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

Projection designers each have a workspace in the visual design studios with the other visual designers in their graduating cohort. There is a specialized studio space for all projection students at 305 Crown, with resources and workstations designed to support the specific needs of projection design students. Additionally, with proper training, students have access to the production studio, motion capture equipment, and other resources at the Center for Collaborative Arts and Media.

In addition to course work and production assignments, there is the opportunity to create an installation in collaboration with the sound and directing programs and several programs with Yale Opera. Throughout the year, a variety of workshops support artistic and technical growth, with the goal of looking beyond the traditional dramatic framework. Past workshops have included Manual Cinema, Mark Coniglio/Isadora, Touch Designer, and Kym Moore exploration of nonverbal drama.

## REQUIRED SEQUENCE

### Year one

| <i>Course</i> | <i>Subject</i>   |
|---------------|--|
| DRAM 50a      | The Collaborative Process                                  |
| DRAM 104b     | Computer-Assisted Design Techniques for Lighting Designers |
| DRAM 112a/b   | Scene Design: Background and Practice                      |
| DRAM 122a     | Stagecraft for Designers                                   |
| DRAM 124a/b   | Introduction to Lighting Design                            |
| DRAM 158a     | Introduction to Sound Design                               |
| DRAM 162a     | Life Drawing Studio  |
| DRAM 172a/b   | Digital Imaging for Designers                              |
| DRAM 224a/b   | Introduction to Projection Design                          |
| DRAM 234a/b   | Visual Storytelling  |
| DRAM 239a     | Projection Engineering                                     |
| DRAM 248a     | Designers and Directors Workshop I (Module 2)              |
| DRAM 248b     | Designers and Directors Workshop II                        |
| DRAM 374a     | Projection Production Process                              |

Weekly production-related seminars

Production assignments as assistant projection designers or engineers for YSD, YRT, and SRP productions

Possibility of small design or projection installation

### Year two

| <i>Course</i> | <i>Subject</i>                      |
|---------------|-------------------------------------|
| DRAM 6a/b     | Survey of Theater and Drama         |
| DRAM 132a/b   | Advanced Problems in Scenic Design  |
| DRAM 244a/b   | Motion Graphics and Film Production |

DRAM 334a/b      Advanced Problems in Projection Design  
 DRAM 364a      Animation Studio

Weekly production-related seminars

Production assignments as assistant projection designers and projection designers for YSD, YRT, and SRP productions

Five one-term electives including at least one music elective (in consultation with Projection faculty)

Up to two small- to medium-scale production assignments (if prepared)

### **Year three**

*Course*                      *Subject*

DRAM 142a      Advanced Professional Set Design for the Stage

DRAM 344a/b      Advanced Professional Projection Design

Weekly production-related seminars

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

One professional projection assignment (if prepared)

Production assignments as assistant projection designers and projection designers for YSD, YRT, and SRP productions

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

### *Courses of Instruction*

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

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

**DRAM 104b, Computer-Assisted Design Techniques for Lighting Designers** See description under Design.

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

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

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

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

**DRAM 142a, Advanced Professional Set Design for the Stage** See description under Design.

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

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

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

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

**DRAM 224a/b, Introduction to Projection Design** In this yearlong course, students develop an understanding of how projection can be integrated into the theatrical space. Students consider media as a storytelling tool and create storyboards and video projects. Emphasis is on exploration, collaboration, and thinking in pictures. Students are expected to participate in a number of digital skills seminars that are offered concurrently with this class. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Wendall K. Harrington, Shawn Boyle

**DRAM 248a, Designers and Directors Workshop I** See description under Sound Design.

**DRAM 234a/b, Visual Storytelling** This is a lecture, film, and discussion course that explores the various ways in which idea and emotion have been expressed for the eye and mind. Lecturers and filmed documentaries cover topics in art history from cave painting to the graphic novel, color theory, cinema history, graphic design, typography, photography, and an exploration of the visual in avant-garde theater. Vision is our language; we see before we speak. The goal of this course is to create expressive polyglots. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. Priority given to School of Drama and School of Art students and to students in their last year of study. Special registration procedures apply to non-School of Drama students; students must e-mail [wendall.harrington@yale.edu](mailto:wendall.harrington@yale.edu) prior to the first week of classes to request permission. No shoppers. The first class of each term must be attended. Course is graded Pass/Fail. Wendall K. Harrington, with Ann McCoy and guests

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

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

**DRAM 248b, Designers and Directors Workshop II** See description under Sound Design.

**DRAM 334a/b, Advanced Problems in Projection Design** A course to prepare students for the collaborative task of creating projection for the stage. Emphasis is given to script analysis, research, media preparation, as well as programming and engineering from the design perspective. Projects include creating media for Yale Opera and a collaboration with School of Drama playwrights. Open to nondepartmental students who have taken DRAM 224a/b. Wendall K. Harrington, Shawn Boyle

[**DRAM 339b, Advanced Topics in Projection Engineering** See description under Technical Direction and Production. Not offered in 2019–2020]

**DRAM 344a/b, Advanced Professional Projection Design** This class provides professional preparation for work on School of Drama productions and other venues, as well as creation of an original dance and collaborative design work. The class meets weekly and in a monthly joint session with Advanced Professional Set Design, Advanced Professional Costume Design, and Advanced Professional Lighting Design. Prerequisite: DRAM 334a/b and prior permission of the instructor. Wendall K. Harrington, Shawn Boyle, Marjorie Folkman, combined Design department faculty, and guests

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

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

**DRAM 374a, Projection Production Process** This class takes students through the projection design process, from offer letter to opening. Students become familiar with, and perform, the various roles and responsibilities of members of the projection design team: designer, assistant, programmer, engineer, researcher, content creator, etc. The course consists of lectures, demonstrations, and hands-on lab work with a focus on preparing students for their production assignments. Wendall K. Harrington, Shawn Boyle

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

David Budries, Chair

The Sound Design program is focused on developing the artistic, compositional, and technical engineering skills of sound designers and composers through substantial academic offerings and a set of practical design opportunities that together provide a solid professional training experience. This rigorous preparation readies students for a variety of design and engineering jobs related to music and sound in live performance. It is also directly applicable to teaching the art and craft of sound design.

The Sound Design experience at Yale School of Drama is unique in that the five areas of design—set, costume, lighting, projection, and sound—are integrated. All designers are encouraged to take introductory course work in each of the design areas. This course work provides students with a core of basic knowledge and the ability to exercise good communication skills throughout the design process, while helping to build camaraderie and respect among designers. This ensemble approach provides a foundation for networking as design professionals after graduation. Collaboration is an essential part of the experience at the School of Drama.

The program is rigorous. Students must be dedicated and willing to work hard. The course work covers design aesthetics, script interpretation, dramaturgy, music composition, critical listening, professional collaboration, sound and music technology, acoustics, aural imaging in large spaces, investigations into psychoacoustics, digital audio production, advanced sound delivery systems, advanced problem solving, advanced digital applications, production organization, and professional development, that work in concert with a wide variety of practical assignments.

The *Designers and Directors Workshop* is a unique class in which directors and sound designers focus on communication and exploration of each other's production process. During the course, playwrights and projection designers are invited into the process, allowing all these artists to devise and to explore new works together.

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

The Sound Design program sponsors critiques of current productions as part of Master Class. Attendees discuss all aspects of the work including the storytelling, dramaturgy, acting, directing, all design, and music.

To complement the academic work, the core training revolves around practical production assignments that include working on medium- to large-scale student productions as well as professional design work at Yale Repertory Theatre. These hands-on assignments provide invaluable practical learning experiences. Additionally, Yale Cabaret provides students with up to eighteen extracurricular design opportunities annually. These hands-on assignments provide practical learning experiences on a smaller scale.

To support this work, students have access to four production studio spaces: a multi-discipline design laboratory, a teaching studio, and two musical instrument libraries. In this program, students are required to develop their own digital audio workstations while they are in school so that upon graduation, students have their personal studios in place, ready to continue their professional work.

Another unique class, *Auditory Culture*, was developed to encourage in-depth conversations about the impact of sound and music on our culture—past, present, and future. The participants drive the course content. No related topic is off-limits, and the class is open to professional students from any discipline. This is our most popular cross-disciplinary offering.

The Sound Design program nurtures individual creativity and exploration. Its goal is to train professionals who will become leaders in the field of professional theatrical sound design.

## *Academic Expectation and Professional Practice*

Yale School of Drama programs of study strive to balance academics with practical production work. For this reason, it is necessary for students to learn how to manage their time in both activities. This is an essential skill set for design students to acquire. Students are always expected to show up on time and be prepared for classes, meetings, and production assignments. Students are expected to be active participants in the production process, attending all required meetings, actor rehearsals, technical rehearsals, and previews. All sound design students are required to attend focus and system balance sessions. Any variation from these expectations requires direct communication with and approval from the instructor, supervisor, stage manager, or other person in charge.

## *Designing for Yale Cabaret*

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

## *Plan of Study: Sound Design*

### REQUIRED SEQUENCE

#### **Year one**

| <i>Course</i> | <i>Subject</i>                         |
|---------------|--|
| DRAM 6a/b     | Survey of Theater and Drama            |
| DRAM 50a      | The Collaborative Process              |
| DRAM 112a     | Scene Design: Background and Practice* |
| DRAM 118a/b   | Master Class in Sound Design           |
| DRAM 124a     | Introduction to Lighting Design*       |
| DRAM 128a/b   | Sound Seminar                          |
| DRAM 138a     | Production Sound Design Boot Camp      |
| DRAM 138b     | Production Sound Design and Technology |
| DRAM 158a     | Introduction to Sound Design           |
| DRAM 158b     | Recording Arts                         |
| DRAM 188a/b   | Individual Music Lessons               |
| DRAM 198a     | Sound Design Production Organization   |

One term of music elective, recommended in the second term

Up to three production assignments (if prepared)

#### **Year two**

| <i>Course</i> | <i>Subject</i>                        |
|---------------|---------------------------------------|
| DRAM 128a/b   | Sound Seminar                         |
| DRAM 218a/b   | Master Class in Sound Design          |
| DRAM 224a/b   | Introduction to Projection Design     |
| DRAM 238a     | Advanced Engineering for Sound Design |

|             |                                      |
|-------------|--------------------------------------|
| DRAM 248a   | Designers and Directors Workshop I   |
| DRAM 248b   | Designers and Directors Workshop II  |
| DRAM 258a   | Composition for Sound Design I       |
| DRAM 258b   | Composition for Sound Design II      |
| DRAM 278b   | Advanced Problems in Sound Design    |
| DRAM 288a/b | Individual Music/Composition Lessons |

One term of music elective

One term of general elective

Up to three production assignments (if prepared)

### **Year three**

| <i>Course</i> | <i>Subject</i>                       |
|---------------|--------------------------------------|
| DRAM 128a/b   | Sound Seminar                        |
| DRAM 318a/b   | Master Class in Sound Design         |
| DRAM 358a/b   | Professional Development             |
| DRAM 388a/b   | Individual Music/Composition Lessons |

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

One term of music elective (optional)

One term of general elective

Up to three production assignments (if prepared)

\*DRAM 112a and 124a are required courses for Sound Design, while DRAM 112b and 124b are optional as general electives.

### **ELECTIVE SEQUENCE**

The elective sequence is determined in consultation with a departmental adviser. Students must complete two terms of music electives and two terms of general electives. Music electives are usually found in the Department of Music and the School of Music. Permission of the instructor may be required. Instrumental music lessons may also be considered, but there is a cost for these lessons, as the instructors do not come from the School of Drama. Two terms of Auditory Culture (DRAM 428) can constitute a general or music elective. The Sound Design chair must approve the elective sequence.

### *Courses of Instruction*

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

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

**DRAM 66a/THST 414a, Lyric Writing for Musical Theater** See description under Playwriting.

**DRAM 108b, Fundamentals of Music Literacy** An eight-week module in the basic musical concepts of pitch, interval, and rhythm with the aim of building fluency in musical terminology, sight singing, score reading, and analysis. With an emphasis on practical exercises in class, students learn to sing notated melodies, execute rhythms, and hear harmonies by following musical scores from a variety of traditions. We cover musical



terms and concepts commonly used in music notation and develop an understanding of musical form and structure through examples from the literature useful to theater professionals. Matthew Suttor

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

**DRAM 118a/b, 218a/b, 318a/b, Master Class in Sound Design** This class provides opportunities for in-depth presentation and discussion of current production work during the design, budgeting, and technical rehearsal phases. All participants must read each play and discuss its dramaturgy. Designers must formally present their design work as if to a director and design team. Presenting a scale model of the scenic design, as well as costume renderings, is essential. Any questions regarding practical production problems may be presented in this forum. A calendar of presentation dates is distributed. Other design or production partners are welcome to attend these classes. Two hours a week. David Budries, Matthew Suttor [Sp]

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

**DRAM 128a/b, Sound Seminar** These regular meetings are required of all sound designers. The seminar sessions feature guest artists (designers, composers, directors, engineers, consultants, and other theater professionals), visits to various productions or places of business, critical listening, and practical modules on a variety of topics. Class typically meets two hours a week. David Budries, Matthew Suttor [Sp]

**DRAM 138a, Production Sound Design Boot Camp** This intensive, first-term engineering course covers the fundamentals of sound and music technology used in professional sound delivery systems and studio production, focusing on the fundamentals of professional practice with the goal of preparing engineers for their production assignments. The course consists of lectures, demonstrations, and hands-on laboratories. Software requirements are updated annually by the instructor and include Vectorworks, Microsoft Office, and other control software for digital signal processors and mixing consoles. Open to nondepartmental and non-School of Drama students with prior permission of both the instructor and Sound Design chair David Budries. Enrollment limited to six. Four hours a week. Michael Backhaus

**DRAM 138b, Production Sound Design and Technology** This course is the continuation of DRAM 138a and consists of lectures, demonstrations, and practical assignments designed to expand fundamental engineering skills. Students learn about 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. Required of all sound designers. Open to nondepartmental and non-School of Drama students with prior permission of both the instructor and Sound Design chair David Budries. Enrollment limited to six. Four hours a week, plus practicals and additional modules of study. Charles Coes

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

**DRAM 158a, Introduction to Sound Design** In this class students develop an understanding about how sound and music can be used effectively as a tool to enhance meaning

in a play. Students analyze scripts, develop critical listening skills, and learn the fundamentals of sound delivery systems as well as terms used to describe the perception and presentation of sound and music in a theatrical setting. This course is required of first-year lighting, projection, and sound designers; and of second-year costume and set designers and stage managers. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. Two hours a week. David Budries

**DRAM 158b, Recording Arts** In this course students learn basic recording practice for remote and studio sessions. Topics include digital recording systems, auralization and imaging, elements of psychoacoustics, microphone theory and application, music recording, sound effects recording, cueing systems, studio monitoring, mixing practice, final mastering, a review of audio control systems, and setting expectations for professional practice in a studio environment. There are five recording projects. Required of all sound designers. Open to nondepartmental and non-School of Drama graduate and professional school students with prior permission of both the instructor and Sound Design chair David Budries. Not open to undergraduates. Enrollment limited to six. Two hours a week. Nick Lloyd

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

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

**DRAM 188a/b, Individual Music Lessons** This is an introductory project-oriented lesson in music that allows first-year students to develop a path toward their musical development. The student-driven projects are aimed at addressing the musical concerns and needs of the individual, including notation, performance skills, and the expansion of musical vocabulary. This course is only available to students of Design, with preference to sound and projection designers. Limited enrollment. One hour a week, meeting time arranged with faculty. Frederick Kennedy, Matthew Suttor [Sp]

**DRAM 198a, Sound Design Production Organization** This course prepares students to execute all the necessary production paperwork including cue sheets, schematic block diagrams (line drawings or flow charts), system overlays on plan and section drawings, magic sheets budgets, hook-up schedules, rack drawings, shop orders, budgets, RF assignments, RF schedules, and production archives. Other topics include production responsibilities and preparation for technical rehearsals. Required software includes File-Maker Pro, Excel, and Vectorworks. Required of all first-year sound designers. Open to nondepartmental students with prior permission of the instructor. Limited enrollment. Two hours a week. David Budries

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

**DRAM 229a, Theater Planning and Construction** See description under Technical Design and Production.

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

**DRAM 248a, Designers and Directors Workshop I** The aim of this class is to develop a strong and dynamic relationship among the director, sound designer, and/or composer. Playwrights join the class for a four-week module as they develop plays for the Langston Hughes Festival. Projection designers join the class for a six-to-seven-week module on dance. Additional topics include the elements of sound design and composition, building an expressive aural vocabulary, developing critical listening skills, understanding each other's respective production processes, and producing in traditional and nontraditional venues. Required of all second-year sound designers and directors. Two hours a week. David Budries

**DRAM 248b, Designers and Directors Workshop II** This course continues the exploration of the creative and practical collaboration among directors, sound designers, and composers through an investigation of the function of sound and original music in devised works. Through critical listening, students attempt to extrapolate ideas from musical sources. The class then turns to a discussion of aesthetics, content, style, and vocabulary with the larger aim of exploring the developmental process from preliminary sketches to fully realized designs. At times students may work individually as well as in assigned teams. One of the final class projects adds projection designers to complete three creative teams (director, sound designer, and projection designer). Each team devises a project in the Yale Art Gallery culminating in a public work titled *Gallery + Drama*. Ninety minutes a week. Matthew Suttor, David Budries

**DRAM 258a, Composition for Sound Design I** This course explores composition as a fundamental component of sound design, focusing on developing an aural imagination through advanced digital tools. Students are assigned projects based on a variety of specialized techniques within a theatrical framework. Students present their projects on assigned dates followed by discussion and critique. During the fall term, students realize six compositional études that explore topics of investigation. The nature of the études is negotiated with each individual to accommodate production schedules. Due dates are agreed upon by week two (allowing for some flexibility in terms of content). Students must complete at least four études by the end of the fall term in order to progress to DRAM 258b. Required of all second-year sound designers. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. Two hours a week. Frederick Kennedy

**DRAM 258b, Composition for Sound Design II** With reference to specific plays, this course builds on the techniques acquired in the fall term as students continue to augment

their compositional palette through original and progressive studies in selected areas such as idiomatic acoustic instrumental writing, computer-generated realization, and song. Required of all second-year sound designers. Open to nondepartmental and non-School of Drama students who have completed DRAM 258a. Two hours a week. Matthew Suttor

**DRAM 278b, Advanced Problems in Sound Design** This course focuses on practical problems that face many sound designers. Participants execute eight to ten challenges with a variety of potential outcomes, each critiqued in class. Critical listening, musicality, system design, digital signal processing, radio-play-style scripting, and real-time digital signal processing are part of these challenges. All class work is intended to promote creativity, innovation, and adaptation. Required of all second-year sound designers. Open to nondepartmental and non-School of Drama students who have completed DRAM 158a and 158b. Limited enrollment. Two hours a week with substantial homework. David Budries

**DRAM 280b, Director-Designer Lab** See description under Directing.

**DRAM 288a/b, Individual Music/Composition Lessons** Individual project-oriented studies in music composition, either acoustic or technological, aimed at addressing the musical concerns and needs of the particular student, including notation and performance skills. Limited enrollment. Open only to sound design students. One hour a week; meeting time arranged with faculty. Frederick Kennedy, Matthew Suttor [Sp]

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

**DRAM 358a/b, Professional Development** This class is limited to design students and is focused on the development and execution of the third-year thesis project and a professional design portfolio that can include Internet-based materials for professional promotion. One hour per student each week, individually assigned. Limited enrollment. David Budries

**DRAM 388a/b, Individual Music/Composition Lessons** See description for DRAM 288a/b.

**DRAM 428b, Auditory Culture: Reading, Critical Listening, and Discussion** This course provides a vehicle for participants to examine the impact sound has made on our culture, now and in the past. Each class member is expected to contribute to the discussion by providing prompts as assigned via digital media, books, articles, or recordings. No relevant sound or music topic is off the table. The instructors must approve and distribute each prompt. There is a lot of room for individual exploration and expression. A new prompt is defined and distributed each week, and the discussion occurs at the next class meeting. Open to nondepartmental and non-School of Drama students with prior permission of the instructor; preference given to theater, music, and art majors. Enrollment limited to twelve. One hour a week. David Budries, Matthew Suttor

**DRAM 468a/b, Independent Study in Sound Design** The student who desires to pursue a specialized course of study in the area of Sound Design may elect an independent study. A proposal might focus on a guided research project, artistic exploration, or

advanced audio technology. Proposals must be submitted in writing, and department approval must be obtained prior to enrollment for credit. Subsequent to enrollment, the student must meet with the project adviser to plan an appropriate course of action and discuss assessment. Credit is awarded based on the project adviser's recommendation in consultation with any other assigned advisers/tutors. Regular meetings are scheduled to track progress. David Budries, Konrad Kaczmarek, Matthew Suttor [Sp]

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

Liz Diamond, Chair

The Directing department at Yale School of Drama admits a few talented individuals each year who have demonstrated the potential to become professional directors. They bring to the School of Drama a wide range of sensibilities, but they share some crucial qualities. They are generators of ideas and projects. They are not afraid to take risks, and they take responsibility for the philosophical and political implications of their work. They have a deep respect for the artists with whom they work. Above all, they have lively imaginations, an appetite for hard questions, and a robust curiosity about the world beyond their own cultural borders.

The Directing department's entire aim is the education of the director as creative artist and leader. To that end, in course and production work, emphasis is placed on developing the director's unique imagination and mastery of empathic, collaborative leadership. Our goal is to train directors as artistic leaders whose future work will advance human understanding through the infinitely expressive interplay of image, action, and word unique to our art form.

Our core courses are (a) the Directing Practicum, which engages the student over three years in a practical exploration of theatrical composition – the relationship of form to content – through studio exercises and projects; (b) the Directing seminars, which teach practical skills in text analysis, directorial interpretation, and production preparation, using a broad range of dramatic writing, theory, and production histories as course texts; and (c) the Labs, where directors, playwrights, and actors develop their ability to collaborate creatively through exercises, scene work, and critical feedback. In addition, throughout the academic year, the Directing department hosts master classes and workshops with visiting theater artists from around the world.

Because mastery in directing also requires a deep understanding of all the expressive modes that together embody theater, the Directing department's curriculum integrates core courses of key collaborative disciplines into its programming. Directors are required to participate in the core acting courses in their first and second years. They take core courses in costume, set, lighting, sound, and projection design, and in dramaturgy and theater management. A variety of courses in these and other disciplines may also be taken as electives.

Hands-on production work involving intensive collaboration with fellow students in all departments of Yale School of Drama is central to our training. Throughout their three years at the School of Drama, directors practice their craft in diverse forums, ranging from scene work to full productions in various performance spaces. Through these varied production opportunities, directors develop their ability to respond to a great range of

artistic and logistical challenges. First-year directors participate in collaboratively created projects in DRAM 50a, The Collaborative Process, and direct workshop stagings of new plays by first-year playwrights in the New Play Lab. In the second year, directors direct one Shakespeare Repertory Project and one new play by a second-year playwright. Third-year directors direct a full production of their own thesis project and direct a new play by a third-year playwright in the Carlotta Festival. Directors, in the first or second year, serve as assistant directors on Yale Repertory Theatre or School of Drama productions.

All directing and assistant directing assignments are made by the chair of the Directing department (pending approval by the dean). Directors are encouraged to direct productions for Yale Cabaret and to participate in the work of the Cabaret in other capacities. Participation in a Cabaret production by a director is subject to the prior approval of the department chair. Additional projects may be assigned to directors in all three years, including new works, assistantships, and, on occasion, casting in School of Drama and Yale Rep productions.

### *Plan of Study: Directing*

#### REQUIRED SEQUENCE

##### **Year one**

| <i>Course</i> | <i>Subject</i>                               |
|---------------|--|
| DRAM 6a/b     | Survey of Theater and Drama                  |
| DRAM 50a      | The Collaborative Process                    |
| DRAM 51b      | New Play Lab                                 |
| DRAM 103a     | Acting I                                     |
| DRAM 108b     | Fundamentals of Music Literacy               |
| DRAM 110a/b   | First-Year Directing                         |
| DRAM 112b     | Scene Design: Background and Practice        |
| DRAM 113a     | Voice I                                      |
| DRAM 147a     | Writing for the Ensemble                     |
| DRAM 153a     | New Games                                    |
| DRAM 180a     | Rehearsal Practicum                          |
| DRAM 191b     | Managing the Production Process              |
| DRAM 330a/b   | Directing Practicum                          |
| DRAM 380b     | Introduction to Shakespeare for the Director |
| DRAM 390b     | Opera Practicum                              |
| DRAM 403a     | Stage Combat I                               |

Elective (subject to approval by chair of Directing)

Assignments as director for School of Drama productions

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

##### **Year two**

| <i>Course</i> | <i>Subject</i>                          |
|---------------|---|
| DRAM 112a     | Scene Design: Background and Practice   |
| DRAM 115a     | Costume Design: Background and Practice |
| DRAM 120a/b   | Second-Year Directing                   |

|             |                                     |
|-------------|-------------------------------------|
| DRAM 124b   | Introduction to Lighting Design     |
| DRAM 203a   | Acting II: Tools not Rules          |
| DRAM 217a   | Langston Hughes Tutorial            |
| DRAM 224b   | Introduction to Projection Design   |
| DRAM 248a   | Designers and Directors Workshop I  |
| DRAM 248b   | Designers and Directors Workshop II |
| DRAM 280b   | Director-Designer Lab               |
| DRAM 290a/b | YSD Show Proposal Tutorial          |
| DRAM 330a/b | Directing Practicum                 |
| DRAM 340b   | Directing Lab on Greek Tragedy      |
| DRAM 350b   | The Choreographic Imagination       |
| DRAM 390b   | Opera Practicum                     |

Elective (subject to approval by chair of Directing)

Assignments as director for School of Drama productions

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

### Year three

| <i>Course</i> | <i>Subject</i>           |
|---------------|--------------------------|
| DRAM 130a/b   | Third-Year Directing     |
| DRAM 140a/b   | The Director's Thesis    |
| DRAM 207b     | Carlotta Tutorial        |
| DRAM 330a/b   | Directing Practicum      |
| DRAM 360a/b   | Bridge to the Profession |
| DRAM 390b     | Opera Practicum          |

Elective (subject to approval by chair of Directing)

Assignments as director for School of Drama productions

### ELECTIVE REQUIREMENT

Directors are required to take one term-length elective course over three years and are encouraged to take more as their schedules permit. Courses may be selected from Acting, Design, Dramaturgy and Dramatic Criticism, Playwriting, Theater Management, and other departments within Yale School of Drama, subject to approval by the chair of Directing. Where course scheduling permits, students may propose to fulfill the elective requirement by enrolling in a course elsewhere within the University.

### *Courses of Instruction*

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

**DRAM 50a, The Collaborative Process** A three-week laboratory introduction to theatrical collaboration and creation designed for first-term actors, designers, directors, dramaturgs, and playwrights. How can theater artists bring the skills of their separate disciplines and the ideas of their individual imagination to bear in a creative rehearsal process that addresses all aspects of the art form? What strategies are most effective

for proposing and responding, for testing and critiquing, for researching and selecting material? How does decision-making evolve in a horizontal devising model? Using sources from literature, painting, music, and other media as dramatic texts, students explore these and other questions as they make short compositions together in weekly lab sessions. Liz Diamond, Catherine Sheehy

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

**DRAM 103a, Acting I** See description under Acting.

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

**DRAM 110a/b, First-Year Directing** A practical course designed to build directorial skills and techniques, focusing on rigorous close reading of the text, associative imagining, and detailed production scoring. Through a progressive series of analytical and creative encounters with a specific play text, role-playing exercises, and scene work, the director develops methodologies for reading for action, thematic focus, production and performance style, and personalized theatricalism. In the spring, the focus expands to include topics of directorial freedom in bold contemporary interpretation and imagining of the theatrical canon. The spring term also focuses on the role of a director in relation to the acting ensemble as a fundamental element of directing and includes examination and discussion of first-year directors' work in New Play Lab and Rehearsal Practicum. Yuri Kordonsky

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

**DRAM 113a, Voice I** See description under Acting.

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

**DRAM 120a/b, Second-Year Directing** This course continues the development of the director's analytical, interpretive, and imaginative abilities. Through a combination of seminar and lab work, students examine the artistic and technical demands of verse drama. Emphasis is placed on the role of verse in determining action and shaping character, on the role of design in the realization of the world of the play, and, above all, on the art of developing and articulating a directorial vision that will give new life to these texts. In the fall term, through seminar discussion and labs with professional actors, students use the plays chosen as their Shakespeare Repertory Projects, as well as other plays by Shakespeare, to investigate the relation of script requirements to production style and acting processes. In the spring term, directorial approaches to Greek tragedy are examined through weekly seminar discussions, presentations, and scene lab with actors. Karin Coonrod, Robert Woodruff

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

**DRAM 130a/b, Third-Year Directing** A practical course on directorial approaches to modern and contemporary nonnaturalistic drama. Emphasis is placed on the further development of interpretive skill through close reading and research, and stylistic orchestration of one's reading of a play in production. Plays and landmark productions from the twentieth-century and contemporary avant-garde are the course texts. Students'



production strategies for these works, as well as for their current School of Drama productions, are presented and discussed in weekly sessions. In the spring term, the course also examines the work of influential directors of the modern and contemporary period.  
Liz Diamond

**DRAM 140a/b, The Director's Thesis** The primary project of the third year in directing is the thesis, a full production of a major work of classical or contemporary dramatic literature, or a new or original work, proposed by the student director and approved by the dean in consultation with the department chair. The written component of the thesis is a production casebook documenting the student's preparation, rehearsal, and postproduction evaluation of the thesis production. The class meets weekly as a group and in individual consultations with the instructor to be arranged throughout the year.  
Ethan Heard

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

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

**DRAM 180a, Rehearsal Practicum** This four-session course focuses on the work of actors and directors in rehearsal. In this lab, first-year actors and directors develop the ability to work in partnership to activate the central struggle of a play and translate the spirit of the text into the physical world. Required rehearsal sessions are included in the weekly course schedule, as are weekly showings of assigned scenes. The course examines in a practical way the communication tools and rehearsal strategies that most effectively engage the creative energies of all collaborators as they work to articulate, through bold and specific choices, a directorial vision in four dimensions. The goal of the course is to develop working processes between actors and directors that generate a physically and imaginatively activated exploration of the text. The scenes are drawn from the major plays of Anton Chekhov—each director is responsible for a single play—and are cast by the Acting department in collaboration with the course instructor. Yuri Kordonsky

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

**DRAM 203a, Acting II: Tools not Rules** See description under Acting.

**DRAM 207b, Carlotta Tutorial** See description under Playwriting.

**DRAM 217a, Langston Hughes Tutorial** See description under Playwriting.

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

**DRAM 248a, Designers and Directors Workshop I** See description under Sound Design.

**DRAM 248b, Designers and Directors Workshop II** See description under Sound Design.

**DRAM 280b, Director-Designer Lab** This course focuses on the dialogue between director and designer as they develop their ideas about the world of the play. What is theatrical metaphor and how does it work onstage and on an audience? How do a director and designer develop their ideas over the entire course of a play? What makes a visual idea live

onstage? How do we make design ideas dynamic? The course explores these questions in weekly sessions during which collaborative teams of directors and designers develop their production research and designs with the class. Robert Woodruff

**DRAM 290a/b, YSD Show Proposal Tutorial** The YSD Show proposal process affords the student director the opportunity to practice the art of choosing and pitching a play for production to a specific theater, in this case, to the Yale School of Drama. The YSD Show, produced in the director's third year, and the director's accompanying production casebook, comprise the Master's Thesis in Directing. This tutorial course is designed to provide individual and group coaching to second-year directing students as they generate a list of potential thesis projects; workshop potential projects; and write and revise two compelling production proposals. In the drafting and presentation of these proposals, students are challenged to explicate why these projects are meaningful in this present cultural moment for the director, for fellow YSD students in training, and for the public. The course consists of group and individual meetings and involves substantial independent work on the part of the student director, beginning in the summer before the second year. The course culminates in the spring of the second year with the presentation by the student director of two proposals to Directing department faculty, the department chair, and the dean. Ethan Heard

**DRAM 330a/b, Directing Practicum** As the core course of the Directing department, the Directing Practicum is designed to develop the student director's artistic and practical ability to assume the complex of responsibilities required of the professional director. Over three years, the Directing Practicum explores issues in staging dramatic action and conflict, manipulating the elements of composition, and leading artistic collaborations on text-based plays and other forms of live performance. Work in the Directing Practicum includes scene study, exercises in composition, open rehearsals, practical study of major directors, and the creation of devised work. Practical work is supplemented by critiques of student and Yale Rep productions, and by workshops and master classes with visiting artists. Liz Diamond, Yuri Kordonsky, and guests

**DRAM 340b, Directing Lab on Greek Tragedy** This is a practical course for directors and actors to explore how the contemporary theater artist approaches Greek tragedy. Issues of directorial interpretation, translation, design, and performance style of selected plays are addressed in a series of practical projects and scene work. Required of second-year directors and first-year actors. Open to students in Design, Dramaturgy and Dramatic Criticism, and Playwriting with permission of the instructor. Robert Woodruff

**DRAM 350b, The Choreographic Imagination** This course exposes students to choreographic practices in order to expand the possibilities for what can be imagined and thus composed in theater. We explore means of generating movement, activating space, manipulating timing and dynamic, effectively composing individual and group activity, and juxtaposing movement and language. Practical investigations in class develop physical instincts and movement literacy. No prior experience with dance required—merely openness to learning in motion. Faculty

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

[**DRAM 370b, Theatrical Adaptation** Directors and their collaborators are making exciting contemporary theater from works not originally created for the stage. Novels, memoirs, letters, and other kinds of nontheatrical texts are rich sources for theater artists to adapt. This course, required of first-year directors and playwrights, teaches the art of theatrical adaptation through hands-on adaptation assignments. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

**DRAM 380b, Introduction to Shakespeare for the Director** This course begins the directing student's yearlong exploration of Shakespeare's work by introducing the key tools of Shakespearean text analysis (scansion, rhetoric, sonics, linguistic and lyrical "height," imagery, wit, and wordplay) and by guiding students as they prepare two proposals for their Shakespeare Repertory Project (SRP) to be directed in the second year. Assigned reading, analysis exercises, seminar discussion, and simulated rehearsals introduce students to the ideological and lyrical scope of Shakespeare's plays, and to techniques for guiding actors toward fully embodied, textually specific, and innovative performances. Stephen Brown-Fried

**DRAM 390b, Opera Practicum** A practical introductory course in opera direction, offered in collaboration with the Yale School of Music's M.F.A. program in opera. Singers and directors together examine the nature of the director/singer creative dialogue and exploration in rehearsal. What diverse and shared kinds of research are most fruitful for singer and director? How do the singer and stage director fulfill the primary and fundamental demands of the music in a staging at once faithful to the spirit of the work and vitally alive for a contemporary audience? This laboratory course explores these questions in weekly sessions featuring student presentations of research, and rehearsed scene work. The opera chosen by Yale Opera for its annual production is the core text. Readings and research assignments as well as scenes are assigned in rotation throughout the course. Guest artists from the professional arena are invited to one or more sessions to respond to the work. Patrick Diamond and guests

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

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

Catherine Sheehy, Chair

Students in the Dramaturgy and Dramatic Criticism department receive intensive training to prepare for careers in three areas: to work in theaters as dramaturgs, artistic producers, literary managers, and in related positions; to work in theater publishing as critics and editors as well as in other capacities; to teach theater as practitioners, critics, and scholars.

At the core of the training are seminars in literature, theory, 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 the theater and dramatic literature — a knowledge necessary to the dramaturg, the writer and editor, and the teacher. Regarding the latter, every effort is made to give qualified students teaching experience within the University.

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

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

In recognition of the fact that dramaturgs may not only assume the leadership of theaters under such titles as artistic director and producer but may also found theaters themselves, the Dramaturgy and Dramatic Criticism department has entered into a collaboration with the Theater Management department to create an optional course of study drawing from the strengths of both disciplines. By creating this interchange, Yale School of Drama seeks to remain at the forefront in fostering the discovery and exploration of new organizational models so that the art of theater will continue to flourish. More information on this partnership is available from the department.

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

*Theater* has been publishing new writing by and about contemporary theater artists since 1968. The magazine's perspectives are different from those of any other American publication: at once practical, creative, and scholarly. Issues include new plays, translations, and adaptations; forums about policy, politics, and productions; interviews with writers, directors, and other artists; creative dossiers and polemics; and book and performance reviews. The publication maintains an electronic archive, a website, and social media pages, and it curates symposia and live events on campus and beyond.

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

### *Quality Standards*

The minimum quality requirement for the M.F.A. degree in Dramaturgy is a grade average of High Pass in all required courses and electives counting toward the degree. Students who receive an Incomplete in any course are automatically placed on academic warning until the work is completed. Any student who receives more than one incomplete will be placed on academic probation. Students placed on academic probation may not participate in any capacity in the Yale Cabaret.

### *Plan of Study: Dramaturgy and Dramatic Criticism*

#### REQUIRED SEQUENCE

##### **Year one**

| <i>Course</i> | <i>Subject</i>                                       |
|---------------|--|
| DRAM 50a      | The Collaborative Process                            |
| DRAM 51b      | New Play Lab   |
| DRAM 96a/b    | Models of Dramaturgy                                 |
| DRAM 106a     | Editing and Publishing Workshop                      |
| DRAM 147a     | Writing for the Ensemble                             |
| DRAM 166a/b   | Criticism Workshop                                   |
| DRAM 246a     | Translation*   |
| DRAM 306a/b   | Issues in Dramatic Structure and Performance Theory* |
| DRAM 346a/b   | Literary Office Practicum                            |
| DRAM 396a/b   | Dramaturgy Practicum                                 |
| DRAM 466a     | Research Methodologies*                              |
| DRAM 476a/b   | Hot Topics   |
| DRAM 636a/b   | Modular Engagements†                                 |

At least four elective courses and two modules after consultation with adviser†

At least one production dramaturgy assignment

**Year two**

| <i>Course</i> | <i>Subject</i>                                       |
|---------------|--|
| DRAM 6a/b     | Survey of Theater and Drama‡                         |
| DRAM 166a/b   | Criticism Workshop                                   |
| DRAM 246a     | Translation*   |
| DRAM 306a/b   | Issues in Dramatic Structure and Performance Theory* |
| DRAM 346a/b   | Literary Office Practicum                            |
| DRAM 396a/b   | Dramaturgy Practicum                                 |
| DRAM 466a     | Research Methodologies*                              |
| DRAM 476a/b   | Hot Topics   |
| DRAM 616b     | Adaptation   |
| DRAM 636a/b   | Modular Engagements†                                 |

At least four elective courses and two modules after consultation with adviser†

At least one production dramaturgy assignment

**Year three**

| <i>Course</i> | <i>Subject</i>                                       |
|---------------|--|
| DRAM 166a/b   | Criticism Workshop                                   |
| DRAM 306a/b   | Issues in Dramatic Structure and Performance Theory* |
| DRAM 336a/b   | Comprehensive Examinations                           |
| DRAM 346a/b   | Literary Office Practicum                            |
| DRAM 396a/b   | Dramaturgy Practicum                                 |
| DRAM 476a/b   | Hot Topics   |
| DRAM 636a/b   | Modular Engagements†                                 |

At least four elective courses and two modules after consultation with adviser†

At least one production dramaturgy assignment

\*Translation (DRAM 246a), Issues in Dramatic Structure and Performance Theory (DRAM 306a/b), and Research Methodologies (DRAM 466a) are offered every other year. When they are offered, all dramaturgs who have not taken these courses previously are enrolled in them.

†Students must choose and complete one of the modular engagements offered by the department in each term. D.F.A. chapter conferences do not satisfy this requirement; however, Carlotta and/or Langston Hughes modules required of students assigned to those productions do.

#Students in their first year should take the Survey of Theater and Drama (DRAM 6a/b) exemption exam. Those who do not pass may take the test again in their second year. If they do not pass on this second attempt, they must take DRAM 6a/b in their second year.

*Additional Requirements for the Degree***DRAMATURGICAL ASSIGNMENTS**

Each student serves as a dramaturg on one or more productions per year either at Yale Repertory Theatre or in Yale School of Drama and assists the resident dramaturg and Yale Rep's literary manager in script evaluation and related tasks. During the fall term of their first year, students are not typically eligible to be assigned to production work. In the second term, first-year students may be assigned to a play by a School of Drama playwriting student and may also work on other plays under the supervision of the

resident dramaturg. In the second and third years, students may undertake a project at Yale Repertory Theatre, a third-year director's thesis production (see Directing department, The Director's Thesis, DRAM 140a/b), a Shakespeare Repertory Project (see Directing department, Second-Year Directing, DRAM 120a/b), or a play by a School of Drama playwriting student.

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

#### YALE CABARET

Dramaturgy and Dramatic Criticism students are encouraged to work in all capacities at the Yale Cabaret, but this participation is understood to be in addition to, and in no way a substitution for, required departmental work. No student with an "Incomplete" grade in any course, and no second- or third-year student on probation, may participate in the Yale Cabaret in any capacity.

#### YALE REPERTORY THEATRE LITERARY OFFICE

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

#### THEATER MAGAZINE REQUIREMENT

During their first year, Dramaturgy and Dramatic Criticism students take the Editing and Publishing Workshop (DRAM 106a), taught by the editor of *Theater*, the journal of criticism and performance co-published by Yale School of Drama/Yale Repertory Theatre and Duke University Press, 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 and publishing positions. Selected D.F.A. candidates may be appointed to senior staff positions as part of their doctoral fellowships. Along with essays, reviews, and translations by leading authors and professional critics, *Theater* has published outstanding work by Dramaturgy and Dramatic Criticism students, who are encouraged to propose and submit writing and editorial projects for possible publication.

#### LANGUAGE REQUIREMENT

The language requirement is satisfied during the first or second year by the translation of a play in the Translation seminar (DRAM 246a). Students who wish to pursue a special emphasis in translation may take this course once more with the approval of their advisers and the course instructor.

#### LIBRARY ORIENTATION

Upon entering the department, students are required to take orientation seminars introducing them to the Yale University Library system and its various facilities and resources.

#### COMPREHENSIVE EXAMINATION REQUIREMENT

The comprehensives are a set of final written and oral qualifying examinations in which third-year students demonstrate their ability to bring critical depth and dramaturgical

perspective to broad areas of the field. Through this process students take responsibility for mastery of subjects of their own choosing. Often these subjects have not been covered in course work.

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

Each student must also submit case studies in theater history in the spring terms of the first and second years. Based upon a selection of plays chosen by the faculty in Classical and Medieval Drama in the first year and Pre-Modern Drama in the second year, these case studies demonstrate the student's mastery of theater history. Guidelines for these case studies are available from the department.

Each student must create one dramaturgical casebook each year based on a production assignment completed during the student's first five terms at Yale School of Drama and approved by the faculty. Casebooks must include the full and cut scripts, an essay of textual analysis, a comprehensive production history, a critical bibliography, preproduction and rehearsal journals, and other pertinent materials generated by work on the production (program pages, poster design, etc.). Guidelines for casebooks are available from the department.

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

Final grades for the comprehensive examinations are determined upon completion of the process. Following each written examination, students will be given a Pass/Fail evaluation by their faculty advisers. If the faculty concludes that the exam is not passing work, the student will be informed of the areas of deficiency. In such a case the oral examination becomes an opportunity for the student to redress the deficiencies. A student who fails one or more comprehensives and/or the oral is allowed to reenroll in the comprehensive process once more during the following year. A student failing the second time is not awarded a degree.

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

February 3, 2020: Deadline for submission of comprehensive examination topics. At this time, exam topics must be submitted in memorandum form via e-mail to all non-visiting members of the departmental faculty for approval.

March 16, 2020: Deadline for submission of a full comprehensive proposal, including a carefully researched and selected bibliography, for faculty approval. This bibliography should reflect an understanding of the most essential reading in the proposed subject, and reflect prior consultation with appropriate members of the department's faculty.

April 19, 2020: Deadline for submission of final revised comprehensive proposal and bibliography.



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

September 6, 2019: 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 during the fall term, according to the schedule below.

October 20, 2019: First fall deadline for taking a comprehensive examination.

November 24, 2019: Final fall deadline for taking a comprehensive examination.

February 16, 2020: First spring deadline for taking a comprehensive examination.

April 5, 2020: Final deadline for having completed independently researched exams.

May 8, 2020: Final deadline for having completed the oral examination.

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

Upon completion of the Dramaturgy and Dramatic Criticism department requirements for an M.F.A. degree and graduation from Yale School of Drama, a student is eligible to register to remain in residence for the proposal year to apply to the Doctor of Fine Arts (D.F.A.) program. Acceptance into the D.F.A. program is not to be considered an entitlement and is based not only on the merits of the proposal, but also on the faculty's assessment of the student's performance and progress in the M.F.A. program. Candidates must submit their proposals by January 13, 2020, for review by the D.F.A. Committee. The proposal must conform to departmental guidelines and designate first and second readers. If either reader comes from outside the department, the proposal must include a letter from the reader acknowledging a willingness to advise the dissertation. It is understood that, except in extraordinary circumstances, if the student's proposed dissertation can be read by a member of the full-time faculty, that faculty member will be considered the first reader. Upon review, the committee may approve, reject, or recommend changes to the proposal. If changes are recommended, the student has until April 1, 2020, to resubmit the proposal in order to obtain the committee's approval. If the proposal has not been sufficiently revised at that time, it will be finally rejected.

A student holding an M.F.A. degree from Yale School of Drama has two years after graduation to apply to and be accepted into the D.F.A. program. Upon acceptance of the proposal by the D.F.A. Committee, the student is expected to complete the dissertation within three years, working in close consultation with the first reader. If necessary, and so long as the student is able to demonstrate progress, an extension may be granted upon a written request. Each year all D.F.A. students registered as in residence are expected to attend a chapter conference at the School of Drama; here they will offer a twenty-minute presentation about their latest research and writing. These chapter conferences will be held at the end of both the fall and spring terms. In consultation with their advisers, students may choose at which conference they would like to present. After the D.F.A. Committee's final approval of the dissertation, two bound copies must be delivered to the chair of the Department of Dramaturgy and Dramatic Criticism six weeks prior to the date on which the student expects to graduate. The dissertation proposal guidelines contain complete details and stipulations for obtaining the degree and are available through the department.

The D.F.A. candidate may elect to register as a full-time student in residence to pursue work on the dissertation. The tuition fee for this status is \$1,000 per year in residence and entitles candidates to use libraries and related facilities, to audit courses related to their research, to eligibility for tickets to Yale School of Drama and Yale Repertory Theatre productions, and to Yale Health Basic Coverage. Yale Health Hospitalization/Specialty Coverage is offered for an additional fee (for 2019–2020, the fee is \$1,225 per term). In the first five years of residency, D.F.A. candidates receive a scholarship to cover tuition and the cost of Yale Health Hospitalization/Specialty Coverage. Students enrolled in the D.F.A. program are eligible to apply for one of three departmental writing fellowships, a Yale Rep artistic associate fellowship, a Yale Rep literary office fellowship, a *Theater* magazine fellowship, or DRAM 6a/b teaching assistantships. These fellowships are awarded based on suitability and other factors, such as additional opportunities for support, pedagogical enrichment, and demand in the department. The *Theater* magazine, artistic associate, and literary office fellowships are yearlong; the rest are for the academic year only. As a result, fellowship awards offer differing financial support. More information is available from the financial aid office.

### *Courses of Instruction*

**DRAM 6a/b, Survey of Theater and Drama** An introduction to the varied histories of world drama and theater as an art form, as a profession, as a social event, and as an agent of cultural definition through the ages. DRAM 6a examines select theatrical cultures and performance practices to 1700. DRAM 6b examines select theatrical cultures and performance practices since 1700. Open to non-School of Drama students with prior permission of the instructor. Paul Walsh

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

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

**DRAM 96a/b, Models of Dramaturgy** Through lecture, discussion, and practicum this course examines current practice in dramaturgy and literary management. During the first term, students concentrate on issues associated with working on new plays. The second term is devoted to the art and craft of working on established texts, particularly Shakespeare. This course is also a forum for discussion of students' production work at Yale School of Drama and Yale Repertory Theatre. Rebecca Rugg, Catherine Sheehy

**DRAM 106a, Editing and Publishing Workshop** This course combines an introduction to critical and scholarly publishing with a workshop focused on editing *Theater* magazine, involving the planning of future issues and the completion of editorial assignments. Required of all first-year Dramaturgy and Dramatic Criticism students. Open to nondepartmental students with permission of the instructor. Thomas Sellar and staff

[**DRAM 126a, Tragicomedy** Tragicomedy has been characterized as the quintessential form of modern drama, but its origins extend back to the beginnings of art. As a genre, it provides a necessary perspective from which to discuss many different kinds of work, including some of the most contemporary and innovative. Its study requires the investigation of other fundamental dramatic forms such as the romance, pastoral,

satire, grotesque – and, of course, tragedy and comedy. Playwrights to be considered in this course come from many periods and include Euripides, Plautus, Shakespeare, Beaumont and Fletcher, Tirso, Calderón, Molière, Kleist, Musset, Ibsen, Strindberg, Chekhov, Lorca, Lady Gregory, O’Casey, and Shaw. Open to nondepartmental students with prior permission of the instructor. Not offered in 2019–2020]

[**DRAM 136a, Beckett** A detailed study of Beckett’s plays and prose, including Beckett the critic on poets, painters, music, Proust, and performance. Open to nondepartmental students with prior permission of the instructor. Open to non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism Chair Catherine Sheehy. Not offered in 2019–2020]

[**DRAM 146a, Taking the Temporal Turn into Theater and Performance** This course looks at some of the existing models for thinking about temporality in theater studies. It also introduces new approaches and sources with which to imagine time in performance and theater differently. The course borrows its title from the idea of “the temporal turn”; afoot in other disciplines for some time, joined now by emerging work in our field, it signals the contemporary and urgent desire to rethink time. Not offered in 2019–2020]

**DRAM 147a, Writing for the Ensemble** Required of all first-year Dramaturgy and Dramatic Criticism students. See description under Playwriting.

[**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 2019–2020]

**DRAM 166a/b, Criticism Workshop** A workshop in critical writing in which the student’s work is analyzed and discussed by the class and the instructor. Divided into sections, this class is required of Dramaturgy and Dramatic Criticism students in each of their six terms. Open to nondepartmental students with permission of the instructor. Kimberly Jannarone, Katherine Profeta, Marc Robinson, Thomas Sellar, Catherine Sheehy

[**DRAM 186a, German Drama** This course covers what has been called the “German Moment” in world theater, that is, the period approximately encompassed by the life of Johann Wolfgang von Goethe (1749–1832). It includes work by Lessing, Lenz, Goethe, Schiller, Tieck, Kleist, Grillparzer, Hebbel, and Büchner, and explores such concepts as classicism (including Weimar classicism), romanticism, and the Sturm und Drang. Theater production practice, acting, historical and philosophical context, and the other arts are also part of the discussion. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 196a, Race and the American Musical from Jerome Kern to Jay Kuo** Race as a biological essence and a social construct has long been a part of the aesthetics and the politics of the American musical. By drawing parallels between theatrical representations of Asians and Asian Americans, blacks, Latinas and Latinos, and whites, students are able to indicate ways in which distinct writers see and hear racial identity. Students also listen to audio recordings of Broadway, Off-Broadway, regional/tour, and West End productions

and watch film, television, video, and video clips on YouTube. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

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

**DRAM 207b, Carlotta Tutorial** Required of Dramaturgy and Dramatic Criticism students who are assigned to work on the Carlotta Festival. See description under Playwriting.

[**DRAM 216b, Curating Performance** In recent years the role of the performance curator has expanded along with context-reliant forms such as participatory, site-based, and urbanist theater. This course probes the curator's functions in live performance, examining critical discourses around curation from the visual arts and how they might apply to dramaturgs and creative programmers of theater, dance, and performance. Special emphasis is placed on case studies, including sessions with visiting curators discussing their practices. Students devise critical and creative portfolios proposing an original curatorial platform. Open to nondepartmental students with prior permission of the instructor. Not offered in 2019–2020]

**DRAM 217a, Langston Hughes Tutorial** Required of Dramaturgy and Dramatic Criticism students who are assigned to work on the Langston Hughes Festival. See description under Playwriting.

[**DRAM 226a, Contemporary Global Performance** How might contemporary theater and performance makers be evolving their work in relation to the twenty-first century's tectonic shifts in politics, aesthetics, and technology? This course examines the work of selected pioneering artists active around the world today, as well as examples of major transnational tendencies in documentary performance, live art, contemporary dance, participatory art, and social practice. The seminar requires extensive viewing of videos in addition to the reading list. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Not offered in 2019–2020]

[**DRAM 246a, Translation** This seminar explores the process of translation through practical assignments and culminates in the translation of a full-length play into English. Required of first- and second-year dramaturgs, and may be repeated as an elective in the third year with the permission of the student's adviser and the course instructor. Open to nondepartmental students with permission of the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy. Not offered in 2019–2020]

[**DRAM 256b, The Political Shakespeare: The Chronicle Plays** An intensive study of Shakespeare's English history plays, centering on medieval political arrangements that can still be seen through the prism of our own political systems. The stories range from

King John's to Henry VIII's by way of the Wars of the Roses, the eras of catastrophic empire building. Northrop Frye claims that Shakespeare examines "the question of identity...connected with social function and behavior; in other words, with the dramatic self, not with some hidden inner essence." Great themes of war, power, the law, sexuality, lies, and betrayal are tracked by Shakespeare with all his characteristic disregard for factual verities, yet with his equally characteristic gift for the right words in the most familiar circumstances. Among the secondary sources we read together are books and essays by Frye, Tillyard, Auden, Kermode, Eagleton, Greenblatt, Garber, Bates, and Kott. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 276b, Greek Drama** This course focuses primarily on Greek tragedy, considering the most important plays by Aeschylus, Sophocles, and Euripides, as well as two comedies by Aristophanes. In addition to studying the plays, we read some modern critical essays. The emphasis is on locating the dramas in terms of their cultural context including mythic and epic background, Athenian history, and dramatic conventions. The course work consists of participation in discussion, several short (two-page) papers, and one slightly longer paper (five to ten pages) and a class presentation at the end of the term. Not offered in 2019–2020]

**DRAM 280b, Director-Designer Lab** See description under Directing.

[**DRAM 286a, The Second Avant-Garde, 1918–1939** This course is a sequel to DRAM 286b but one is not required to take the other. Writers whose works are explored include Brecht, Toller, Bulgakov, Horvath, Pirandello, Artaud, Ghelderode, and Witkiewicz. As with the previous course, contemporary direction, design, and theory are examined along with the larger background of the period. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

**DRAM 286b, The First Avant-Garde, 1880–1918** European modern performance innovations in such movements as naturalism, symbolism, expressionism, futurism, and Dada. Artists covered include directors and producers (Antoine Reinhardt, Gémier, Diaghilev); playwrights (Ibsen, Yeats, Villiers, Maeterlinck, Mayakovsky); designers (Appia, Craig, Prampolini); theorists (Zola, Mallarmé, Moréas); and performers in non-text-based modes (Hennings, Höch, von Freytag-Loringhoven). Artists are examined in their social, political, and philosophical backgrounds. Open to nondepartmental students with permission of the instructor. Kimberly Jannarone

[**DRAM 296b, The Third Avant-Garde, 1940–1969** This course is the third in the avant-garde sequence, but DRAM 286a and 286b are not prerequisites. In this course, there are three geographic areas of focus: Mediterranean (Sartre, Camus, Ionesco, Genet, Arrabal, et al.); Germanic (Dürrenmatt, Frisch, Handke, Weiss, Müller, et al.); Eastern European (Mrozek, Gombrowicz, Rozewicz, Havel, et al.). Attention is paid to the political, social, and philosophical background of the period, developments in the other arts, and the work of significant theater directors. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 306a/b, Issues in Dramatic Structure and Performance Theory** Fall term: a tour through models of dramatic structure in Western and non-Western contexts, from

the Greeks through the nineteenth century, with discussion of their legacies and uses today. Spring term: theories of theater and performance from late-nineteenth- and early twentieth-century avant-gardes and modernism, through postmodernism and up to the present moment, with consideration of theoretical lenses from other disciplines. In both terms, treatises, manifestos, and theoretical texts are read against plays and other evidence of performance activity. Required of all Dramaturgy and Dramatic Criticism students and open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

**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. Amy Boratko, Catherine Sheehy

[**DRAM 356a, Melodrama** “Melodrama is not a special and marginal kind of drama, let alone an eccentric or decadent one; it is drama in its elemental form; it is the quintessence of drama.” This statement by Eric Bentley provides the cornerstone for this course. The approach is threefold: melodrama as a ubiquitous dramatic impulse from the earliest times (Euripides, medieval theater, Shakespeare and his contemporaries); melodrama as an expression of society (the invention of the genre “melodrama” in the eighteenth century, its flowering in the nineteenth, and its role in the birth of cinema in the twentieth); melodrama as a form explored and exploited by modern theater innovators. Open to nondepartmental students with prior permission of the instructor. Open to non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy. Not offered in 2019–2020]

[**DRAM 366b, Modern American Drama** A seminar on American drama from World War I to 1960. Among the playwrights to be considered are O'Neill, Stein, Cummings, Odets, Wilder, Hurston, Williams, Bowles, and Miller. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 376b, Ibsen, Strindberg, and the Invention of Modern Drama** A close reading of selected plays by Henrik Ibsen and August Strindberg within the context of theatrical and cultural practices in the West in the late-nineteenth and early twentieth centuries. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 386b/AMST 681b/ENGL 931b, American Drama to 1914** Topics include the European inheritance, theater and nation building, melodrama and the rise of realism, popular and nonliterary forms. Readings in Tyler, Dunlap, Aiken, Boucicault, Daly, Herne, Belasco, and others. Open to non-School of Drama students with prior permission of the instructor. Not offered in 2019–2020]

**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 biweekly. The course is offered Pass/Fail and is required of all Dramaturgy students. Catherine Sheehy

[**DRAM 406a/FILM 804a/MUSI 837a, Opera: Explorations of a Technical Medium** Opera has been assigned—and might yet assume—various roles in genealogies of technical media. This seminar explores both what media archaeology and other recent approaches in media studies and science and technology studies hold for an understanding of the nature of opera, and what opera might in turn contribute to a historically expanded perspective on modern and digital multimedia. In addition to such theoretical topics as the role of architecture, strategies of acoustic immersion, the development of illusionist devices, the orchestra as technology, and Wagner’s theories, we examine the medial configurations in select operatic scenes and their renditions, from the illusionist picture-frame stage to present-day mobile or site-specific conceptions. Reading knowledge of Western musical notation is helpful but not required of students from outside the Music department. Projects are tailored to students’ interests and disciplines. Not offered in 2019–2020]

[**DRAM 436b, Classicism** An examination of “Classicism” and “the Classical” as dramaturgical model and ideological construct in Western theater and drama from the Renaissance through the eighteenth century. Readings include plays and theoretical texts from Italy, France, England, and Germany, as well as modern scholarly assessments of Classicism and classical dramaturgy. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 446a, Medieval and Tudor Performance** A study of liturgical, religious, and secular drama and performance in Europe and Britain from the tenth to the sixteenth century, paying particular attention to dramaturgical and performance conventions as well as social functions. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 456a/MUSI 847a/GMAN 680a, Wagner in and on Production** An exploration of Wagner’s ideas of the *Gesamtkunstwerk* and their role in the theory and history of opera since the mid-nineteenth century. The seminar contextualizes Wagner’s theories of staging and his attempts at creating a lasting, “correct” production within contemporary theatrical practices and discusses consequences for both historical and modern stagings, with a special focus on *Tannhäuser*, the *Ring* cycle, and (possibly) *Parsifal*. We broach such methodological issues as theories and analyses of performance, multimedia, and the operatic work; approaches to and reconstructions of historical stagings; and the

increasing mediatization of opera. Ultimately, the seminar seeks to understand opera more broadly in its liminal state between fixity and ephemerality. Open to nondepartmental students. Not offered in 2019–2020]

**DRAM 466a, Research Methodologies** This seminar surveys methods of scholarly research, touching as well on broader notions of research that intersect with the scholarly sort. Students learn to use library resources and online databases, while developing skills for crafting annotated bibliographies, literature reviews, and conference proposals/presentations. They also explore methods of ethnographic research (especially as applies to dramaturgical notebooks) and practice skills for interviewing. The course draws from the students' own scholarly interests and ongoing projects as the basis for the research. Required of all first- and second-year students. Katherine Profeta

**DRAM 476a/b, Hot Topics** A lecture series inaugurated by the Dramaturgy and Dramatic Criticism department to make students aware of current discussions in theater and performance studies that necessarily lie outside the department's core curriculum. Attendance at the series is required of all M.F.A. dramaturgs. The series is open to D.F.A. and nondepartmental students, and to non-School of Drama students. Each lecture is accompanied by a short bibliography chosen by the lecturer and circulated in advance of the meeting through Canvas. Catherine Sheehy, Kimberly Jannarone, Katherine Profeta

[**DRAM 496b/AMST 681b/ENGL 953b, The American Avant-Garde** Topics include the Living Theater, Happenings, Cunningham/Cage, Open Theater, Judson Dance Theater, Grand Union, Bread and Puppet Theater, Performance Group, Ontological-Hysterical Theater, Meredith Monk, Robert Wilson, Mabou Mines, and the Wooster Group. Open to nondepartmental students with prior permission of the instructor. Open to non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy. Not offered in 2019–2020]

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

[**DRAM 516b, Re-designing Women** The seminar examines ancient and classical dramatic representations of female characters and their afterlives in modern and contemporary performance. Figures and texts to be studied may include Medea and Clytemnestra; the medieval abbess Hroswitha of Gandersheim; ancient iconic female figures including Penelope, the Sirens, and Eve; the women of the Italian Renaissance *commedia dell'arte* and their afterlives in Molière; Shakespeare's *The Taming of the Shrew*; and contemporary plays by Sarah Kane, Caryl Churchill, and Sarah Ruhl. The seminar uses female dramatic figures as a rubric for thinking about dramaturgy, directing, translation, and adaptation. Not offered in 2019–2020]



[**DRAM 526b/AMST 772b/THST 438b, Performance and/in the Archive** This seminar considers how performance addresses history, and how history shapes performance. Topics include the archive and the repertoire; collective memory and trauma; documentary; fictive historiography; and queer and feminist approaches to time and temporality. Consideration is also given to the role of digital technologies in transforming how we access, interpret, and remix the past. Attention is paid to the genres of history writing and to the ethics and aesthetics of reconstructing, reinterpreting, and reenacting the past. Enrollment limited; permission of both the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy required. Not offered in 2019–2020]

[**DRAM 536a, Transmedia Dramaturgy** The digital, new-media revolution is changing our culture and the theater-making process, accelerating the transformation toward a nonlinear, nonnarrative, immersive theatrical experience that is increasingly reflective of a fragmented global cultural landscape and its audiences. This workshop-style course focuses on the transmedia experience as symptomatic of the postmodern “disintegration of meaning” of words and concepts. Students explore new ways of analyzing and conceptualizing dramatic structures that move across different media and genres. They also conceptualize their own dramatic models based on found media, classic texts, and their own writings. Not offered in 2019–2020]

[**DRAM 546b, Technology, Disability, and Humanism: Toward Posthuman Theater** Hans-Thies Lehmann notes that “the very distinction between human beings and animals or machines, an essential precondition of humanist ethics and aesthetics, is radically questioned by the logic of technical progress itself.” Voluntary cyborglike enhancements of the human body redefine previous categories of what is and isn’t a “human” body. We investigate how theater has both challenged and asserted the very need for such a category (within both secular and sacred discourses), starting with Greek and Roman mythology’s visual taxonomy of human and unhuman shapes, and moving to the modern narratives of the monomyth, with the hero defining himself vis-à-vis the “others” (animals, objects, gods, and monsters), as well as more recent transhuman and posthuman aesthetics. The course also investigates the changing idea of dignity as a dramatic and narrative concept (as in Arthur Miller’s definition of tragedy, for example) in the context of posthuman theater. Not offered in 2019–2020]

[**DRAM 556a, Latinx Theater** A seminar on Latinx theater and drama in the United States from the 1960s to the present. Foundational companies and playwrights to be considered include Luis Valdez and El Teatro Campesino, Miguel Piñero, Dolores Prida, María Irene Fornés, Migdalia Cruz, Eduardo Machado, Cherríe Moraga, Josefina López, Culture Clash, Nilo Cruz, José Rivera, Quiara Alegría Hudes, and others. Includes close readings of plays, pertinent theory and criticism, and video viewings of productions and/or films. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 566a, Dance and Movement Performance, 1900–Present** An exploration of the history and theory of dance and movement performances since 1900, with an emphasis on American concert-dance contexts. This seminar combines extensive video viewing, whenever possible, with primary source readings from choreographers and critics,

and recent dance studies scholarship. Artists/topics covered include Isadora Duncan, Mary Wigman, Martha Graham, Doris Humphrey, Katherine Dunham, Pearl Primus, José Limón, tap dance, George Balanchine, Alvin Ailey, Tatsumi Hijikata/Butoh, Cage/Cunningham, Judson Dance Theater, Contact Improvisation, Pina Bausch/Tanztheater Wuppertal, William Forsythe, Anne Teresa De Keersmaeker, Bill T. Jones, Ralph Lemon, Urban Bush Women, Xavier Le Roy, Jérôme Bel, Sarah Michelson. A briefer discussion of American social dance forms and alternative contexts for dance is included. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 576b/ENGL 933b, Realism** A study of European and American dramatic realism, from its beginnings in the 1870s through its radical revision in the twenty-first century. Works by Ibsen, Zola, Tolstoy, Chekhov, Hauptmann, Belasco, and Shaw, as well as by María Irene Fornés, Franz Xaver Kroetz, Annie Baker, Richard Maxwell, David Levine, and other contemporary figures. Readings in pertinent theory and criticism; discussion of nineteenth- and twentieth-century staging practices; and, when possible, video viewings of important recent productions. Not offered in 2019–2020]

[**DRAM 586b: How French Is It? Pierre Pathelin to *Cyrano de Bergerac*** A gallop through the pre-twentieth-century French canon, covering the classical troika Corneille, Racine, and Molière, as well as forays into Marivaux, melodrama, *théâtre de la foire*, the Romantics, *la pièce bien faite*, and Naturalism. Three plays a week and a critical document. Not offered in 2019–2020]

[**DRAM 596b, History and Theory of Performer Training** A look at the manifold ways performers have been trained and rehearsed over the past two centuries, primarily within the Euro-American tradition. Behind every hour of live public performance are hidden hours and hours spent in schools and rehearsal rooms, establishing well-worn patterns of use for body/mind, and determining highly variable standards for what will be considered good, bad, and exceptional in performance. In this seminar we historicize different modes of performer training, seeking to understand where they come from and what assumptions they are built on. We read contemporary theorizations of performer training (or, where they don't exist, devise them ourselves). The immediate practical result is a better understanding of the working methods of the many performers we collaborate with; the larger results include a philosophical appreciation of what exactly it means to perform. Topics include Delsarte, nineteenth-century ballet, Stanislavsky, Meyerhold, Duncan, the Group Theater, Adler, Strasberg, Graham, Spolin, the Open Theater, Grotowski, Contact Improvisation, the Second City, Lecoq, Hay, Berry, Joint Stock, Forced Entertainment. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

[**DRAM 606b, Theater and Social Change** A seminar exploring the ways in which theater and performance have been activated as tools of community building, as means of justice in the wake of violence and oppression, and as catalysts for social change. Specific focus is given to social and artistic developments from the 1960s to the present. Artists and companies to be considered include: El Teatro Campesino, Augusto Boal (Theatre of the Oppressed), Ricardo Dominguez (Electronic Disturbance Theater), Urban Bush Women, Cornerstone Theater Company, Spiderwoman Theater, Cherríe Moraga, Victoria Lewis, Lynn Manning, Rickerby Hinds, and others. Course work includes close

readings of plays, history, theory, and criticism, and video viewings of productions and/or films. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

**DRAM 616b, Adaptation** How do myths/legends, novels, short stories, paintings, true stories, graphic novels, etc., work? And why do some prove more stageworthy than others? To musicalize or not to musicalize? This seminar explores the process of adapting source material into a theatrical text/experience, augmented by practical assignments and culminating in an adaptation based on material of each student's choosing. Required of second-year dramaturgs. Open to nondepartmental students with permission of the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy. Jill Rachel Morris

**DRAM 626b, Topics in Casting** Choosing which actor plays each part is as much about the limits of everyday life as it is about the possibilities of live performance. By looking at primary texts in contexts and topics that include Asian American Performers Action Coalition, blackface minstrelsy versus black-on-black minstrelsy, Audra McDonald, Arthur Miller's *Death of a Salesman*, #oscarssowhite, and yellowface, students are able to indicate ways in which the show-business fiction of "the best actor for the role" is exacerbated by the reality that the entertainment industry has never been equitable. Students also propose measures that may be taken across ability, class, gender, race, sex, and sexuality to overturn material conditions that uphold representational invisibility. Open to nondepartmental students with permission of the instructor. Eric Glover

[**DRAM 646b/AFAM 612b/ENGL 958b, James Baldwin, On Stage** Using Baldwin's years in the theater as a timeline, we read black and queer playwrights who came out of the postwar naturalistic tradition that the author upheld in his scripts, while moving on to various traditions—the Black Arts Movement, Queer Theater, Black Surrealism, and so on—that Baldwin did not embrace but that served to enrich the scene. In addition to reading Baldwin's essays and published thoughts about the theater and film, we analyze his plays, including his unpublished stage adaptation of his 1955 novel *Giovanni's Room*. Also subject to discussion are his brilliant contemporaries, whom we read for context, including Langston Hughes, Tennessee Williams, Lorraine Hansberry, Alice Childress, Ed Bullins, Adrienne Kennedy, Derek Walcott, Wole Soyinka, Charles Gordone, Hanif Kureishi, Caryl Phillips, Ntozake Shange. The class concludes with plays written by Baldwin's former student Suzan-Lori Parks. Not offered in 2019–2020]

**DRAM 656a, Theater and Revisionist History** "*Memory cannot be flattened. Memory is history singing in tune with the stars, and no sheriff's baton can reach that high.*"—Manazar in *Chavez Ravine* by Culture Clash. This seminar considers plays and performances that function as revisionist histories as they reconstruct, reinterpret, and reembody the past. Focus is given to theatrical strategies that counter dominant narratives and resist the erasure of lived experience from the historical record. Through analysis of archival records, theatrical forms, and aesthetics, this course explores the complex relationship between performance, memory, history, and identity. Course work includes close readings of plays, history, theory, and criticism, and viewings of productions and/or films. Open to nondepartmental students with permission of the instructor. Chantal Rodriguez

**DRAM 666b/AMST 790/ENGL 964, American Performance in the 1970s** An exploration of formally innovative and thematically transgressive art from an uncertain decade. The 1970s are distinguished by their intermediacy, positioned between the forceful dissonance of the 1960s and the cool detachment of the 1980s and beyond. In its latter half, the decade's transitional identity is especially pronounced, as the culture reformed itself in the aftermath of the Vietnam War, the Watergate scandal, and the economic crisis in New York and elsewhere. We consider how these shifting energies affected performance, with consideration of drama (María Irene Fornés, Adrienne Kennedy, Sam Shepard, Ntozake Shange, David Mamet), theater (Robert Wilson, Elizabeth LeCompte, Lee Breuer, Richard Foreman, Meredith Monk), dance (Lucinda Childs, Grand Union, Merce Cunningham), and performance art and other forms (Laurie Anderson, Joan Jonas, Chris Burden, Vito Acconci). Marc Robinson

**DRAM 676b, Pastoral Drama and the Pastoral Landscape** An examination of the “pastoral mode” as dramatic genre, dramaturgical model, and ideological construct in Western theater and drama from the Renaissance through the eighteenth century. Readings include plays and theoretical texts from Italy, Spain, England, and France, as well as modern assessments of pastoral drama and the pastoral landscape. This seminar includes lecture, seminar presentations, written assignments, and focused discussion based on the close reading and analysis of plays, staging practices, and theoretical debates from the period, as well as modern critical assessments and commentary. Open to nondepartmental students with permission of the instructor. Paul Walsh

**DRAM 686a, Black Women Playwrights** Works of drama by historical black women playwrights in the modern and postwar eras are read in parallel with black feminism and queer theory. From Pauline Elizabeth Hopkins's post-Reconstruction drama and performance to Ntozake Shange's Black Arts poetics and poetry, students note what is similar and different about representative black women's dramatic composition and theatrical representation. Attention is also paid to black women's history of ideas, such as the culture of dissemblance, intersectionality, the politics of respectability, and safe spaces. Open to nondepartmental students with permission of the instructor. Eric Glover

#### MODULAR ENGAGEMENTS

**DRAM 636a/b, Modular Engagements** Each term the Dramaturgy and Dramatic Criticism department offers shorter engagements in various topics to enhance interdisciplinary opportunities, professional development, curricular offerings, and curatorial practice. The full list of modules may be obtained from the department. Many are open to nondepartmental students with the approval of the instructor and the chair.

**The Avant-Kilroys** [F] This four-week module looks at underappreciated work by women, trans, and nonbinary authors writing decades and centuries before the now-famous list was first generated. Over the course of four meetings, different faculty members lead discussions about authors who never quite got their due. Kimberly Jannarone, Katherine Profeta, Chantal Rodriguez, Catherine Sheehy

**Critical Race Theory** [Sp] A module in which students bring relevant radical political philosophy on race and racism to bear on the field of theater and performance studies.

Open to nondepartmental students with permission of the instructor. Eric Glover

**Curation Lab** [F] This module focuses on curating a live event, exhibition, series, or other project, either as a team or independently with the instructor's guidance. The 2019–2020 module will create performance events and display materials for the “Women at Yale 50/150” initiative. Thomas Sellar

**D.F.A. Chapter Conference** [F and Sp] D.F.A. students present their research in a colloquy hosted and curated by the department. Catherine Sheehy and faculty

**[How to Go Clubbing]** [F] This module explores club culture as a space that enables transgressive performances of the self via sound systems, media, lighting, and screens. We think through the sensorial experience of being in club or rave environments. What do nightclubs feel like? What keeps us there? And what are the connections between performance, theater, and the club? Drawing on the interplay between queer studies and new media dramaturgy, we position clubs and rave environments as experimental spaces of visual, sonic, and emotional immersion. Through close readings, field trips, and cultural analysis, we acquire a critical understanding of the potentialities of nightlife, especially queer nightlife, in the development of subcultural identity and emerging aesthetic practices. The module concludes with a culminating event/immersive experience that merges club theory and club practice. A collaboration between Dramaturgy and Dramatic Criticism students and Design students. Not offered in 2019–2020]

**Movement Dramaturgy and Collaborative Theater Making** [F] A two-session immersive workshop exploring the models of such theorists as Eugenio Barba, Mira Rafalowicz, and others. Katalin Trencsényi

**Professional Development** [F] A module in which students learn how to deliver papers at conferences, place manuscripts with journals, and seek fellowships, full-time faculty positions, and grants. Eric Glover, Kimberly Jannarone

**Stories by Hand** [F] This module brings together dramaturgs and projection designers for a three-day workshop with the acclaimed collective Manual Cinema. Their work combines handmade shadow puppetry, cinematic techniques, and innovative sound and music to create immersive visual stories for stage and screen. Using vintage overhead projectors, multiple screens, puppets, actors, live-feed cameras, multichannel sound design, and a live music ensemble, Manual Cinema transforms the experience of attending the cinema and imbues it with liveness, ingenuity, and theatricality. Manual Cinema

### *Additional Courses*

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

American Classic Comedy between the Wars

Bertolt Brecht and Augusto Boal

British Postwar Drama

British Restoration and Eighteenth-Century Comedy

Contemporary African American Playwrights

Contemporary American and British Theater  
 Contemporary American Drama  
 Corneille, Racine, and Molière: Glory, Honor, and Duty  
 Hamlet: An Intensive Seminar  
 Late Works, Late Styles  
 Opera as Drama  
 Performance Criticism  
 Satire: From Aristophanes to Archer and Beyond  
 Shakespeare and His Comic Brethren  
 Shakespeare's Dramaturgy  
 Shakespearean Drama  
 Theater about Theater: The Theatricalist Play from Shakespeare to Postmodernism  
 Theaters of the Black Atlantic  
 What's So Funny: Comic Theory and Practice

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)

Tarell Alvin McCraney, Chair  
 Anne Erbe, Associate Chair

Yale School of Drama's Playwriting department is one of the oldest professional training programs in the country. Its deep history and legacy can only be strengthened by continuing to ready early career playwrights toward leadership in our field. The program seeks to engage artists who possess a singular voice and who can, with their command of language, set forth imaginative circumstances that entice audiences and challenge current forms. We are interested in students who are eager to learn and grow within a community of fellow artists, with whom they will form lifelong bonds.

**Why are you writing?** Playwrights must accept the heavy, sometimes lonely, task of bringing their intimate voice to the page. Now called to practice, students are asked to dig deeper into their imaginative responses and forge specific theatrical visions that urge staging. The aim of the program is to engage with students' instincts and offer methods and means to keep exploration deep, personal, and sustainable.

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

**To whom are you writing?** In the third year, the program culminates in the Carlotta Festival of New Plays. On this platform the playwright has an opportunity to develop work as close to professional practice as possible. At this stage the playwright is asked important questions about connection to audience and community: What portion of humanity are you illuminating or examining, and whom are you inviting to witness,

examine, with you? The Yale School of Drama and by default the playwriting program seek to embrace the widest and most invigorating forms of live storytelling; how then do we also embrace the widest and most engaged audience?

### *Yale Cabaret*

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

### *Plan of Study: Playwriting*

Throughout the year, all playwrights are required to take part in the Hansberry Welcome (DRAM 7a), Fall Workshop (DRAM 47a), Spring Workshop (DRAM 47b), and The Playwrights' Studio (DRAM 177a/b). The required sequence of courses is detailed below. Each term, a student is required to take four courses for credit, at least one of which must be a writing course and/or master class. More than one writing workshop/course may be taken. In addition, throughout the year, the playwriting department hosts master classes and workshops with visiting artists.

Students are encouraged to take electives as audits beyond their required credit courses. Electives may be selected from other departments of Yale School of Drama or from Yale College with the approval of the chair. The department recommends playwriting students enroll in at least one course in Design and an additional course in Dramaturgy and Dramatic Criticism during their three years at YSD. Among the electives for consideration are DRAM 102a/b, Scene Design; DRAM 141b; Law and the Arts; and DRAM 191b, Managing the Production Process. All plans of study must be approved by the chair.

### PRODUCTION

First-year playwrights participate in The Collaborative Process (DRAM 50a) and also write a one-act play for the New Play Lab (DRAM 51b) in the spring. In the spring and summer of the first year, playwrights write a full-length play that is then redrafted, rehearsed, and staged in the first term of their second year (Langston Hughes Festival). By the third year, playwrights will have written a roster of full-length plays, and one of those plays is selected to be fully designed and produced in repertory in their final term (Carlotta Festival of New Plays). All plays are subject to the approval of the chair prior to rehearsal.

### REQUIRED SEQUENCE

#### **Year one**

| <i>Course</i> | <i>Subject</i>                      |
|---------------|-------------------------------------|
| DRAM 6a/b     | Survey of Theater and Drama         |
| DRAM 7a       | Hansberry Welcome                   |
| DRAM 17a      | First-Year Master Class             |
| DRAM 21a      | Founding Visions                    |
| DRAM 47a      | Fall Workshop: Readings with Actors |

|             |   |
|-------------|---|
| DRAM 47b    | Spring Workshop                         |
| DRAM 50a    | The Collaborative Process               |
| DRAM 51b    | New Play Lab                            |
| DRAM 97a    | Industry Practice I                     |
| DRAM 147a   | Writing for the Ensemble                |
| DRAM 163b   | Text Analysis I                         |
| DRAM 177a/b | The Playwrights' Studio                 |
| DRAM 187b   | Features                                |
| DRAM 234a/b | Visual Storytelling                     |
| DRAM 344b   | Advanced Professional Projection Design |

**Year two**

| <i>Course</i> | <i>Subject</i>                         |
|---------------|--|
| DRAM 7a       | Hansberry Welcome                      |
| DRAM 27a/b    | Second-Year Master Class               |
| DRAM 37a      | The Production Process for Playwrights |
| DRAM 47a      | Fall Workshop: Readings with Actors    |
| DRAM 47b      | Spring Workshop                        |
| DRAM 67b      | Libretto Writing for Musical Theater   |
| DRAM 87b      | Serial Television and Series Writing   |
| DRAM 177a/b   | The Playwrights' Studio                |
| DRAM 187b     | Features                               |
| DRAM 217a     | Langston Hughes Tutorial               |
| DRAM 248a     | Designers and Directors Workshop I     |
| DRAM 350b     | The Choreographic Imagination          |

**Year three**

| <i>Course</i> | <i>Subject</i>                         |
|---------------|--|
| DRAM 7a       | Hansberry Welcome                      |
| DRAM 37a/b    | The Production Process for Playwrights |
| DRAM 47a      | Fall Workshop: Readings with Actors    |
| DRAM 47b      | Spring Workshop                        |
| DRAM 66a      | Lyric Writing for Musical Theater      |
| DRAM 87b      | Serial Television and Series Writing   |
| DRAM 97b      | Industry Practice II                   |
| DRAM 177a/b   | The Playwrights' Studio                |
| DRAM 207a     | Draft to Draft                         |
| DRAM 207b     | Carlotta Tutorial                      |
| DRAM 317a     | Fall Tutorial III                      |
| DRAM 327b     | Spring Tutorial                        |

*Courses of Instruction*

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

**DRAM 7a, Hansberry Welcome** A celebratory welcome of the Playwriting department back to campus and the YSD hearth. Hansberry's seminal work, *A Raisin in the Sun*, was



based on the spirit of place and home; this three-day intensive, which includes seminar lunches and readings, is required of all playwrights. Some activities are open to students in other departments and affinity groups; please check with the associate chair for details. Anne Erbe

**DRAM 17a, First-Year Master Class** Required of first-year playwrights. Students read a variety of plays and performance theory, participate in discussion, complete regular writing prompts, and share works in progress working on drafts of their Langston Hughes plays. Jackie Sibblies-Drury

**DRAM 21a, Founding Visions** Required of first-year students. See description under Theater Management.

**DRAM 27a, Second-Year Master Class** Required of second-year playwrights; this course is taught in New Haven and split into two sections: Shakespeare's Language and the Structure of Greek Tragedy. Students are expected to use the tools modeled in the sections to craft new material, drafts in consideration for the Carlotta Festival of New Plays. Tarell Alvin McCraney

**DRAM 27b, Second-Year Master Class** Required of second-year playwrights; this course is taught in New York City. The class includes visits to productions, rehearsals, and meetings with theater professionals, as well as discussion of assigned weekly writing. This course is an immersion in current industry methods and allows students to enhance their own work, drafts in consideration for the Carlotta Festival of New Plays. Amy Herzog

**DRAM 37a/b, The Production Process for Playwrights** A practical and conceptual examination of new plays in production, this course looks at how an understanding of the production process can inform the playwright's work and investigates how plays in production shape publics and public culture. Includes seminars on building relationships with collaborators, rehearsal room dynamics, production timelines, and editing throughout the process. Anne Erbe

**DRAM 47a, Fall Workshop: Readings with Actors** Required of all playwrights. Readings, discussion, and development of works in progress. Working with a casting director, writers select actors for their plays. Each writer leads the room in an exploration of an early draft of a full-length play. Sarah Ruhl

**DRAM 47b, Spring Workshop** Required of all playwrights.

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

**DRAM 51b, New Play Lab** First-year actors, directors, dramaturgs, and playwrights form three small companies and workshop a new play by a first-year playwright. Each one-act play is given three weeks of rehearsal. Through this process, playwrights, dramaturgs, directors, and actors develop the art of delving into the heart of a new play so that it can be truthfully realized in performance. Tarell Alvin McCraney, Yuri Kordonsky

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

**DRAM 67b/THST 412b, Libretto Writing for Musical Theater** This course combines practical instruction in book writing for musical theater with a close reading of historical and contemporary examples from the genre. Required of second-year playwrights. Open to nondepartmental students and undergraduates with prior permission of the instructor. Limited enrollment. Marsha Norman

**DRAM 87b, Serial Television and Series Writing** An intensive practicum of screenwriting for second- and third-year playwrights. Faculty

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

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

**DRAM 147a, Writing for the Ensemble** A seminar for first-year playwrights, directors, and dramaturgs. It explores the history and practice of writing plays for ensemble-based theater companies. Kirk Lynn

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

**DRAM 177a/b, The Playwrights' Studio** Required of all Playwriting students. A weekly salon with the Playwriting chair Tarell Alvin McCraney

**DRAM 187b, Features** A screenwriting course that examines the page and screen of current feature film practices. Tarell Alvin McCraney

**DRAM 207a, Draft to Draft** A nine-week module course required of all third-year playwrights to discuss progress and plans toward Carlotta Festival of New Plays. This course is designed to help students gain perspective on what to expect upon graduating and how to prepare for their first twelve months after graduation. Majkin Holmquist

**DRAM 207b, Carlotta Tutorial** An eight-week module course required of all third-year playwrights to discuss and/or explore specific topics and rehearsal challenges around the Carlotta Festival of New Plays. This course allows teams of actors, designers, directors, dramaturgs, playwrights, stage managers, and theater managers to strategize ways to engage particularly powerful and time-consuming issues ranging from representation to intimacy on stage. The hope is that the team leaves with a head start on how to use their limited time and resources to investigate the text fully in rehearsal. Tarell Alvin McCraney, Anne Erbe

**DRAM 217a, Langston Hughes Tutorial** A four-session modular course required of all second-year playwrights to discuss and/or explore specific topics and rehearsal challenges in Langston Hughes Festival plays. This course allows the teams of actors, directors, dramaturgs, playwrights, and stage managers working in the festival to strategize ways to engage particularly powerful and time-consuming issues ranging from representation to

intimacy on stage. The hope is that the team leaves with a head start on how to use their limited time and resources to investigate the text fully. Tarell Alvin McCraney

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

**DRAM 248a, Designers and Directors Workshop I** See description under Sound Design.

**DRAM 317a, Fall Tutorial III** A weekly 1–3-hour session scheduled with the instructor in New Haven to discuss and explore Carlotta Festival plays. Required of all third-year playwrights. Sarah Ruhl

**DRAM 327b, Spring Tutorial** A weekly 1–3-hour session scheduled with the instructor in New Haven to discuss and explore Carlotta Festival plays. Amy Herzog

**DRAM 344b, Advanced Professional Projection Design** See description under Design.

**DRAM 350b, The Choreographic Imagination** This course exposes students to choreographic practices in order to expand the possibilities for what can be imagined and thus composed in theater. We explore means of generating movement, activating space, manipulating timing and dynamic, effectively composing individual and group activity, and juxtaposing movement and language. Practical investigations in class develop physical instincts and movement literacy. No prior experience with dance required—merely openness to learning in motion. Required of all second-year playwrights. Faculty

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

Narda E. Alcorn, Chair

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

The Stage Management curriculum aims to provide practical and theoretical knowledge of stage management and each of the other theatrical disciplines. The Stage Management curriculum embraces the dynamic intersection of theory and practice, and recognizes that theory can be an essential guide to how stage managers fulfill their jobs and cultivate style.

The rigorous interdisciplinary curriculum consists of required courses and electives that provide a wide range of knowledge and training essential for today's professional. In addition to the classroom requirements, students are assigned to stage management positions for Yale School of Drama and Yale Repertory Theatre productions. The program of study is structured to prepare the student for work in the commercial, regional, and nontraditional arenas, and significant emphasis is devoted to adaptability, flexibility, and recognizing change as an ever-present part of the production process.

Yale Repertory Theatre is especially potent because it serves as an advanced training center for the department. During the first year, the student may have the opportunity to work at Yale Rep in a production capacity. As part of the second year of study, the student may be assigned as an assistant stage manager on a production. In the final year, provided

the standards and qualifications set forth by the department are met, the student may be assigned as the stage manager for a Yale Rep production. This assignment fulfills requirements related to the student's thesis and provides an opportunity to attain membership in Actors' Equity Association, the union for actors and stage managers. Extracurricular participation in the Yale Cabaret is also encouraged, subject to prior approval by the department chair.

### *Plan of Study: Stage Management*

#### REQUIRED SEQUENCE

##### **Year one**

| <i>Course</i> | <i>Subject</i>                                 |
|---------------|--|
| DRAM 6a/b     | Survey of Theater and Drama                    |
| DRAM 21a      | Founding Visions                               |
| DRAM 40a/b    | Principles of Stage Management                 |
| DRAM 59a      | Theater Safety and Health Culture              |
| DRAM 80a      | Stage Combat for Stage Managers                |
| DRAM 100a/b   | Stage Management Seminar: Process and Practice |
| DRAM 102a     | Scene Design                                   |
| DRAM 108b     | Music Literacy                                 |
| DRAM 149a     | Production Planning                            |
| DRAM 191b     | Managing the Production Process                |
| DRAM 217a     | Langston Hughes Tutorial                       |
| DRAM 700a/b   | Stage Management Forum: The Artistic Process   |

Electives not suggested first year

##### **Year two**

| <i>Course</i> | <i>Subject</i>   |
|---------------|--|
| DRAM 60a      | Professional Stage Management Practice in the Equity Agreement |
| DRAM 60b      | Professional Stage Management in Performance                   |
| DRAM 80a      | Stage Combat for Stage Managers                                |
| DRAM 114b     | Lighting Design for Stage Managers                             |
| DRAM 141b     | Law and the Arts   |
| DRAM 158a     | Introduction to Sound Design                                   |
| DRAM 189a     | Costume Production   |
| DRAM 200a/b   | Stage Management Seminar: Process and Practice                 |
| DRAM 600a     | Theory-Guided Stage Management Practice                        |
| DRAM 700a/b   | Stage Management Forum: The Artistic Process                   |
| DRAM 800a/b   | The Call: Yale Rep Stage Management Staff Seminar              |

One required elective with chair approval

Additional electives with chair approval

##### **Year three**

| <i>Course</i> | <i>Subject</i>                                 |
|---------------|--|
| DRAM 80a      | Stage Combat for Stage Managers                |
| DRAM 300a/b   | Stage Management Seminar: Process and Practice |

|             |   |
|-------------|---|
| DRAM 400a   | Stage Management for the Commercial Theater       |
| DRAM 400b   | Current Stage Management Practice                 |
| DRAM 500a/b | The Stage Manager's Thesis                        |
| DRAM 700a/b | Stage Management Forum: The Artistic Process      |
| DRAM 800a/b | The Call: Yale Rep Stage Management Staff Seminar |

Three required electives with chair approval

#### REQUIRED ELECTIVE SEQUENCE

One elective is required during the second year, and three electives are required during the third year from the suggested list of elective courses, other Yale professional schools, or Yale College. All required electives must be approved by the chair.

Suggested electives: DRAM 11a, Theater Organizations; DRAM 111a, Functions of Leadership: Organizational Direction; DRAM 115a, Costume Design: Background and Practice; DRAM 119b, Electricity; DRAM 121a, Managing People; DRAM 158b, Recording Arts; DRAM 169a, Shop Technology; DRAM 169b, Stage Rigging Techniques; DRAM 198a, Sound Design Production Organization; DRAM 199b, Professional Development for Technical Managers; DRAM 207b, Carlotta Tutorial; DRAM 209a, Physics of Stage Machinery; DRAM 209b, Hydraulics and Pneumatics; DRAM 224a, Introduction to Projection Design; DRAM 249a, Technical Management I; DRAM 249b, Technical Management II; DRAM 253a, Commedia; DRAM 411(42), Labor and Employee Relations.

#### *Courses of Instruction*

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

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

**DRAM 21a, Founding Visions** See description under Theater Management.

**DRAM 40a/b, Principles of Stage Management** This fundamental course investigates theater making from the point of view of a stage manager. Through exploration of the nine phases of the production process (pre-production, first rehearsal, rehearsals, pre-tech, tech, previews, opening, performances, closing), students learn artistic and organizational techniques needed to professionally stage manage traditional and nontraditional productions. Management theory is integrated into each step of the nine-phase process, allowing each student to identify how their practice can be informed by theory and to begin cultivating their individual stage management style. Required of first-year stage managers. Narda E. Alcorn

**DRAM 59a, Theater Safety and Health Culture** See description under Technical Design and Production.

**DRAM 60a, Professional Stage Management Practice in the Equity Agreement** An introduction to Actors' Equity Association, the professional stage manager's responsibilities within an Equity contract, and a stage manager's collaborative relationship with all stakeholders in that contractual agreement. An emphasis of this course is on practical use and application of the contract with particular focus on rehearsal work rules and

provisions. Specific stage management methods and techniques within the collaborative process of rehearsal and tech are closely considered. As a practical guide, this course uses the AEA/LORT agreement as its primary text and as reference for discussion. In addition, a comparative analysis of various other Equity contracts such as Production, Off-Broadway, TYA, Guest Artist, URTA, and SPT is included. James Mountcastle

**DRAM 60b, Professional Stage Management in Performance** This course continues a study of the professional stage manager working in various situations. Looking at specific methods and practices of the work, the focus shifts in the spring term to processes in place after the show has opened. Among the topics discussed in this course: backstage set-up, cue calling, show maintenance, performance assessment and reports, understudies, replacements, and a stage manager's close working relationship with actors in performance. Serious consideration of these topics is intended to lead to a candid ongoing discussion of practical realities and principles crucial to the notion of professional stage management as a career. James Mountcastle

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

**DRAM 100a/b, 200a/b, 300a/b, Stage Management Seminar: Process and Practice** This dynamic investigation of process is designed to bring the entire department together with core stage management faculty to examine specific topics identified for each session and to thoroughly review production work, focusing on the artistic experience and challenges encountered throughout the process. Students are required to regularly present their observations and reflections individually and as a group. Narda E. Alcorn, Laura Brown-MacKinnon, Diane DiVita, James Mountcastle

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

**DRAM 108b, Music Literacy** See description under Sound Design.

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

**DRAM 114b, Lighting Design for Stage Managers** See description under Design.

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

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

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

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

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

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

**DRAM 158b, Recording Arts** See description under Sound Design.

**DRAM 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, Professional Development for Technical Managers** See description under Technical Design and Production.

**DRAM 207b, Carlotta Tutorial** See description under Playwriting.

**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 217a, Langston Hughes Tutorial** See description under Playwriting.

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

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

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

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

**DRAM 400a, Stage Management for the Commercial Theater** The focus of this course centers on stage management for the commercial theater with emphasis on process and current conditions in the industry. As a primer for the stage manager to work in the commercial theater, this course is an in-depth study of the production process according to the theatrical unions who perform backstage on Broadway, including but not limited to AEA, I.A.T.S.E., Local 764/Wardrobe, Local 798/Hair and Make-up, and Local 802/Musicians. Laura Brown-MacKinnon

**DRAM 400b, Current Stage Management Practice** An insightful study of the “Next Step” into professional stage management. As a resource class, topics include leadership, ethics, Equity benefits that pertain to the Equity member, hiring practices, qualities and personal development of the stage manager, networking, developing relationships within the professional theater, and pursuing employment. Current topics and practices

in the industry are discussed by the instructor and invited guest speakers who work in the professional theater. Diane DiVita

**DRAM 411(42), Labor and Employee Relations** See description under Theater Management.

**DRAM 500a/b, The Stage Manager's Thesis** Each third-year student must fulfill three requirements in fulfillment of their thesis: stage manage a major production at Yale School of Drama or Yale Repertory Theatre; prepare and submit the production book; write a comprehensive production reflection or write about a stage management topic approved by the department chair. Comprehensive production reflections must include a critical examination of the employment of theory and how it influenced the stage manager's process throughout the production. Written stage management topics must be approved by the chair no later than the end of the second year. Both production reflections and stage management topics must be evaluated and critiqued by two approved independent readers. The final, bound edition of the written thesis is considered by the faculty along with production work in determining whether a degree should be granted. Narda E. Alcorn

**DRAM 600a, Theory-Guided Stage Management Practice** Theory-guided practice incorporates perspective, long-term thinking, a point of view, anticipation, and innovation. Theory-guided practice inspires the stage manager to respond to the present moment with care and creativity while planning for what lies ahead with wisdom and imagination. Through class discussions, writing assignments, and a critical examination of various management texts, students actively and intentionally integrate theory into their daily practice. Narda E. Alcorn

**DRAM 700a/b, Stage Management Forum: The Artistic Process** This two-term course focuses on stage management techniques and experiences from a variety of collaborators. Through a series of classes and workshops led by professionals in a variety of entertainment fields, students explore artistic process and learn specific management skills pertinent to diverse genres. Topics rotate on a three-year basis and include music theory and practice, dance, opera, event management, industrials, musical theater, touring, film, television, theater for children, theme parks, theatrical technology, computer applications, vocal training, and physical awareness. Open to nondepartmental students with permission of the chair. Narda E. Alcorn; and other professional department lecturers

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



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

Shaminda Amarakoon, Chair

Contemporary theater design and production practice are profoundly influenced by modern technology. As this technology has become more complex, practitioners in the performing arts must be trained to understand and apply these technologies to the achievement of artistic goals. To meet the need for ever more knowledgeable and collaborative technical managers, the Technical Design and Production (TD&P) department selects highly motivated students who are ready to use the resources of Yale School of Drama and Yale Repertory Theatre to benefit their professional growth.

The department's academic and practical programs of study train students for the wide range of career paths in our profession including producing organizations, commercial enterprises, consulting firms, manufacturing companies, and academic departments. The program gives students the production planning tools and technical expertise to work on complex projects and with large teams immediately after graduation. The testimony to our success is the exceptional range of accomplishments of our graduates.

Students complete a required sequence of courses in addition to selecting electives that allow concentrations in such fields as Production Management, Technical Direction, Stage Machinery and Automation, or Theater Planning and Consulting. The department's faculty and staff offer courses that cover a wide range of topics including production planning, drafting, structural design, rigging, automation, mechanical design, show control, sound and video technology, theater engineering, technical management, and health and safety. Seminars introduce students to noted professionals, and we encourage students to augment their education with courses from other departments and schools at Yale, including Architecture, Management, and Engineering & Applied Science.

These academic pursuits are partnered with production assignments that further students' skills and professional goals. Production assignments place students in key technical management roles in mounting School of Drama and Repertory Theatre productions. The roles often served by TD&P students include: production manager, associate production manager, associate safety adviser, technical director, assistant technical director, stage carpenter, props master, assistant props master, master electrician, assistant master electrician, sound engineer, and projection engineer. Additional roles or research projects can be requested as a production assignment. All assignments serve to give students practical management training to complement and reinforce theory from the classroom. Additionally, they expose students to new technical disciplines, and students learn how to work with new teams effectively and safely. The successful completion of eight production assignments is necessary for the degree.

The three-year program culminates in a research thesis, written by the student in the student's area of concentration. This is an opportunity to investigate and highlight a topic in technical theater that has or will have an impact on the field.

*Plan of Study: Technical Design and Production*

## REQUIRED SEQUENCE

**Year one**

| <i>Course</i> | <i>Subject</i>                                   |
|---------------|--|
| DRAM 9a/b     | TD&P Seminar                                     |
| DRAM 109a/b   | Structural Design for the Stage                  |
| DRAM 119b     | Electricity                                      |
| DRAM 149a     | Production Planning                              |
| DRAM 159a     | Theater Safety and Health Culture and Technology |
| DRAM 169a     | Shop Technology                                  |
| DRAM 169b     | Stage Rigging Techniques                         |
| DRAM 179a     | Drafting I                                       |
| DRAM 179b     | Technical Design I                               |
| DRAM 199b     | Professional Development for Technical Managers  |

Two electives (one per term)

Three production assignments

**Year two**

| <i>Course</i> | <i>Subject</i>              |
|---------------|-----------------------------|
| DRAM 6a/b     | Survey of Theater and Drama |
| DRAM 9a/b     | TD&P Seminar                |
| DRAM 209a     | Physics of Stage Machinery  |
| DRAM 249a     | Technical Management I      |
| DRAM 249b     | Technical Management II     |
| DRAM 279b     | Technical Design II         |
| DRAM 299b     | Technical Writing           |

Five electives (three in the fall, two in the spring)

Three production assignments\*

**Year three**

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

Seven electives (three in the fall, four in the spring)

Two production assignments\*

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

## ELECTIVE SEQUENCE

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

## *Yale Cabaret*

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

## *Courses of Instruction*

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

**DRAM 9a/b, TD&P Seminar** This course brings together all three years of TD&P students weekly. Sessions include presentations by industry professionals, reviewing the production process of YSD/YRT shows, training in specific aspects of technical theater, career development strategy, and departmental EDI conversations. Students with a management role on a production are expected to prepare a presentation in collaboration with the other managers to critique their work, focusing on the challenges and successes encountered throughout the process. Shaminda Amarakoon and faculty

**DRAM 59a, Theater Safety and Health Culture** An introduction to theater safety and occupational health culture. Topics include risk assessment, chemical and fire hazards, weapons, special effects, concussion and physical safety of performers, fire prevention, code requirements, and emergency procedures. Case studies are discussed, along with the safety-related requirements for work on the stage. Class topics fulfill the requirements for the OSHA-10 Outreach Course in General Industry, and students who successfully complete the course receive an Outreach Card from OSHA. Offered for first-year stage management students. Open to nondepartmental students with prior permission of the instructor. Anna Glover

**DRAM 69a, Welding Technology** A course in the fundamentals and applications of electric arc welding techniques (TIG, MIG, STICK) as well as brazing and soldering. Emphasis is on welding of metals including: steel, aluminum, brass, copper, etc.; joining dissimilar metals; fixturing; and evaluating the appropriate process for an application. The majority of class time is spent welding, brazing, or soldering. Enrollment limited to six. David Johnson

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

**DRAM 89b, Costume Construction** A course in costume construction with hands-on practice in both machine and hand sewing as well as various forms of patterning, including draping and flat drafting. The class is project-driven. Students each pick their own project, to advance their skill set. Advanced students may elect to undertake projects using Yale School of Drama's antique costume collection. Robin Hirsch

**DRAM 109a/b, Structural Design for the Stage** This course concurrently develops the precalculus mathematics and physical sciences requisite for advanced study in modern theater technology, and concentrates on the application of statics to the design of safe scenic structures. Assignments relate structural design principles to production applications. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Bronislaw Joseph Sammler

**DRAM 119b, Electricity** This course presents the basics of theoretical and practical optics, electricity, and electronics of lighting instruments, dimmers, and special effects needed to function as a master electrician. Emphasis is placed on relevant portions of the National Electrical Code. Open to nondepartmental students with permission of the instructor. Alan Hendrickson

**DRAM 129b, History of Theater Architecture** A survey of European and American theater architecture as it relates to cultural and technological changes through time. This course uses the writings of current and past authorities on such subjects as acoustics, space layout, and decoration to illustrate and evaluate these buildings' many variations. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

**DRAM 139b, Sound Engineering and Design** This course provides students with the basic skills and vocabulary necessary to perform as sound engineers. Students are introduced to standard sound system design practice, associated paperwork, production design tools, acoustic assessment tools, and sound delivery systems addressing both conceptual and sound reinforcement design. Course objectives are accomplished through a balance of detailed lectures and hands-on lab sessions. Open to nondepartmental students with permission of the instructor. Michael Backhaus

**DRAM 149a, Production Planning** An introduction to the Yale School of Drama and Yale Repertory Theatre production planning method. Topics include material and labor estimating, and crew scheduling, for all phases of production. This course then explores the tools and techniques useful to each production department: scenery, paints, props, costumes, lighting, sound, projections and stage operations. Includes lecture and discussion sections, mixed with individual and group projects, that demonstrate the budget and planning systems used at YSD/YRT for every show. Open to nondepartmental students. Jonathan Reed

**DRAM 159a, Theater Safety and Health Culture and Technology** Combining safety and health topics with a practical application of technology allows students to see how the two can support each other to create a world-class theater practice. This course covers key safety topics including risk assessment, chemical and fire hazards, weapons, special effects, and emergency procedures, alongside practical training in Microsoft Office software, material handling, and scaffold and lift training. After taking this class, students have the foundational knowledge to leverage software and technical resources as they assess and mitigate risks commonly found in theater practice. Class topics fulfill the requirements for the OSHA-10 Outreach Course in General Industry, and students who successfully complete the course receive an Outreach Card from OSHA. Anna Glover, Jonathan Reed

**DRAM 169a, Shop Technology** This course serves as an introduction to the scene shops and technology available at Yale School of Drama. Materials, construction tools and techniques, and shop organization and management are examined in the context of scenic production. Students are assigned weekly projects to demonstrate proficiency with the tools and techniques covered in the lectures, as well as a culminating project at the end of the term. Open to nondepartmental students with permission of the instructors. Neil Mulligan, Matt Welander

**DRAM 169b, Stage Rigging Techniques** This course examines traditional and nontraditional rigging techniques. Equipment discussed includes counterweight and mechanical rigging systems and their components. Class format is both lecture and lab with written and practical projects assigned to further the student's understanding. Open to nondepartmental students with permission of the instructor. Neil Mulligan

**DRAM 179a, Drafting I** This course explores drafting as the means to effectively communicate ideas and design solutions. Students start the term sketching by hand and quickly transition to using AutoCAD to create drawings and three-dimensional models. Topics are presented through a combination of lectures, demonstrations, and lab work. Students complete individual assignments and participate in class critiques of their work. Open to nondepartmental students with permission of the instructor. Matt Welander

**DRAM 179b, Technical Design I** This course builds on the skills learned in DRAM 179a. Topics include the technical design process, fundamentals of scenery construction, and the development of clear and detailed shop drawings using industry best practices and graphic standards. Material is presented through a combination of lectures, group discussion, and lab work. Students complete individual and group assignments and participate in class critiques of their work. Open to nondepartmental students. Prerequisite: DRAM 179a or permission of the instructor. Matt Welander

**DRAM 189a, Costume Production** This course provides the opportunity for an in-depth analysis of and conversation about the processes involved in realizing a set of stage-worthy costumes. Focus is on understanding the design, build, and technical processes, including: interpreting the sketch and research; selecting and sourcing fabrics/materials; budgeting; and developing strong, communicative working relationships between the costume designer, production staff, stage managers, actors, directors, and other members of the creative team. Christine Szczepanski

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

**DRAM 209a, Physics of Stage Machinery** This course introduces Newtonian mechanics as an aid in predicting the behavior of moving scenery. Theoretical performance calculations are developed to approximate the actual performance of stage machinery. Topics include electric motors, gearing, friction, and ergonomics. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

**DRAM 209b, Hydraulics and Pneumatics** Discussions of concepts and components begun in DRAM 209a are continued for fluid power systems. Topics include hydraulic power unit design, the selection and operation of electro-hydraulic proportional valves, load lifting circuits using counterbalance valves, and pneumatic system design. Emphasis is placed on the practical aspects of component selection, especially for hydraulic cylinders, hose, and fittings. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

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

**DRAM 229a, Theater Planning and Construction** This course is an introduction to planning, design, documentation, and construction of theaters, concert halls, and similar spaces. Emphasis is placed on the role of the theater consultant in functional planning and architectural design. The goal is to introduce the student to the field and provide a basic understanding of the processes and vocabulary of theater planning. Open to nondepartmental and non-School of Drama students with permission of the instructor. Eugene Leitermann

**DRAM 239a, Projection Engineering** This course provides students with the skills and vocabulary necessary to perform as projection engineers. Students are introduced to the paperwork to design, the equipment to implement, and the software to operate a successful video projection system while interfacing with a projection designer. Class format includes lectures and lab sessions that focus on equipment and software. Open to nondepartmental and non-School of Drama students with permission of the instructor. Eric Lin

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

**DRAM 249b, Technical Management II** A continuation of DRAM 249a, this course continues the exploration of effective communication, building strong teams, and efficient resource management in service of managing technical production processes. Lectures, guest presentations, and class discussions touch on a variety of techniques, standard practices, and legal parameters found in many theatrical producing organizations. Assignments provide further exploration of related topics in the form of written material, and weekly group discussions about management observations put theory into

practice. DRAM 249a is not a prerequisite for this class. Open to nondepartmental students. Shaminda Amarakoon, Jonathan Reed

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

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

**DRAM 299b, Technical Writing** The objective of this course is to improve writing skills, enabling students to convey information clearly, logically, and effectively. The course, open to second-year students only, focuses on interpreting and writing the many forms of technical documentation produced in the field of live events management including technical documentation, operations and maintenance manuals, technical riders, and bid package documents. The course also includes thesis development and preparation, culminating in a thesis proposal submitted to faculty. C. Nikki Mills

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

**DRAM 319a, Automation Control** Designing and constructing control systems for mechanized scenery involves theoretical and practical work in electrical power distribution, switching logic, electronics, and software programming. The material covered in lectures and labs progresses from simple on-off electrical control, to relay logic, motor speed control, and finally full positioning control. Topics include motor starters, open collector outputs, power supplies, PLC ladder programming, and AC motor drives. Alan Hendrickson

**DRAM 329b, Theater Engineering: Lighting, Sound, Video, and Communication Systems** This course introduces the basic concepts of the design of lighting, sound, video, and communication systems and infrastructure within the context of the overall design of performing arts facilities. Topics include programming and budgeting equipment systems, code requirements, and integration with other building systems. The student develops and details basic equipment systems within a building envelope provided by the instructor. Open to nondepartmental students with permission of the instructors. Alex Bagnall, Troy Jenson

**DRAM 359b, Safety Risk Management and Health in Theater** This course examines the application of risk assessment and risk registers, codes, and standards (including OSHA 29CFR1910 and 29CFR1926, NFPA 101 Life Safety Code, etc.) in theater through the lens of behavior-based safety. Students learn how to implement and maintain a robust safety culture within a theatrical environment and gain an understanding of risk analysis and resilience. Students who successfully complete the course fulfill the requirements

for the OSHA-30 Outreach Course in General Industry and receive an Outreach Card from OSHA. Open to nondepartmental students with permission of the instructor. Anna Glover

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

**DRAM 379b, Drafting II** This course provides hands-on study of parametric modeling and Building Information Modeling (BIM) as they are currently used in the entertainment industry. Students develop proficiency with Autodesk Inventor and Revit through demonstrations, lab work, and individual assignments. Open to nondepartmental students. Prerequisite: DRAM 179a or permission of the instructor. Matt Welander

**DRAM 389a/b, Properties Design and Construction** Through lectures and demonstrations, students study design and fabrication of stage properties. Assignments encourage students to develop craft skills and to explore the application of traditional and new techniques to production practice. Open to nondepartmental students with prior permission of the instructors. Jennifer McClure, David P. Schrader

**DRAM 399a, Technical Design and Production Thesis** Prior to the start of the course, each student submits a thesis proposal departmental review. The thesis topic must be applicable to advancing conversations, concepts, or practices within the technical theater industry by addressing a production- or planning-oriented subject with a new or updated perspective. Following topic approval, throughout the course as well as under a faculty and/or content adviser's guidance, the student develops the thesis while continuing to build on research and writing skills from DRAM 299b. After revision and adviser's approval, the work is evaluated and critiqued by departmental faculty and three independent readers. Following revisions and departmental approval, two bound copies and one digital copy are submitted for this course to be considered completed. C. Nikki Mills

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

[**DRAM 429b, Theater Engineering: Overhead Rigging and Stage Machinery** This course introduces the basic concepts of the design of overhead rigging and stage machinery systems and infrastructure within the context of the overall design of performing arts facilities. Topics include programming and budgeting equipment systems, code requirements, and integration with other building systems. The student develops and details basic equipment systems within a building envelope provided by the instructor. Open to nondepartmental students with permission of the instructor. Not offered in 2019–2020]

**DRAM 439a, Architectural Acoustics** This course is both an introduction to the basic principles and terminology of acoustics and a survey of the acoustics of performance



venues, with an emphasis on theaters. Topics include physical acoustics, room acoustics, psychoacoustics, electro-acoustics, sound isolation, noise and vibration control, and measurement and simulation of the built environment. The goals are to furnish the student with a background in acoustical theory and its practical application to performance spaces, and to instill the basics of recognizing and modifying aspects of the built environment that determine acoustic conditions. Open to nondepartmental students with permission of the instructor. Damian Doria

**DRAM 449a/b, Independent Study** Students who want to pursue special research or the study of topics not covered by formal courses may propose an independent study. Following department approval of the topic, the student meets regularly with an adviser to seek tutorial advice. Credit for independent study is awarded by the department, based on the adviser's recommendation. Tutorial meetings to be arranged. Faculty

**DRAM 469b, Commercial Scenery Production** This course examines the planning and execution of scenery in shops servicing the Broadway theater and live event industries. Topics include commercial industry overview, shop management, the bid process, design and fabrication techniques, theater installation, and planning for tours. Projects include creating a bid estimate and a commercial tech design. Class format includes lectures, guest presentations, and field trips to commercial shops in the NYC region providing both observational and networking opportunities for students. Open to nondepartmental and non-School of Drama students with permission of the instructor. Shaminda Amarakoon

**DRAM 489a/b, Costume Seminar** This course provides the opportunity for an in-depth analysis and conversation about the processes involved in realizing a set of stageworthy costumes. Using both current production assignments and class projects, focus is on understanding the design, build, and technical processes, including budgeting, sourcing, and shopping; interpreting the rendering and research; selecting materials; fitting; and developing strong working relationships with the costume and production staffs, stage managers, and directors. Ilona Somogyi, Christine Szczepanski

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

## TECHNICAL INTERNSHIP TRAINING PROGRAM

The Technical Design and Production department offers a one-year technical internship training program for those seeking to become professional scenic carpenters, sound engineers, projection engineers, properties masters, scenic artists, costumers, or master electricians. This training program combines six graduate-level courses with closely guided and monitored practical production work. Interns receive individual attention, training, and supervision from their department advisers and work side-by-side with Yale School of Drama/Yale Repertory Theatre's professional staff.

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

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

Those who successfully complete the program of study receive an Internship Certificate during Yale School of Drama's May commencement ceremonies. Some of those who complete the program subsequently apply to and are accepted into one of the three-year M.F.A. programs of study—Technical Design and Production, Design, or Sound Design—sometimes receiving credit toward the degree for requirements already completed. Those who choose to enter the job market receive assistance from the department chair and faculty supervisors. Our alumni provide many job opportunities for professionally trained theater technicians.

### *Plan of Study: Technical Internship*

#### REQUIRED SEQUENCE

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

Six electives (three per term)

DRAM 9a/b, TD&P Seminar (optional)

One additional elective as an audit per term (optional)

One or two production assignments

## ELECTIVE SEQUENCE

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

### *Yale Cabaret*

Technical interns are encouraged to work in all capacities at the Yale Cabaret; however, this participation is understood to be in addition to and in no way a substitution for required departmental work. All interns must seek prior approval from the department chair for participation in all areas in the Cabaret. No intern with an Incomplete may participate in the Yale Cabaret in any capacity.

### *Courses of Instruction*

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

**DRAM 99a/b, Internship Practicum** This course provides practical work in the intern's area of concentration, with experience in the different elements and phases of the theatrical production process. Interns train on tools, software, and processes as required for each production. Additional training beyond production needs is also possible after consulting with faculty or staff advisers. Interns are expected to follow written and oral instruction, problem solve, work well with others, show an eagerness to learn, take on new responsibility, and be flexible to change. Open only to those in the Technical Internship Program. Area supervisor

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

Joan Channick, Chair

The Theater Management department prepares aspiring managerial and artistic leaders to create organizational environments favorable to the creation of theater art and responsive to their communities. The department provides students with the knowledge, skills, experience, and values to enter the field at high levels of responsibility, to move quickly to leadership positions, and ultimately to advance the state of management practice and the art form itself.

Although the focus is on theater, many graduates have adapted their education successfully to careers in dance, opera, media, and other fields.

In the context of an integrated general management perspective, students are grounded in the history and aesthetics of theater art, production organization, hiring and unions, the collaborative process, decision making and governance, organizational direction and planning, motivation, organizational design, human resources, financial management, development, marketing, and technology. While focused primarily on theater organizations, discussions incorporate other performing arts organizations, other non-profits, and for-profit organizations to help identify the factors that make organizations succeed. It is training in the practice, informed by up-to-date theoretical knowledge.

The training program combines a sequence of professional work assignments, departmental courses, approved electives in other departments and schools, topical workshops, and a case study writing requirement. In a distinctive feature of the Theater Management curriculum, students have the opportunity to engage in the management of Yale Repertory Theatre from the beginning of their training, and to collaborate with students and faculty from other departments in productions of Yale School of Drama and Yale Cabaret. Students are evaluated on their performance in both course work and professional work assignments.

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

### *Joint-Degree Program with Yale School of Management*

The Theater Management department offers a joint-degree program with Yale School of Management, in which a student may earn both the Master of Fine Arts and Master of Business Administration degrees in four years (rather than the five years that normally would be required). A joint-degree student must meet the respective admission requirements of each school. The typical plan of study consists of two years at Yale School of Drama, followed by one year at the School of Management, culminating with one combined year at both schools. Candidates interested in the joint-degree option are advised to apply to both Schools before coming to Yale. Theater Management students who develop an interest in the joint-degree option while at Yale should apply to the School of Management during their first year. Regardless of the outcome of their application, they must inform the department in January whether they will be in residence in the School of Drama in the succeeding year.

### *Plan of Study: Theater Management*

In the first year the student enrolls in eight required fall-term courses and seven required spring-term courses; begins a case study on a theater organization, to be completed during the second year; attends a variety of topical workshops; and is given several professional work assignments.

In the second and third years the student enrolls in four departmental and elective courses per term; attends a variety of topical workshops (seven sessions count as the equivalent of one course); and is given one or two professional work assignments of substantial responsibility. In another distinctive feature of the program, the second-year student has the option of replacing one term in residence with a fellowship in a professional setting away from the campus, selected by the faculty. (For students choosing the second-year fellowship, the course requirements are reduced by four.) If a student opts out of the second-year fellowship upon entering the program, the course load may be modified to a constant five courses per term throughout the three-year program.

#### REQUIRED SEQUENCE

##### **Year one**

| <i>Course</i> | <i>Subject</i>              |
|---------------|-----------------------------|
| DRAM 6a/b     | Survey of Theater and Drama |
| DRAM 11a      | Theater Organizations       |

|           |  |
|-----------|--|
| DRAM 21a  | Founding Visions   |
| DRAM 31a  | Business Writing for Theater Managers                            |
| DRAM 111a | Functions of Leadership: Organizational Direction                |
| DRAM 111b | Functions of Leadership: Motivation and<br>Organizational Design |
| DRAM 121a | Managing People  |
| DRAM 121b | Strategic Planning in Practice                                   |
| DRAM 131a | Principles of Marketing and Audience Development                 |
| DRAM 141b | Law and the Arts   |
| DRAM 161b | Principles of Development  |
| DRAM 181a | Financial Accounting   |
| DRAM 181b | Financial Management   |
| DRAM 191b | Managing the Production Process                                  |
| DRAM 411  | Workshops  |

### Years two and three

| <i>Course</i>  | <i>Subject</i>                       |
|----------------|--------------------------------------|
| DRAM 151a or b | Case Study                           |
| DRAM 211a      | Governance                           |
| DRAM 231b      | Advanced Topics in Marketing         |
| DRAM 251a or b | Management Fellowship                |
| DRAM 261a      | Advanced Topics in Development       |
| DRAM 271a      | Producing for the Commercial Theater |
| DRAM 281a      | Advanced Financial Management        |
| DRAM 301a/b    | Management Seminar                   |
| DRAM 411       | Workshops*                           |

\*A total of seven workshop sessions in a term may be counted as the equivalent of one course for second- and third-year students.

### ELECTIVE SEQUENCE

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

### *Courses of Instruction*

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

**DRAM 11a, Theater Organizations** It can take a village to make theater in America: artists, audiences, and donors or investors to name a few. In addition, time and resources must be managed effectively to create exciting artistic content while achieving efficiencies when possible. Therefore, theater companies must consciously build and evolve their organization to pursue their missions, achieve their strategic objectives, and enlist stakeholders as productively as possible. The course explores the variety of organizational models in use today with an emphasis on the relationships between structure, purpose, and management style; effective engagement of stakeholders; and regulations

and policies that organizations might adopt to govern and guide their operations. Each student collects in-depth information about a particular organization and presents it to the class. Open to nondepartmental students with prior permission of the instructor. Joshua Borenstein

**DRAM 21a, Founding Visions** This course is a study of idealism in the American art theater. History is explored through the inspired and inspiring writings of visionaries and pioneers, from Jane Addams (Hull House, 1880s) to Bill Rauch (Cornerstone, 1980s). Students encounter the letters, memoirs, and manifestos of such early figures as Jig Cook and Susan Glaspell (Provincetown), John Houseman/Orson Welles (Mercury Theatre), and Hallie Flanagan (Federal Theatre Project), and more recent leaders like Margo Jones, Zella Fichandler, Joe Papp, Judith Malina and Julian Beck, Douglas Turner Ward, Joseph Chaikin, Luis Valdez, Herbert Blau, Robert Brustein, Tyrone Guthrie, Charles Ludlam, and others. The course also considers the challenges of sustaining and reinvigorating a theater's fundamental ideals, which often dissipate with time and successive leadership. Open to nondepartmental students with prior permission of the instructor. Joan Channick

**DRAM 31a, Business Writing for Theater Managers** Theater managers must write clear, convincing business documents based on logic, evidence, and fact. Course topics include focus, structure and organization, support for each premise, and precise use of language, free of flab. Throughout, this class looks at frameworks for building the upcoming case study. Rosalie Stemer

**DRAM 111a, Functions of Leadership: Organizational Direction** Management and leadership are two different things, and managers must be capable of practicing both in order to meet the increasingly complex challenges of modern theater organizations; the required knowledge and skills operate side by side. The fall term covers the first of three essential functions of leadership: establishing organizational direction through mission and strategy. Open to nondepartmental students with prior permission of the instructor. Enrollment is limited to fifteen students. See Canvas for the syllabus and preparation instructions for the first course meeting. Joan Channick

**DRAM 111b, Functions of Leadership: Motivation and Organizational Design** Management and leadership are two different things, and managers must be capable of practicing both in order to meet the increasingly complex challenges of modern theater organizations; the required knowledge and skills operate side by side. The spring term covers the second and third functions of leadership: securing the essential efforts through effective motivation and productive management of change; and establishing appropriate means of communication through organizational design, including decision making and management of culture. Emotional intelligence is a key concept. Prerequisite: DRAM 111a. See Canvas for the syllabus and preparation instructions for the first course meeting. Joan Channick

**DRAM 121a, Managing People** Successful human resource strategy is about managing people, not about managing problems. This course examines the tools needed to be an effective manager: listening well, communicating needs, building core competencies, setting expectations, coaching, negotiating, empowering, evaluating, and terminating with

respect. Specific focus is placed on human resources as it is currently practiced and communicated in the American regional theater. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Victoria Nolan

**DRAM 121b, Strategic Planning in Practice** This course focuses on the planning process and the myriad forms it takes within arts organizations. Various concepts important to planning, including mission, strategy development, and alignment, are reviewed. However, most of the work takes the form of answering the question, “How do we do this aspect of planning?” Seven three-hour sessions are held consisting of case studies, constant interactive discussion, and reading of arts organizations’ actual plans. Prerequisite: DRAM 111a. Greg Kandel

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

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

**DRAM 151a or b, Case Study** An applied writing project in collaboration with a faculty supervisor. The student focuses on a particular theater organization approved by the department chair, by gathering information, conducting interviews, analyzing a difficult issue the organization faces, writing a case study with video supplement, and writing a teaching note. The work begins during the student’s first year, and the written case study must be completed by the end of the student’s second year. Joan Channick, Deborah Berman, Kelvin Dinkins, Jr., Naomi Gabel, Andrew Hamingson, Victoria Nolan, Anne Trites

**DRAM 161b, Principles of Development** This introductory course explores the elements and best practices for managing a successful not-for-profit development department. Discussions delve into the responsibilities and practical applications of development—identifying, stewarding, cultivating, and soliciting gifts from annual to capital campaigns. Thorough, practical exploration of board development, institutional identity, proposal development strategies, and solicitation techniques is included. Students are introduced to all aspects of the development sectors: individual giving, corporate sponsorship/philanthropy, government/legislative, foundations, and special event fundraising. Each

student creates a hypothetical organization for use throughout the term. An emphasis is placed on relationship development with potential funders. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Andrew Hamingson

**DRAM 181a, Financial Accounting** An introduction to corporate financial accounting concepts and procedures, with an emphasis on nonprofit application. Financial statements are stressed throughout the course, while attention is paid to developing procedural skills, including accounting controls. The basic financial statements are introduced: balance sheet, income statement, and statement of cash flows. Accounting for assets, liabilities, and net assets. Open to nondepartmental students with prior permission of the instructor. Jeffrey Bledsoe

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

**DRAM 191b, Managing the Production Process** An investigation of the relationship between the artistic director and the managing director. This course explores the role of a managing director in the production process of regional theater, including season planning, artistic budgeting, contract negotiations, artist relationships, and production partnering. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Victoria Nolan

**DRAM 207b, Carlotta Tutorial** See description under Playwriting.

**DRAM 211a, Governance** This course examines governance within arts and cultural organizations with a strong emphasis on its practice, as well as how that practice can be managed and adjusted. The first part of each class consists of interactive presentations using real examples from multiple organizations in the field, or case work focused on one particular company. The second part is a laboratory in which students use the concepts learned to prepare and present their findings to the rest of the class. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Nancy Yao Maasbach

**DRAM 231b, Advanced Topics in Marketing** This course focuses on brand development and institutional communications, with an emphasis on data tools and analysis, industry trends, pricing, and messaging. Various strategies and tactics are explored using case studies, articles, reference books, and visits from industry specialists. Students complete a brand evaluation and recommendation at the end of the course. Open to nondepartmental students who have completed DRAM 131a. Naomi Grabel

**DRAM 251a or b, Management Fellowship** Each second-year student in good standing may choose to replace one term in residence with a fellowship in a professional setting



away from the campus, selected by the faculty. The fellowship replaces one required departmental course, four electives, and a term-long professional work assignment. The purpose of the fellowship is to pair the student with a successful manager in the field who acts as a mentor. Ideally, the fellowship consists of frequent meetings with the host mentor, the opportunity to shadow the mentor in meetings with board and staff, access to board and staff meetings, and assigned tasks to perform within the organization. The host organization is chosen primarily for the appropriateness of the mentor/mentee pairing rather than to advance the student's interest in a particular kind of work. The fellowship and case study requirement (DRAM 151a or b) may not be combined. Joan Channick

**DRAM 261a, Advanced Topics in Development** Students choose from a rostrum of topics that delve deeply into corporate sponsorship, board recruitment techniques, major gift cultivation strategies, crowdfunding, real estate project development, development department management, transitional fundraising, and solicitation techniques. Students focus on an actual performing arts organization to model their assignments. The emphasis in the course is on the importance of creativity and innovation in the field of development. Prerequisite: DRAM 161b. Andrew Hamingson

**DRAM 271a, Producing for the Commercial Theater** This course focuses on the fundamentals of commercial producing on Broadway. Among the topics to be covered: why produce commercially; who produces; Broadway and Off-Broadway; the relationships between commercial producers and nonprofits; and ethical issues in a commercial setting. Practical matters covered include optioning and developing work, raising money, creating budgets, and utilizing marketing/press/advertising to attract an audience. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Joey Parnes

[**DRAM 281a, Advanced Financial Management** This course focuses on advanced financial management topics to further develop students' interpretive financial skills. Topics include capital structure, financial analysis, financing and debt, investments, endowments, planning to achieve financial goals, and managing through financial difficulties (fraud, internal controls, bankruptcy). Prerequisite: DRAM 181b. Not offered in 2019–2020]

**DRAM 301a/b, Management Seminar** An upper-level seminar sequence designed to integrate knowledge and skills gathered from all courses and professional work through analysis and discussion of case studies. Second- and third-year theater management students may take one term in their second year and one term in their third year, or both terms in their third year. Prerequisite: DRAM 111a. Kelvin Dinkins, Jr., Michael Diamond, Roberta Pereira, David Roberts

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

## THEATER MANAGEMENT DEPARTMENT TOPICAL WORKSHOPS

A total of seven workshop sessions in a term may be counted as the equivalent of one course for second- and third-year students.

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

**DRAM 411(04), Board/Executive Relationships** This workshop takes an entirely practical rather than theoretical approach to governance: how to structure board and committee meetings, how to focus a board on policy decisions and fundraising, how to preserve management prerogatives through careful use of language, and other tips that an early career manager needs to know. The workshop often evolves into the related discussion of partnership between managing and artistic directors and their boards. Open to nondepartmental students with prior permission of the instructor. Susan Medak

**DRAM 411(05), Advanced Business Writing for Theater Managers** (four sessions in spring) This workshop helps students develop their skills in persuasive writing that achieves the theater manager's goal. Included are writing assignments from classes in Strategic Planning, Managing the Production Process, and Principles of Development. Techniques of case study writing are an important component of the workshop. Rosalie Stemer

**DRAM 411(06), Case Writing** (four sessions) This workshop focuses on high-quality writing in the case and teaching note, and includes collaboration with case study supervisors. Students meet in group and individual sessions. Rosalie Stemer

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

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

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

**DRAM 411(17), Leadership** (three sessions) In this intensive workshop, we review the arc of leadership theory from the formation of early human communities to the industrial age, and into the modern era of leadership. We use experiential exercises, self-assessments, and self-reflection to learn from each other and from the past. The

workshops culminate with an exercise focused on each participant's personal values and how to bring those into the world in leadership positions. The workshop is highly interactive, requiring active participation. Open to nondepartmental students with prior permission of the instructor. Laura Freebairn-Smith

**DRAM 411(18), The Manager's Relationship with Art and Artists** Organizations are stronger when there's a porous relationship between artistic and management processes. How can the manager encourage such an atmosphere? This workshop reviews aspects of the production process and how the manager can play an important role in its success. Open to nondepartmental students with prior permission of the instructor. Robert Orchard

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

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

**DRAM 411(28), Self-Marketing** (two sessions) This workshop covers positioning oneself for return to work in the field, preparation of résumés and cover letters, interview techniques, use of references, negotiating a job offer, and other topics. Open to final-year theater management students only. Greg Kandel

**DRAM 411(29), Making the Ask** (two sessions) Artistic directors, executive directors, managing directors, producers, and development professionals all need to know the dynamics of asking for money. In this two-part workshop, students learn how to identify funding priorities, assess a prospect's interests, align them with a project, determine an appropriate ask amount, select a venue for the meeting, and steer the discussion while staying open to cues the prospect offers. We also discuss the steps to build confidence and prepare to make one's best presentation. During the second session, students assume leadership roles and practice making an ask using scenarios influenced by real situations. Open to nondepartmental students with prior permission of the instructor. Deborah Berman

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

**DRAM 411(34), Data Visualization** (two sessions) This workshop trains participants to “use vision to think.” Data visualization is the process through which information and insight can be identified, analyzed, and communicated from data sets, especially large and complex ones. High value is placed on leaders who can understand and interpret data and can clearly articulate this information to support decisions and programs of action. This workshop provides practical hands-on experimentation and training using the leading software tools as well as covering the psychology and history behind the practice. Open to nondepartmental students with prior permission of the instructor. Michael Diamond

**DRAM 411(35), The Artistic Journey** Drawing upon the students’ experiences, we engage in an in-depth conversation about best ways to include the freelance actor in the community of a resident theater or other established theater. In addition, team-building exercises give first-year theater managers an appreciation for their own individual journeys, as well as a deep connection with each member of the workshop. These exercises are intended to ease adjustment into the Yale School of Drama community. Open to nondepartmental students with prior permission of the instructor. Joan MacIntosh

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

**DRAM 411(38), Responsive Arts** (three sessions) Responsive arts supports dialogue and development of nuanced and equitable relationships across intersecting cultures. The workshop introduces this approach to utilizing radical inquiry to answer questions about what future arts practices might look like, what they might mean, and what their impacts on the public might be. Students explore the theory and practice of collective cultural production designed to research and generate artistic programming that expands an institution’s capacity to respond to stakeholders, new frontiers of audience participation, and new and hybrid skills, practices, and aesthetics that support meaningful and consequential public communication. Garth Ross

**DRAM 411(39), Artistic Producing** (four sessions) Students immerse themselves in the understanding and function of the artistic producer. This workshop explores producing in the context of the nonprofit theater, investigating producing through four distinct but equally important pillars: artistry, leadership, facilitation, and advocacy. Students discuss and evaluate how these pillars serve the art-making process and create the conditions that

allow artists to do their work. Students tackle all this through the lens of their core values; values shape the kind of artistic producer one becomes. Jacob G. Padrón

**DRAM 411(40), Culturally Specific Theaters** (three sessions) The workshop explores the history, impact, and current state of culturally specific theaters in the American theater ecology. Guest speakers from leading culturally specific theaters such as African American, Latinx, Asian American, Muslim, disability community, or LGBTQ+ engage in dialogue with students on issues of aesthetics, intersectionality, and social justice through art, as well as organizational topics including historical funding patterns/access to resources; sustainability; equity, diversity, and inclusion (EDI); and audience engagement; among others. Open to nondepartmental students with prior permission of the instructor. David Roberts

**DRAM 411(42), Labor and Employee Relations** (four sessions) A workshop on how to read collective bargaining agreements and think about the collective bargaining process in the not-for-profit theater, along with negotiation of the agreements and practice under them, through the study of the agreements between the League of Resident Theatres and Actors' Equity Association, the Stage Directors and Choreographers Society, and United Scenic Artists. Students become familiar with LORT's bargaining history with AEA, SDC, and USA, as well as select nonprofit theaters' agreements with other theatrical labor unions. The class explores various schools of thought on best practices for labor management relations and the context within which nonprofits and LORT relationships are operating today. The class uses as case studies provisions that govern media and electronic rights to examine bargaining strategies and approaches, successful and compromised, aimed at achieving management goals of securing more flexibility, decreased costs, and expanded capacity to capture and exploit content. Open to nondepartmental students with prior permission of the instructor. Laura Penn

**DRAM 411(43), Growth Mindset** Open to first-year theater management students. Joan Channick

**DRAM 411(44), Overview of Theater Management Professional Development System** Open to first-year theater management students. Joan Channick

**DRAM 411(45), The Manager as Coach** Open to second-year theater management students. Joan Channick

**DRAM 411(46), Giving and Receiving Feedback** Open to first-year theater management students. Joan Channick

**DRAM 411(47), Building a Deliberately Developmental Organization** Open to third-year theater management students. Joan Channick

**DRAM 411(48), Creating a Personal Development Plan** Open to first-year theater management students. Joan Channick

**DRAM 411 (49) Present Yourself** An overview of best practices for executive presence and presentation in public/professional spaces. Open to first-year theater management students. Faculty

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

# Tuition

The tuition fee for 2019–2020 is \$32,800. Tuition at Yale School of Drama covers less than 30 percent of the University’s costs for training, and most expenses of the School are underwritten by philanthropy.

A reasonable estimate of costs to be incurred by a student attending Yale School of Drama and living off campus in the 2019–2020 academic year is between \$50,480 and \$52,855. It includes:

|   |               |
|---|---------------|
| Tuition*  | \$32,800      |
| Books and supplies (estimated)†   | \$300–\$2,675 |
| Estimated living expenses (includes Yale Health Hospitalization/Specialty Coverage fee) | \$17,380      |

\*Tuition for Special Students is \$32,800. Tuition for Technical Interns and for Special Research Fellows is \$16,400. Tuition for D.F.A. candidates in residence is \$1,000.

†Costs vary from one department to another. Includes \$125 for required personal protective equipment.

All students enrolled at least half-time in a degree-seeking program receive Yale Health Basic Coverage services free of charge. They are also automatically enrolled in and charged a fee for Yale Health Hospitalization/Specialty Coverage. Students may waive the Yale Health Hospitalization/Specialty Coverage upon evidence that they have valid and sufficient alternative hospitalization coverage. See Health Services in the chapter Yale University Resources and Services.

The living expenses estimate is based on the Bureau of Labor Statistics moderate budget standard for this area. 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. Expenses have risen consistently over the past few years, and it is safe to assume that both tuition and living costs for the 2020–2021 academic year will be higher.

## STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The office’s website is <http://student-accounts.yale.edu>.

### *Bills*

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

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay website (<http://student-accounts.yale.edu/ebep>) are sent to all students at their official Yale e-mail addresses and to all student-designated proxies. Students can grant others proxy access to the eBill-ePay system to view the

monthly student account statements and make online payments. For more information, see <http://sfas.yale.edu/proxy-access-and-authorization>.

Bills for tuition, room, and board are available during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

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

The University may withhold registration and certain University privileges from students who have not paid their term bills or made satisfactory payment arrangements by the day of registration. To avoid delay at registration, students must ensure that payments reach Student Financial Services by the due dates.

## *Payments*

There are a variety of options offered for making payments. Yale University eBill-ePay (<http://student-accounts.yale.edu/ebep>) is the *preferred* means for payment of your monthly student account bill. The ePayments are immediately posted to the student account. There is no charge to use this service. Bank information is password-protected and secure, and a printable confirmation receipt is available. On bill due dates, payments using the eBill-ePay system can be made up to 4 p.m. Eastern Time in order to avoid late fees.

For those who choose to pay the student account bill by check, a remittance advice and mailing instructions are included with the online bill available on the eBill-ePay website. All bills must be paid in U.S. currency. Checks must be payable in U.S. dollars drawn on a U.S. bank. Payments can also be made via wire transfer. Instructions for wire transfer are available on the eBill-ePay website.

Yale does *not* accept credit card payments.

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.
3. If the payment was given to settle an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

## *Yale Payment Plan*

The Yale Payment Plan (YPP) is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year



based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. For enrollment deadlines and additional details concerning the Yale Payment Plan, see <http://student-accounts.yale.edu/ypp>.

## TUITION REBATE AND REFUND POLICY

On the basis of the federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the rebate and refund of tuition are subject to the following policy.

1. For purposes of determining the refund of Title IV funds, any student who withdraws from Yale School of Drama for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2019–2020, the last days for refunding Title IV funds will be November 7, 2019, in the fall term and March 26, 2020, in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
  - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 13, 2019, in the fall term and January 17, 2020, in the spring term).
  - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 30, 2019, in the fall term and February 5, 2020, in the spring term).
  - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm (October 27, 2019, in the fall term and March 7, 2020, in the spring term).
  - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death, and the bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.

# Financial Aid Policy

Yale School of Drama's financial aid policy has been designed to ensure that, within the School of Drama's resources, all qualified students with demonstrated financial need will have the opportunity to attend Yale.\* Each year, the School awards a substantial amount of financial aid, totaling more than \$7 million in 2019–2020.

Financial aid at the School of Drama is awarded on the basis of demonstrated financial need. Financial need is calculated as the difference between the cost of attendance and assessed student and parental contributions. The financial aid award consists of a combination of work-study employment, educational loan, tuition scholarship, and living stipend. As of 2019, the average student with demonstrated high financial need receives from the School work-study employment, scholarship grants, and living expense scholarships, providing 90 percent of the cost of attendance over three years. The average student with demonstrated moderate financial need receives from the School work-study employment and scholarship grants, providing 71 percent of the cost of attendance over three years. The average student with demonstrated low financial need receives work-study employment and scholarship grants, providing 51 percent of the cost of attendance over three years.

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

\*All information in this section is typical of the 2019–2020 academic year. It may differ from year to year depending on changes in federal regulations, the cost of living, and available financial resources.

## STATEMENT ON CONFIDENTIALITY

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

## DETERMINATION OF NEED AND FINANCIAL AID AWARD

Yale School of Drama's Financial Aid Office makes financial aid 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 for the nine-month academic year.

### *Student and Family Resources*

#### STUDENT ASSETS

Students are responsible for contributing toward the cost of their own education. Financial aid recipients are expected to use a portion of their savings and assets during each year of enrollment at Yale School of Drama. Students are advised not to reduce their assets by more than the expected contribution since the balance will be assumed to exist

whether spent or not. If the student's assets increase, the expected contribution from these resources will also increase.

#### STUDENT INCOME

It is assumed that students will contribute to their own support an amount based on either last year's or next year's earnings. The minimum required student contribution is \$2,000. Spouses of married recipients who are not themselves students, have no dependent children, and are capable of working will also be expected to contribute toward the student's support from their wages.

#### PARENTAL ASSETS AND INCOME

A parental contribution from assets and/or income may also be assessed, regardless of the student's age, independence, or marital status. The student can replace any expected parental contribution with an additional educational loan, if necessary. We understand that some families may have extenuating circumstances that would require an exception. Students may petition to have their noncustodial parent's financial information waived in such cases by submitting a Noncustodial Parent Waiver Petition form with supporting documentation. Submission of a waiver petition form does not guarantee that the noncustodial parent's financial aid application requirements will be waived. A parental contribution is not assessed from a parent who is deceased.

#### OTHER RESOURCES

Other resources such as outside scholarships and Veterans Administration benefits are included among a student's resources.

### *Components of the Financial Aid Award*

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

For first-year students during the 2019–2020 academic year, the first portion of a student's need was met through work-study employment, the earnings for which ranged between \$3,145 and \$5,610 depending on the student's program of study; the next portion came in the form of an educational loan; and the balance of a student's demonstrated need, if any, was covered by scholarship.

#### **Sample Awards for 2019–2020 Based on Demonstrated High Financial Need\***

|                        | <i>first-year student</i> | <i>second-year student</i> | <i>third-year student</i> |
|------------------------|---------------------------|----------------------------|---------------------------|
| Average Work-Study     | \$3,145–5,610             | \$3,145–5,610              | \$3,145–5,610             |
| Educational Loans      | \$9,500                   | 0                          | 0                         |
| Average Scholarship    | \$27,775                  | \$37,275                   | \$37,275                  |
| Average Living Expense |                           |                            |                           |
| Scholarship            | \$4,381                   | \$4,381                    | \$4,381                   |

\*Students with demonstrated high financial need have an average combined student and parent contribution of \$5,000 or less, per year.

Students' financial need is reassessed annually, because personal and family circumstances may change materially. After the successful completion of the first year and assuming that there are no changes in the calculation of the student's need, Yale School of Drama's policy is to improve the financial aid award offered to students in their second and third years. Specifically, the educational loan is eliminated and replaced with increased scholarship based upon calculated financial need.

**Work-study** The work-study component of the financial aid award consists of a combination of required and elective work-study jobs within Yale School of Drama, Yale Repertory Theatre, and Yale Cabaret. All students and technical interns, on financial aid, are expected to perform on-campus work-study jobs totaling 185 to 330 hours per year, of which a minimum of 150 hours are assigned and the remainder are elective. The student may choose elective jobs from among numerous work-study opportunities available at the School of Drama, Yale Repertory Theatre, and Yale Cabaret. Work-study earnings are paid weekly or semi-monthly. Students who qualify for financial aid and who fall short of earning 150 hours of assigned work-study as a result of conflicting assigned commitments to the School of Drama or Yale Repertory Theatre are eligible to request a conversion of their remaining unearned assigned hours (up to 150) into grant.

**Educational loans** Educational loans make up an important part of many aid awards and are only available during the nine-month academic year. The basic loans are issued through the federal student loan programs and various private supplemental loan programs. Private supplemental loan programs offer funds to students who are not eligible for the federal loan programs. A student may convert the expected student contribution and any expected parental contribution to a loan if needed. Students may also apply for loans for travel home during the winter and spring recess periods. Students interested in seeking additional loans for these purposes should consult with the Financial Aid Office.

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

**Living expense scholarships** When the total amount of the student contribution, parental contribution, work-study employment, loans, and scholarship do not meet a student's full financial need, a living expense scholarship is awarded. The scholarships assist with living expenses and are paid in two installments, the first at the start of the fall term and the second at the start of the spring term.

## FINANCIAL AID APPLICATION PROCEDURES

Applicants must complete all the applicable requirements (U.S. citizen/permanent resident or international student) in order to be evaluated for financial assistance.

### *U.S. Citizens/Permanent Residents*

#### FAFSA

All students requesting financial assistance who are U.S. citizens or eligible non-citizens are expected to file a Free Application for Federal Student Aid (FAFSA). This is essential

for establishing eligibility for federal financial aid programs, including Federal Work-Study and federal loan programs. For efficiency and accuracy, complete the application online at <https://fafsa.ed.gov>.

1. *File a 2020–2021 Free Application for Federal Student Aid (FAFSA) by March 15, 2020, at <https://fafsa.ed.gov>. Yale's federal school code is 001426, which is necessary to complete the FAFSA and to ensure that the School of Drama receives the processed information electronically.*

#### COLLEGE BOARD

All students wishing to be considered for federal work-study, federal loans, tuition scholarship assistance, and stipend for living expenses must file their application online at [www.collegeboard.org](http://www.collegeboard.org).

2. *File a 2020–2021 College Board CSS/Financial Aid PROFILE® application by March 15, 2020, at [www.collegeboard.org](http://www.collegeboard.org).*

#### FEDERAL TAX RETURNS

All students must submit a copy of their and their parents' federal tax returns.

3. *Mail signed copies of your (the student's) and your parents' 2018 federal income tax returns by March 15, 2020. Please include copies of all W-2s and any schedules.*

### *International Students*

#### COLLEGE BOARD APPLICATION AND INTERNATIONAL STUDENT CERTIFICATION OF FINANCES

All international students requesting financial assistance are expected to file the College Board application and the International Student Certification of Finances. Both forms are essential for establishing eligibility for work-study employment, loan, tuition scholarship, and stipend for living expenses.

1. *Complete the College Board CSS/Financial Aid PROFILE® application by March 15, 2020, at [www.collegeboard.org](http://www.collegeboard.org).*
2. *Mail the International Student Certification of Finances by March 15, 2020. The International Student Certification of Finances can be printed from the School of Drama's online financial aid page, at <https://drama.yale.edu>.*

#### FEDERAL TAX RETURNS AND/OR INCOME STATEMENTS

3. *Mail signed copies of your (the student's) and your parents' 2018 tax documents and income and bank statements (U.S. and home country) by March 15, 2020. Please note that if any documents are not in English, you must provide a notarized English translation in addition to the original documents.*

#### VISA DOCUMENTATION

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

## FINANCIAL AID APPLICATION DEADLINES AND MAILING ADDRESS

The deadline for submitting all financial aid applications and mailing tax returns/income information is March 15, 2020.

Returning students whose financial aid applications are submitted after the March 15, 2020, deadline will be assessed a late fee of \$125 for every thirty days that the application is delayed. The late fee charges will be taken out of the financial aid award, resulting in a reduction in aid. *Financial aid applications for returning students will not be accepted after July 15.*

The mailing address to which all forms should be sent is: Yale School of Drama Financial Aid Office, PO Box 208325, New Haven CT 06520-8325.

## STUDENT RESPONSIBILITIES UNDER FEDERAL PROGRAMS

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

## VETERANS' EDUCATION BENEFITS

Students seeking general information about veterans' education benefits should contact the U.S. Department of Veterans Affairs via the web at <http://benefits.va.gov/gibill> for eligibility information.

The School of Drama participates in the Yellow Ribbon Program under the Post-9/11 GI Bill, which allows it to enter into an agreement with the Veterans Administration to fund tuition expenses to eligible individuals who apply to the program. Students should contact Yale School of Drama's registrar for enrollment certification.

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

## EMERGENCY LOANS AND GRANTS

Sometimes an emergency situation arises in which a small amount of money is needed for a short length of time. The Financial Aid Office may be able to assist any student, whether receiving financial aid or not, in such a situation by providing an emergency loan in an amount up to \$350. Such loans are available for a reasonable amount of time, not to exceed sixty days. Students facing genuine emergency situations should apply to the Financial Aid Office for such an emergency loan. In rare cases, a student on financial aid may apply to the Financial Aid Committee for an emergency grant, typically not to exceed \$1,000.

## STUDENTS WHO DO NOT QUALIFY FOR FINANCIAL AID

Eligibility for receipt of Yale School of Drama assistance or most forms of federal financial aid is limited to students who are enrolled in programs that yield either a degree or a certificate. At present, certain students, including those attending the School of Drama as special students and special research fellows on a full-time basis, are not eligible for financial aid according to the federal guidelines but may be eligible to apply for assistance under various supplemental loan programs through their individual banks. Although special students and special research fellows are eligible for and may choose to accept work-study employment, they are not required to work. For more information, please contact the School of Drama Financial Aid Office.

# Fellowships and Scholarships

At Yale School of Drama, fellowships and scholarships are awarded exclusively to students with demonstrated financial need.

The *Nina Adams and Moreson Kaplan Scholarship* was established in 2015 with a gift from Nina Adams '69 M.S., '77 M.S.N., and Dr. Moreson Kaplan. The scholarship benefits a student in the Acting department.

The *John Badham Scholarship*, established in 2006 by John Badham '63, is awarded to students in the Directing department.

The *John M. Badham Fund* was established in 1987 by John Badham '63.

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

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

The *Herbert H. and Patricia M. Brodtkin Scholarship* was established in 1963 by Mr. and Mrs. Brodtkin, Yale School of Drama classes of 1940 and 1941 respectively.

The *Patricia M. Brodtkin Memorial Scholarship* was established in 1983 by Herbert Brodtkin '40, associates, and friends in memory of his wife Patricia '41.

The *Robert Brustein Scholarship*, established in 2016 by Rocco Landesman and Heidi Ettinger to celebrate the 50th Anniversary of Yale Rep, honors the legacy of Robert Brustein, former dean of Yale School of Drama and founding artistic director of Yale Repertory Theatre. This scholarship is awarded to a student in the Dramaturgy department.

The *Paul Carter Scholarship*, established in 1995 in memory of Paul Carter, a 1983 Technical Design and Production graduate of Yale School of Drama and author of *The Backstage Handbook*, by his family and friends, is awarded to a student in the Technical Design and Production department.

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

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

The *Caris Corfman Scholarship* was established in 2007 by Dr. Philip Corfman to honor the memory of his daughter, Caris Corfman '80.



The *Cheryl Crawford Scholarship*, established in 2001 through an estate gift from Charlotte Abramson, honors the memory of producer Cheryl Crawford, a cofounder of The Group Theatre and The Actors Studio. The scholarship supports students in the Playwriting, Directing, and Acting departments.

The *Edgar and Louise Cullman Scholarship* was established in 2006 and is awarded to students in the Directing department.

The *Cullman Scholarship in Directing*, established in 2007 by Edgar Cullman, Jr. '68 YC and Edgar (Trip) Cullman III '97 YC, '02 DRA, is awarded to students in the Directing department.

The *Holmes Easley Scholarship*, established in 2004 through an estate gift from Mr. Easley, is awarded to a male student studying scenic design.

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

The *Wesley Fata Scholarship*, established in 2007 by former students and friends of Wesley Fata, Professor Emeritus of Acting at Yale School of Drama, is awarded to students in the Acting department.

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

The *Dino Fusco and Anita Pamintuan Fusco Scholarship*, established in 2012 by Anita Pamintuan Fusco '90 and Dino Fusco '88, is awarded with preference to students who are Asian or Asian American.

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

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

The *Randolph Goodman Scholarship* was established in 2005 through a bequest of Randolph Goodman '46 ART.

The *Jerome L. Greene Scholarship*, established in 2007 by the Jerome L. Greene Foundation, provides full tuition and living expenses to third-year students in the Acting department.

The *Julie Harris Scholarship* was established in 2014 by friends and colleagues of Julie Harris '47, D.F.A.H. '07, to benefit one or more Yale School of Drama students with demonstrated financial need.

The *Stephen J. Hoffman Scholarship* was established in 2014 by Stephen J. Hoffman '64 YC to benefit one or more Yale School of Drama students with demonstrated financial need.

The *Sally Horchow Scholarship for Yale School of Drama Actors*, established in 2014 with a gift from Roger Horchow '50 YC, '99 L.H.D.H., honors Sally Horchow '92 YC.

The *William and Sarah Hyman Scholarship* was established in 2015 with a gift from William Hyman '80 YC. The scholarship benefits a student studying lighting design.

The *Geoffrey Ashton Johnson/Noel Coward Scholarship* was established in 2016 by Geoffrey Ashton Johnson '55 to honor Noel Coward's contribution to the art form and his legacy as a playwright and performer. This scholarship is awarded with preference for students in the Acting department.

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

The *Stanley Kauffmann Scholarship* was established in 2014 by students and friends of Stanley Kauffmann, former faculty member and long-time critic at *The New Republic*. The scholarship benefits a student in Dramaturgy and Dramatic Criticism.

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

The *Jay and Rhonda Keene Scholarship for Costume Design* was established in 2007 by Jay Keene '55. The scholarship is awarded to a second- or third-year student specializing in costume design.

The *Ray Klausen Design Scholarship*, established by Raymond Klausen '67, is designated for second- and third-year Design students.

The *Gordon F. Knight Scholarship*, established in 2005, is awarded to female students at Yale School of Drama.

The *Ming Cho Lee Scholarship* was established in 2018 by the students, colleagues, and friends of Ming Cho Lee, one of the most distinguished designers in America. It honors the forty-nine years he taught in the Design program at the Yale School of Drama and the forty-three years he served as the chair. It is awarded to students in Design.

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

The *Helene A. Lindstrom Scholarship*, established in 2017 by Jennifer Lindstrom '72, honors the memory of her mother, Helene, and is awarded with preference to women studying in the Acting or Directing department.

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

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

The *Frederick Loewe Scholarship* was established in 2015 with a gift from the Frederick Loewe Foundation. The scholarship benefits a student studying at Yale School of Drama, with preference given to those with an interest in and commitment to musical theater.

The *Frederick Loewe Scholarship for Directors in Honor of Floria V. Lasky*, established in 2015 with a gift from the Frederick Loewe Foundation, honors the late Ms. Lasky, a prominent and influential entertainment lawyer. The scholarship benefits a student in the Directing department.

The *Edward A. Martenson Scholarship* was established in 2017 by the students, alumni, colleagues, and friends of Ed Martenson in honor of his ten-year tenure as chair of the Theater Management department and his lifelong dedication to raising the standard of practice for the field. This scholarship is awarded to students studying Theater Management.

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

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

The *Alfred McDougal and Nancy Lauter McDougal Endowed Scholarship*, established in 2006, supports students at Yale School of Drama, with preference for actors, playwrights, directors, and designers.

The *Benjamin Mordecai Memorial*, established in 2006 by friends and colleagues of Professor and former Associate Dean Benjamin Mordecai, is awarded to students in the Theater Management department.

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

The *Alois M. Nagler Scholarship*, established in 2018 by Richard Beacham '72, D.F.A. '73, '68 YC, is awarded to students in the Dramaturgy and Dramatic Criticism department.

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

The *Dwight Richard Odle Scholarship*, established in 2019 through a gift from the estate of Dwight Richard Odle '66, supports students studying at Yale School of Drama.

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

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

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

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

The *Alan Poul Scholarship* was established in 2015 with a gift from Alan Poul ’76 YC. The scholarship benefits a student in the Directing department.

The *Jeff and Pam Rank Scholarship* was established in 2012 by Arthur (Jeff) Rank III ’79 and Pamela Rank ’78. This scholarship supports Yale School of Drama students with preference for those in the Technical Design and Production department.

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

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

The *Barbara Richter Scholarship*, established in 2007 through a bequest from Barbara Evelyn Richter ’60, is awarded each year to a female student studying theater at Yale School of Drama.

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

The *Pierre-André Salim Scholarship*, established in 2007 to honor the life and work of Pierre-André Salim ’09, covers full tuition and living expenses for one entering student each year for the duration of the program, and is awarded with first preference for students from Southeast Asia, and second preference for students from elsewhere in Asia, and with preference for students in technical theater and design.

The *Bronislaw “Ben” Sammler Scholarship* was established in 2016 by the students, alumni, colleagues, and friends of Ben Sammler, chair of the Technical Design and Production department at the School and head of production at Yale Rep, in honor of his forty-three years of outstanding leadership and service to the School and the field. This scholarship is awarded to students studying technical design and production.

The *Scholarship for Playwriting Students* was established in 2005 by an anonymous donor to support one or more students in the Playwriting department.

The *Richard Harrison Senie Scholarship*, established in 1987 through an estate gift from Drama alumnus Richard H. Senie ’37, is awarded with preference for students studying design.

The *Daniel and Helene Sheehan Scholarship* was established by Michael Sheehan '76 to support students studying theater management.

The *Shubert Scholarships*, funded by the Shubert Foundation, support five third-year students who demonstrate outstanding ability.

The *Howard Stein Scholarship* was established by Mr. David Milch '66 YC in honor of Howard Stein, Associate Dean and Supervisor of Yale School of Drama's Playwriting department from 1967 to 1978.

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

The *Jennifer Tipton Scholarship in Lighting* was established in 2015 with a gift from Jennifer Tipton, faculty member in the Design program at Yale School of Drama. The scholarship benefits students studying lighting design.

The *Tisdale Family Scholarship* was established in 2015 with a gift from Andrew and Nesrin Tisdale. The scholarship benefits students in the Theater Management department.

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

The *Nancy and Edward Trach Scholarship* was established in 2016 with a gift from Edward Trach '58. This scholarship benefits a third-year student who shows promise in more than one theatrical discipline.

The *Ron Van Lieu Scholarship*, established in 2016 by the students, alumni, colleagues, and friends of Ron Van Lieu, is awarded to a student in the Acting program. This scholarship honors the extraordinary legacy of Ron Van Lieu, one of the most distinguished acting teachers in America, and the students he trained in his thirteen years of teaching at the School.

The *Leon Brooks Walker Scholarship*, established in 1975 by Alma Brooks Walker in memory of her son, Leon '21 YC, assists acting students.

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

The *Zelma Weisfeld Scholarship for Costume Design*, established in 2007 by Zelma Weisfeld '56, is awarded to second- and third-year students in the Design program, with preference given to students specializing in costume design.

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

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

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

The *Yale School of Drama Board of Advisors Scholarship* was established in 2014 with a gift from the School's Board of Advisors in recognition of the efforts of Dean James Bundy '95 on behalf of the students at Yale School of Drama.

The *Albert Zuckerman Scholarship* in honor of John Gassner was established in 2015 with a gift from Albert Zuckerman '61. The scholarship benefits a student studying playwriting or dramaturgy and dramatic criticism.

## Prizes, 2018–2019

The *ASCAP Cole Porter Prize* is awarded to students of Yale School of Drama for excellence in writing. Awarded to Jeremy O'Bryant Harris, Alexander D. Lubischer, and Christopher Gabriel Núñez.

The *Edward C. Cole Memorial Award* is sponsored by the Technical Design and Production Class of 1983 to commemorate the contributions of Edward C. Cole to the profession of technical theater. The recipients of this award, selected by their classmates in the graduating class of the Technical Design and Production department, best exemplify the ingenuity, creativity, craftsmanship, and dedication to the art of theater that are the hallmarks of the theater technician. Awarded to Latiana Gourzong.

The *Carol Finch Dye Prize*, funded by Charles Finch in memory of his sister Carol Finch Dye '59, is awarded to a graduating Acting student in recognition of artistry and commitment. Awarded to Sohina Kaur Sidhu.

The *John W. Gassner Memorial Prize* is awarded for the best critical essay, article, or review by a student published in, or submitted to, *Theater* magazine. Awarded to Madeline Blaire Charne and Evan Gregory Hill.

The *Bert Gruver Memorial Prize* is awarded to students of Yale School of Drama for excellence in stage management. Awarded to Christina Rose Fontana.

The *Allen M. and Hildred L. Harvey Prize*, established by Jean L. Harvey to recognize superior work and writing by Technical Design and Production students, is awarded to the student author of the best article in Technical Brief and/or the best Technical Design and Production research thesis. Awarded to Kirk Dean Keen and Dashiell Anthony Menard.

The *Morris J. Kaplan Prize* is given to the third-year theater management student who most exhibits the integrity, commitment, and selfless dedication to high standards in the profession of nonprofit theater management that characterized Morris Kaplan's twenty-year career as founding counsel to the League of Resident Theaters. Awarded to Caitlin E. Crombleholme.

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 the chosen field of endeavor. Awarded to Aneesha Kartick Kudtarkar.

The *Jay Keene and Jean Griffin-Keene Prize* is awarded to a student of Yale School of Drama who is studying costume design. Awarded to Herin Anna Kaputkin.

The *Leo Lerman Graduate Fellowship in Design*, given by friends of the late Mr. Lerman and the Samuel I. Newhouse Foundation, Inc., is awarded to students of costume design for the purpose of enabling them to study internationally upon their graduation from Yale School of Drama. Awarded to Mika Hashanee Eubanks.

The *Dexter Wood Luke Memorial Prize*, established by Jane Kaczmarek '82, is awarded to third-year students whose sense of curiosity and sense of joy have enriched the lives of their colleagues at Yale School of Drama. Awarded to Olivia Louise Tree Plath.

The *Donald and Zorka Oenslager Travel Fellowship*, established in 1996 through an estate gift from Zorka Oenslager, is awarded to design students who wish to study internationally upon graduation. Awarded to Matthew Robert Malone and Ravi Rakkulchon.

The *Pierre-André Salim Prize* is awarded to third-year students whose artistry, professionalism, collaborative energy, and commitment to the community have inspired their colleagues, and who show distinct promise of raising the standard of practice in the field. Awarded to Latiana Gourzong.

The *Bronislaw (Ben) Sammler Mentorship Award*, established by the Class of 2000, honors graduating Technical Design and Production students who, through action, attitude, or inspiration, have motivated their fellow classmates. The honorees are selected by the first- and second-year Technical Design and Production students. Awarded to Latiana Gourzong.

The *Frieda Shaw, Dr. Diana Mason OBE, and Denise Suttor Prize for Sound Design* is awarded to graduating students in Sound Design to recognize distinctive breadth of achievement, artistry, and leadership. Awarded to Megumi Katayama.

The *Oliver Thorndike Acting Award*, established by Mrs. Nathaniel S. Simpkins, Jr., and supplemented by gifts from her son, Nathaniel Simpkins III, in memory of Oliver Thorndike Simpkins, whose stage name was Oliver Thorndike, is awarded annually to actors at Yale School of Drama who best exemplify the spirit of fellowship, cooperation, and devotion to the theater that characterized Mr. Thorndike. Awarded to Arturo Luís Soria III.

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

The *Herschel Williams Prize*, established by Mr. Williams, who was a member of the first class accepted in Drama at Yale, is awarded to acting students with outstanding ability. Awarded to Monique Denise Ingram.



# Enrollment, 2019–2020

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

\*In residence

|                                    |                           |
|------------------------------------|---------------------------|
| Taylor Barfield                    | Samantha Chloe Lazar      |
| Michael Steven Breslin             | Amauta Marston-Firmino    |
| David Bruin                        | Charles O'Malley          |
| Ashley Chang                       | Kari Olmon                |
| Matthew Conway                     | Catherine María Rodríguez |
| Lauren East Dubowski               | Ariel Katherine Sibert    |
| Maria Inês Evangelista de Oliveira | Sophia Siegel-Warren      |
| Marques                            | Nahuel Telleria           |
| Molly Jean FitzMaurice             | Gavin Alexander Whitehead |
| Helen Jaksch                       | Patrick James Young       |

## REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

### Third Year

|                                 |                             |
|---------------------------------|-----------------------------|
| Evan Christian Anderson         | Jonathan C. Jolly           |
| Alicia Joann Austin             | Benjamin Tirado Jones       |
| Lucia Eve Bacque                | Sarah Rafaele Karl          |
| Stephanie Julie Bahniuk         | Manu Heywot Kumasi          |
| Zachry Jason Bailey             | Matthew Harry Lewis         |
| Danielle Lynette Barlow         | Doireann Mac Mahon          |
| Julia Faith Bates               | Alexander Lawrence McCargar |
| Liam David Bellman-Sharpe       | John McGlone IV             |
| Brandon Edward Burton           | Ciara Monique McMillian     |
| Madeline Blaire Charne          | Alexandra Erin McNamara     |
| Emma Elizabeth Deane            | Martin Montaner Valdivieso  |
| Noah Asa Diaz                   | Gwyneth Muller              |
| Margaret Eden Douglas           | Anula Shirish Navlekar      |
| Logan Ellis                     | Laurie Eileen Ortega-Murphy |
| Samantha Rose Else              | Elizabeth Rebecca Pauley    |
| Christopher Henry Evans         | Ilia Paulino                |
| Fabiola Syvel Feliciano-Batista | David Patrick Phelps        |
| Danilo Rocha Gambini            | Christopher Audley Puglisi  |
| Elsa Rinde GibsonBraden         | Dario Sanchez               |
| Margaret Elizabeth Burns Gray   | Rajiv Shah                  |
| Lily Guerin                     | Emily B. Sorensen           |
| Robert Hart                     | Dakota Sylvan Stipp         |
| April Monique Hickman           | Erin McKee Sullivan         |
| Evan Gregory Hill               | Samantha Tirrell            |
| Hao-En Hu                       | Jaime Francisco Totti       |
| Tatsuya Ito                     | Michael Jon VanAartsen      |
|                                 | Alex Noel Vermillion        |

Caitlin Elizabeth Volz  
 Adrienne Suzanne Wells  
 Jonathan Willis West  
 Devin Macneal White  
 Emily Duncan Wilson  
 Irene Yaro Yarashevich  
 Katherine Yen  
 Yunzhu Zeng

**Second Year**

Rebecca Ann Adelsheim  
 Benjamin Nathanael Benne  
 Christopher Darnell Betts  
 Margo Jean Camden  
 Madeline June Carey  
 Estefani Castro  
 Laura Copenhaver  
 Nefesh X. Cordero Pino  
 Shannon Paige Csorny  
 Francesca Giovina DeCicco  
 Patrick Roon Denney  
 Riva Michelle Fairhall  
 Caroline Whitney Fosburgh  
 William Abraham Gaines  
 Maeli Ariel Goren  
 Sophie Irene Greenspan  
 Anna Elise Grigo  
 Daniela Victoria Hart  
 Angeline Jones  
 Alexandra Warren Keegan  
 Doun Kim  
 Ji Sun Kim  
 Nicole Elizabeth Lang  
 Bridget Nicole Lindsay  
 Daniel J. Liu  
 Shaoqian Lu  
 Amanda Luke  
 Sarah Anne Lyddan  
 Danielle Christine Mader  
 Gloria Peter Majule  
 Stephen Elliot Marks  
 Alexandra Darlene Maurice  
 David James Mitsch  
 Matthias Martin Neckermann  
 Phuong Thi Lan Nguyen

Lauren Noel Nichols  
 Reed Northrup  
 Kelly O’Loughlin  
 Edmond Lamar O’Neal  
 Eliza Liefland Orleans  
 Emma Rose Perrin  
 Dominick John Pinto  
 Margaret H. Powers  
 Oakton Anthony Reynolds  
 Henriëtte Rietveld  
 Julian Xavier Sanchez  
 Madeline French Seidman  
 Adam Siddiqui Shaukat  
 Hyejin Son  
 James Lawrence Stubbs  
 Camilla Tassi  
 Jackeline Torres Cortes  
 Bailey Elan Trierweiler  
 Matthew Elijah Webb  
 Yuhan Zhang  
 Jinghong Zhu

**First Year**

Nathan Page Angrick  
 Kyle Artone  
 Jacob Avram Basri  
 Malachi-Andre Beasley  
 Megan Birdsong  
 Anthony Brown  
 Rebekah Eden Brown  
 Katherine Elizabeth Byron  
 Sarah Ashley Cain  
 Katherine Carroll Cassetti  
 Hsun Chiang  
 Travis Christopher Chinick  
 Tyler Cruz  
 Samanta Yunuen Cubias  
 Olivia Cygan  
 Ruanthi Shimali De Silva  
 Samuel Robert DeMuria  
 Caitlin Margaret Dutkiewicz  
 Patrick Falcon  
 Emeline Wong Finchel  
 James Lincoln Fleming  
 Cameron Frostbaum

Aisling Ellen Galvin  
 Jason Thomas Gray  
 Aidan Anne Griffiths  
 Mia Sara Haiman  
 Lily Elizabeth Haje  
 Tavia Elise Marian Hunt  
 Rebecca Annie Jean Kent  
 Juhee Kim  
 Mihir Kumar  
 Leyla Levi  
 Brandon Marc Lovejoy  
 Marcelo Martinez Garcia  
 Margaret Ransom McCaffery  
 Ehinomen Amajuoritse Okojie  
 Abigail Chinazam Onwunali  
 Madeline Margarete Pages  
 Chor Yan Pang  
 Thomas Francis Pang  
 Alexis Ketina Marie Payne  
 Emma Bee Pernudi-Moon  
 Andrew Francis Petrick

Joanelle Moriah Polk  
 Jiahao Qiu  
 Evdoxia Ragkou  
 Catherine E. Raynor  
 Andrew Riedemann  
 Henry Rodriguez  
 Edwin Rosales  
 Nicholas Stephen Ruizorvis  
 Sarah Elizabeth Scafidi  
 Bryn Scharenberg  
 Matthew Jordan Sonnenfeld  
 Oluwaseun Andrew Soyemi  
 Ashley Mildred Thomas  
 Hannah Tran  
 Miguel Christopher Salva Urbino  
 Eric Leslie Walker  
 Aluthwatta Rallage Isuri Madara  
 Wijesundara  
 Faith-Marie Afia Zambé  
 Graham Mitchell Zellers

#### REGISTERED FOR THE CERTIFICATE IN DRAMA

##### **Third Year**

Gregory Victor Georges  
 Zoe Mann  
 Juliana Aiden Martinez  
 John Evans Reese IV

Anthony Holiday  
 Maia Mihanovich  
 Malia I. West  
 Jessica Anne Yates

##### **Second Year**

Patrick Marron Ball  
 Olusola Olubukunmi Fadiran

##### **First Year**

Rodolfo Alberto Cano  
 John Bert Sullivan

#### REGISTERED FOR THE TECHNICAL INTERNSHIP

Perry Keller Adago  
 Jenna Carroll  
 Joseph Patrick Krempetz  
 James Thomas McLoughlin

Kathrine Ford Pulling  
 Tiago Jose Rodrigues  
 Erin Sims  
 Cameron Waitkun

#### REGISTERED AS SPECIAL RESEARCH FELLOW

Xi Luo

#### REGISTERED AS SPECIAL STUDENT

Wendy Davies

*Departmental Summary*

|  |    |
|--|----|
| <b>Doctor of Fine Arts</b>               | 19 |
| <b>Acting</b>                            |    |
| Third-Year Class                         | 16 |
| Second-Year Class                        | 16 |
| First-Year Class                         | 16 |
| <b>Design</b>                            |    |
| Third-Year Class                         | 12 |
| Second-Year Class                        | 11 |
| First-Year Class                         | 13 |
| <b>Sound Design</b>                      |    |
| Third-Year Class                         | 3  |
| Second-Year Class                        | 3  |
| First-Year Class                         | 3  |
| <b>Directing</b>                         |    |
| Third-Year Class                         | 3  |
| Second-Year Class                        | 3  |
| First-Year Class                         | 3  |
| <b>Dramaturgy and Dramatic Criticism</b> |    |
| Third-Year Class                         | 4  |
| Second-Year Class                        | 6  |
| First-Year Class                         | 6  |
| <b>Playwriting</b>                       |    |
| Third-Year Class                         | 3  |
| Second-Year Class                        | 3  |
| First-Year Class                         | 3  |
| <b>Stage Management</b>                  |    |
| Third-Year Class                         | 4  |
| Second-Year Class                        | 3  |
| First-Year Class                         | 5  |
| <b>Technical Design and Production</b>   |    |
| Third-Year Class                         | 13 |
| Second-Year Class                        | 10 |
| First-Year Class                         | 8  |
| <b>Theater Management</b>                |    |
| Third-Year Class                         | 7  |
| Second-Year Class                        | 7  |
| First-Year Class                         | 7  |
| <b>Technical Internship</b>              | 8  |

*General Summary*

|   |            |
|---|------------|
| Candidates for the D.F.A. Degree (in residence)     | 19         |
| Candidates for the M.F.A. Degree                    | 178        |
| Third-Year Class                                    | 61         |
| Second-Year Class                                   | 56         |
| First-Year Class                                    | 62         |
| Candidates for the Certificate in Drama             | 12         |
| Candidates for the Technical Internship Certificate | 8          |
| Special Student                                     | 1          |
| Special Research Fellow                             | 1          |
| <i>Total number of students registered</i>          | <b>220</b> |

*Geographical Distribution*

One student from each state or country unless otherwise noted.

**United States**

Arizona (2)  
 California (19)  
 Colorado (3)  
 Connecticut (8)  
 District of Columbia  
 Florida (8)  
 Georgia (5)  
 Illinois (13)  
 Iowa  
 Kansas  
 Kentucky  
 Louisiana  
 Maryland (9)  
 Massachusetts (7)  
 Michigan (4)  
 Minnesota (2)  
 Mississippi  
 Missouri (3)  
 Nevada  
 New Hampshire  
 New Jersey (7)  
 New York (50)  
 North Carolina (2)  
 Ohio (5)  
 Oklahoma  
 Oregon  
 Pennsylvania (9)

Puerto Rico (3)  
 Rhode Island (2)  
 South Carolina  
 South Dakota  
 Texas (5)  
 Utah (2)  
 Virginia (7)  
 Washington (4)

**Foreign Countries**

Argentina  
 Australia  
 Brazil  
 Canada (2)  
 Chile  
 China (6)  
 Hong Kong (2)  
 India  
 Ireland  
 Korea, Republic of (4)  
 Malaysia  
 Mexico  
 Sri Lanka  
 Taiwan (2)  
 Tanzania  
 Turkey  
 United Kingdom  
 Vietnam

# The Work of Yale University

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

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

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

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

For additional information, please visit <https://gsas.yale.edu>, e-mail [graduate.admissions@yale.edu](mailto:graduate.admissions@yale.edu), or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208236, New Haven CT 06520-8236.

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

For additional information, please visit <https://medicine.yale.edu/education/admissions>, e-mail [medical.admissions@yale.edu](mailto:medical.admissions@yale.edu), or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

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

For additional information, please visit <https://divinity.yale.edu>, e-mail [div.admissions@yale.edu](mailto:div.admissions@yale.edu), or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

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

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

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

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

For additional information, please visit <https://seas.yale.edu>, e-mail [grad.engineering@yale.edu](mailto:grad.engineering@yale.edu), or call 203.432.4252. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267.

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

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

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

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

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

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

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

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

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

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

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

For additional information, please visit <https://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-0974.

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

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

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

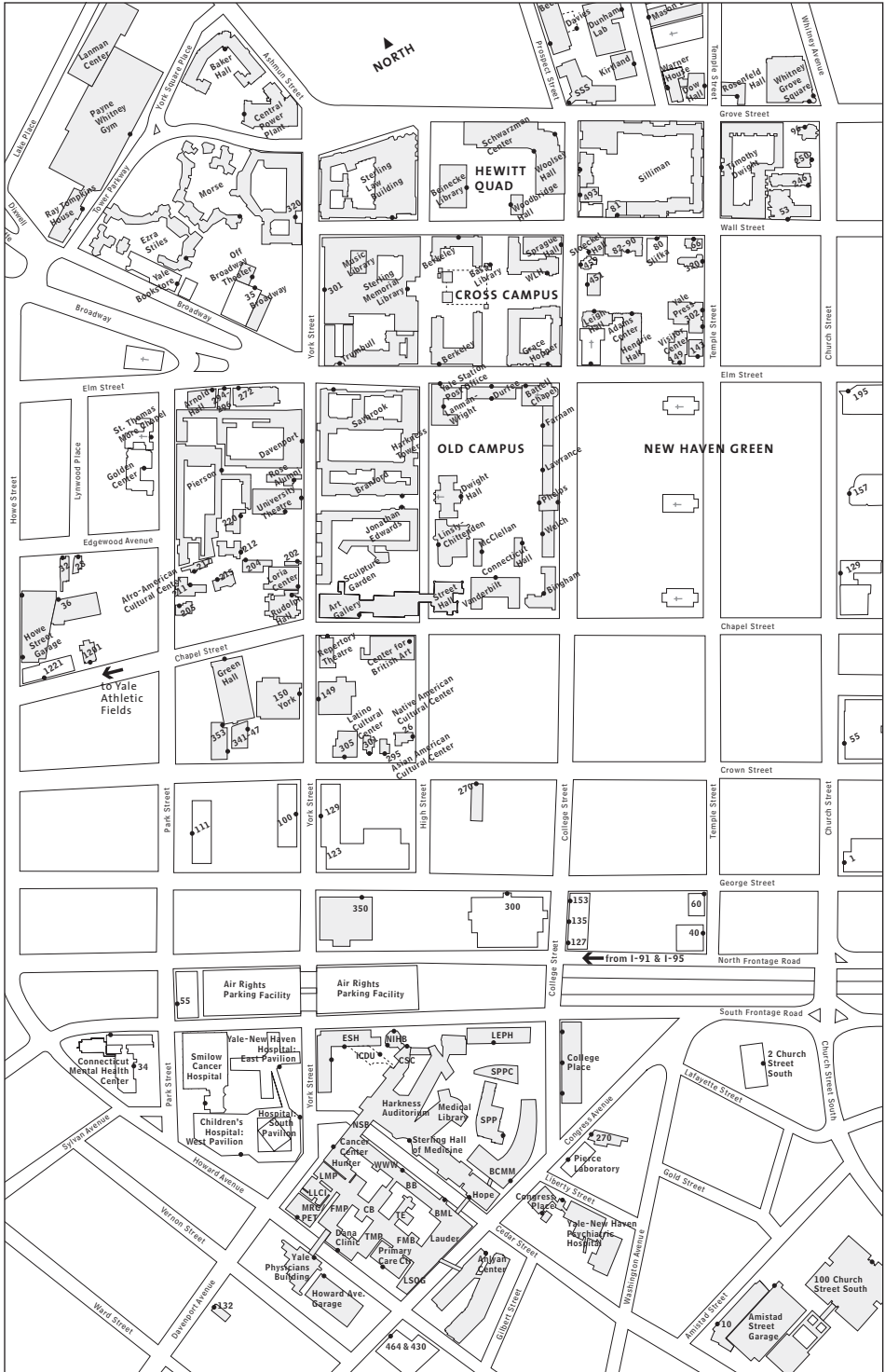
For additional information, please visit <https://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.







# 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 protected veteran, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

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

Inquiries concerning these policies may be referred to Valarie Stanley, Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 4th Floor, 203.432.0849. For additional information, see <https://equalopportunity.yale.edu>.

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the University's Title IX Coordinator, Stephanie Spangler, at 203.432.4446 or at [titleix@yale.edu](mailto:titleix@yale.edu), or to the U.S. Department of Education, Office for Civil Rights, 8th Floor, 5 Post Office Square, Boston MA 02109-3921; tel. 617.289.0111, fax 617.289.0150, TDD 800.877.8339, or [ocr.boston@ed.gov](mailto:ocr.boston@ed.gov).

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

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

*For all other matters related to admission, please contact Yale School of Drama, Registrar's Office, PO Box 208325, New Haven CT 06520-8325; telephone, 203.432.1507; e-mail, [ysd.admissions@yale.edu](mailto:ysd.admissions@yale.edu); website, <https://drama.yale.edu>.*

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