

# School of Drama

2020–2021



BULLETIN OF YALE UNIVERSITY

*Series 116 Number 13 August 30, 2020*

BULLETIN OF YALE UNIVERSITY *Series 116 Number 13 August 30, 2020* (USPS 078-500) is published seventeen times a year (one time in October; three times in September; four times in June and July; five times in August) by Yale University, 2 Whitney Avenue, New Haven CT 06510. Periodicals postage paid at New Haven, Connecticut.


**Postmaster:** Send address changes to Bulletin of Yale University,  
PO Box 208227, New Haven CT 06520-8227

Managing Editor: Kimberly M. Goff-Crews  
Editor: Lesley K. Baier  
PO Box 208230, New Haven CT 06520-8230

The closing date for material in this bulletin was July 30, 2020.  
The University reserves the right to amend or supplement the information published in this bulletin at any time, including but not limited to withdrawing or modifying the courses of instruction or changing the instructors.

©2020 by Yale University. All rights reserved. The material in this bulletin may not be reproduced, in whole or in part, in any form, whether in print or electronic media, without written permission from Yale University.

*Website*  
<https://drama.yale.edu>

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

# School of Drama

2020–2021

BULLETIN OF YALE UNIVERSITY

*Series 116 Number 13 August 30, 2020*



# Contents

Calendar	5
The President and Fellows of Yale University	6
The Officers of Yale University	7
Administration, Faculty, and Staff	8
A Message from the Dean	16
Mission	18
History and Facilities	19
History of Yale School of Drama	19
History of Yale Repertory Theatre	19
Facilities	20
Yale School of Drama Computing	21
Degrees	23
Nondegree Study	24
Acting (M.F.A. and Certificate)	25
Design (M.F.A. and Certificate)	43
Set	44
Costume	47
Lighting	49
Projection	57
Sound Design (M.F.A. and Certificate)	66
Directing (M.F.A. and Certificate)	75
Dramaturgy and Dramatic Criticism (M.F.A. and D.F.A.)	86
Playwriting (M.F.A. and Certificate)	111
Stage Management (M.F.A. and Certificate)	120
Technical Design and Production (M.F.A. and Certificate)	129
Technical Internship Training Program	143
Theater Management (M.F.A.)	147
Training at Yale School of Drama	160
The Classroom	160
Production Experience	160
Seminar Week	161
Work Periods	161
Resolution of Scheduling Conflicts	162
Attendance	162
Recess	163
Religious Observance	163
Department Assignments	163
Rehearsals	164
Work-Study Requirement	165
Elective Work-Study	165
Participation in Yale Cabaret	165
Outside Employment	166

Registration	166
Drama 6a/b, Survey of Theater and Drama	166
Course Standards and Requirements	167
Grading	167
Evaluation	168
Leaves of Absence	169
Withdrawal	171
U.S. Military Leave Readmissions Policy	171
Commencement	173
Transcripts	173
Student Records	173
Freedom of Expression	173
Audio, Video, and Photographic Recording Policy	173
YSD/YRT Respect in Our Workplace Protocol	174
Behavior Subject to Disciplinary Action	175
Grievance Procedures	176
Yale School of Drama Student Government	176
Yale School of Drama Equity, Diversity, and Inclusion Working Group	177
Yale School of Drama Affinity Groups	177
Yale University Resources and Services	179
A Global University	179
Cultural Opportunities	180
Athletic Facilities	181
Housing and Dining	182
Health Services	183
Student Accessibility Services	187
Resources on Sexual Misconduct	187
Religious Life at Yale	189
Office of International Students and Scholars	190
Tuition	191
Financial Aid Policy	196
Fellowships and Scholarships	202
Prizes, 2019–2020	209
Enrollment, 2020–2021	211
The Work of Yale University	216
Maps	220

# Calendar

The following dates are subject to change as the University makes decisions regarding the 2020–2021 academic year. Changes will be posted on the School of Drama website.

## FALL 2020

Aug. 24–28	M–F	Fall-term registration for all students Orientation sessions for new and returning students as scheduled
Aug. 31	M	Fall-term classes begin, 9 a.m.
Sept. 7	M	Labor Day. Classes not in session
Oct. 19	M	Work period begins, 11:59 p.m.
Oct. 22	TH	Work period ends. Classes resume, 9 a.m.
Nov. 21	SA	Work period begins, 11:59 p.m.
Nov. 25	W	Work period ends and fall recess begins, 11:59 p.m.
Nov. 30	M	Fall recess ends. Classes resume, 9 a.m.
Dec. 16	W	Fall-term classes end and work period begins, 11:59 p.m.
Dec. 19	SA	Work period ends. Winter recess begins, 11:59 p.m.

## SPRING 2021

All spring 2021 dates are forthcoming.

# The President and Fellows of Yale University

## President

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

## Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts

Michael J. Cavanagh, B.A., J.D., Philadelphia, Pennsylvania

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

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

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

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

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

Gina Marie Raimondo, A.B., D.Phil., J.D., Providence, Rhode Island

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., Boston, Massachusetts (*June 2023*)

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

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



# The Officers of Yale University

**President**

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

**Provost**

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

**Secretary and Vice President for University Life**

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

**Senior Vice President for Operations**

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

**Senior Vice President for Institutional Affairs and General Counsel**

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

**Vice President for Finance and Chief Financial Officer**

Stephen Charles Murphy, B.A.

**Vice President for Alumni Affairs and Development**

Joan Elizabeth O'Neill, B.A.

**Vice President for Human Resources and Administration**

Janet Elaine Lindner, B.S., M.P.A., Ed.D.

**Vice President for Global Strategy**

Pericles Lewis, B.A., A.M., Ph.D.

**Vice President for Facilities and Campus Development**

John Harold Bollier, B.S., M.B.A.

**Vice President for Communications**

Nathaniel Westgate Nickerson, B.A.

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

## **Administration**

Peter Salovey, Ph.D., President of the University  
Scott Strobel, Ph.D., Provost of the University  
James Bundy, M.F.A., Dean and Artistic Director  
Florie Seery, B.A., Associate 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 Emerita in the Practice of Design  
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 Emeritus in the Practice of Technical Design and Production  
Gordon Rogoff, B.A., Professor Emeritus of Dramaturgy and Dramatic Criticism  
Bronislaw Joseph Sammler, M.F.A., Henry McCormick Professor Emeritus of  
    Technical Design and Production  
Ron Van Lieu, B.S., Lloyd Richards Professor Emeritus of Acting

## **Faculty**

Narda E. Alcorn, M.F.A., Professor in the Practice of Stage Management  
Glenn Seven Allen, M.F.A., Lecturer in Acting  
Shaminda Amarakoon, M.F.A., Associate Professor Adjunct of Technical Design and  
    Production  
Arin Arbus, B.A., Lecturer in Design  
Jennifer Archibald, Lecturer in Acting  
Michael Backhaus, M.F.A., Lecturer in Sound Design and Technical Design and  
    Production  
Alex Bagnall, M.F.A., Lecturer in Technical Design and Production  
Manuel Barenboim, M.F.A., Lecturer in Design  
Christopher Bayes, Professor in the Practice of Acting  
Lauren Beck, Lecturer in Design  
Joshua Benghiat, M.F.A., Lecturer in Design  
Deborah Berman, B.A., Lecturer in Theater Management  
David Biedny, Lecturer in Design  
Lileana Blain-Cruz, M.F.A., Lecturer in Directing  
Mark Blankenship, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism  
Jeffrey Bledsoe, M.F.A., Lecturer in Theater Management  
Amy Boratko, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism  
Joshua Borenstein, M.F.A., Lecturer in Theater Management

Oana Botez, M.F.A., Assistant Professor Adjunct of Design  
Shawn Boyle, M.F.A., Lecturer in Design  
Nicole Monique Brewer, M.F.A., Lecturer in Acting  
Laura Brown-MacKinnon, M.F.A., Lecturer in Stage Management  
David Budries, Professor in the Practice of Sound Design  
James Bundy, M.F.A., Professor of Drama  
Ben Cameron, M.F.A., Lecturer in Theater Management  
Jon Cardone, M.F.A., Lecturer in Technical Design and Production  
Gonzalo Casals, M.S., M.A., Lecturer in Theater Management  
Joan Channick, M.F.A., J.D., Professor in the Practice of Theater Management  
Emily Coates, M.A., Associate Professor Adjunct of Directing  
Charles Coes, M.F.A., Lecturer in Sound Design  
Carl Cofield, M.F.A., Lecturer in Directing  
Louis Colaianni, Visiting Associate Professor of Acting  
Bill Connington, Lecturer in Acting  
Karin Coonrod, M.F.A., Lecturer in Directing  
Ronald Daniel, Lecturer in Design  
Cynthia Santos DeCure, M.F.A., Assistant Professor Adjunct of Acting  
Liz Diamond, M.F.A., Professor in the Practice of Directing  
Michael Diamond, M.F.A., M.B.A., Lecturer in Theater Management  
Patrick Diamond, M.F.A., Lecturer in Directing  
Marcelo Dietrich, M.F.A., Lecturer in Sound Design  
Kelvin Dinkins, Jr., M.F.A., Assistant Professor Adjunct of Theater Management  
Diane DiVita, M.F.A., Lecturer in Stage Management  
Colman Domingo, B.A., Lecturer in Acting  
Damian Doria, B.S., Lecturer in Technical Design and Production  
Jackie Sibblies Drury, M.F.A., Lecturer in Playwriting  
Alan C. Edwards, M.F.A., Lecturer in Design  
Patricia Egan, B.A., Lecturer in Theater Management  
Jaan Elias, Ph.D., Lecturer in Theater Management  
Janna Ellis, M.A., Lecturer in Theater Management  
Anya Epstein, B.A., Lecturer in Playwriting  
Anne Erbe, M.F.A., Lecturer in Playwriting  
Maruti Evans, B.F.A., Lecturer in Design  
Erica Fae, B.F.A., Lecturer in Acting  
Marjorie Folkman, B.A., Lecturer in Design  
Billy Gerard Frank, B.F.A., M.A., Lecturer in Design  
Dawn-Elin Fraser, M.F.A., Visiting Assistant Professor of Acting  
Laura Freebairn-Smith, M.B.A., Ph.D., Lecturer in Stage Management  
Anna Glover, B.A. (Hons), Lecturer in Technical Design and Production and Theater Management  
Eric Glover, Ph.D., Assistant Professor Adjunct of Dramaturgy and Dramatic Criticism  
Naomi Grabel, M.F.A., Lecturer in Theater Management  
Andrew Hamingson, M.A., Lecturer in Theater Management

James Hannaham, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism  
Wendall K. Harrington, Associate Professor Adjunct of Design  
Ethan Heard, M.F.A., Lecturer in Directing  
Alan Hendrickson, M.F.A., Henry McCormick Professor in the Practice of Technical Design and Production  
Riccardo Hernandez, M.F.A., Assistant Professor Adjunct of Design  
Amy Herzog, M.F.A., Lecturer in Playwriting  
Robin Hirsch, B.F.A., Lecturer in Technical Design and Production  
Majkin Holmquist, M.F.A., Lecturer in Playwriting  
Toni-Leslie James, B.F.A., Assistant Professor Adjunct of Design  
Kimberly Jannarone, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism  
Frederick Kennedy, M.F.A., Lecturer in Sound Design  
Jennifer Kiger, B.A., Lecturer in Playwriting  
Marion Koltun, M.F.A., Lecturer in Theater Management  
Yuri Kordonsky, M.F.A., Professor in the Practice of Directing  
Michael Korie, Lecturer in Playwriting  
Beth Lake, M.F.A., Lecturer in Sound Design  
Annelise Lawson, M.F.A., Lecturer in Acting  
Eugene Leitermann, M.F.A., Lecturer in Technical Design and Production  
Liz Lerman, M.A., Lecturer in Drama  
Eric Lin, M.F.A., Assistant Professor Adjunct of Technical Design and Production  
Nick Lloyd, M.A., Lecturer in Sound Design  
Kirk Lynn, M.F.A., Lecturer in Playwriting  
Nancy Yao Maasbach, M.B.A., Lecturer in Theater Management  
Mikiko Suzuki MacAdams, M.F.A., Lecturer in Design  
Bronwen MacArthur, Lecturer in Sound Design  
Joan MacIntosh, B.A., Professor in the Practice of Acting and Theater Management  
Jennifer McClure, B.F.A., Lecturer in Technical Design and Production  
Tarell Alvin McCraney, M.F.A., Eugene O'Neill Professor in the Practice of Playwriting  
Beth McGuire, M.F.A., Professor in the Practice of Acting  
Kellen McNally, M.F.A., Lecturer in Technical Design and Production  
Susan Medak, B.A., Lecturer in Theater Management  
C. Nikki Mills, M.F.A., Lecturer in Technical Design and Production  
Carmen Morgan, M.A., Lecturer in Drama  
Jill Rachel Morris, M.F.A., Lecturer in Dramaturgy and Dramatic Criticism  
Beth Morrison, M.F.A., Lecturer in Theater Management  
James Mountcastle, M.F.A., Professor in the Practice of Stage Management  
Neil Mulligan, M.F.A., Professor in the Practice of Technical Design and Production  
Victoria Nolan, B.A., Professor in the Practice of Theater Management (on leave, fall 2020)  
Marsha Norman, M.A.T., Lecturer in Playwriting  
Ellen Novack, B.A., Lecturer in Acting  
Tom O'Connor, M.S.W., Lecturer in Theater Management  
Robert O'Hara, M.F.A., Lecturer in Playwriting

Jacob G. Padrón, M.F.A., Lecturer in Theater Management  
Joey Parnes, B.A., Lecturer in Theater Management  
Laura Penn, Lecturer in Theater Management  
Roberta Pereira, M.F.A., Lecturer in Theater Management  
Annie Piper, M.F.A., Lecturer in Acting  
Katherine Profeta, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism  
Diane Ragsdale, M.F.A., Lecturer in Theater Management  
Kelsey Rainwater, M.F.A., Lecturer in Acting and in Stage Management  
Jonathan Reed, M.F.A., Associate Professor Adjunct of Technical Design and Production  
William J. Reynolds, M.F.A., Lecturer in Technical Design and Production  
David Roberts, M.F.A., Lecturer in Theater Management  
Marc Robinson, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism  
Chantal Rodriguez, Ph.D., Assistant Professor Adjunct of Dramaturgy and Dramatic Criticism  
Mary Lou Rosato, B.F.A., Lecturer in Acting  
Garth Ross, B.A., Lecturer in Theater Management  
Nicola Rossini, M.F.A., Lecturer in Technical Design and Production  
Michael Rossmly, M.A., Lecturer in Acting and in Stage Management  
Katy Rubin, B.F.A., Lecturer in Acting  
Rebecca Rugg, D.F.A., Visiting Professor of Dramaturgy and Dramatic Criticism  
Sarah Ruhl, M.F.A., Lecturer in Playwriting  
Camillia Sanes Monet, M.F.A., Lecturer in Acting  
David P. Schrader, B.A., Lecturer in Technical Design and Production  
Florie Seery, B.A., Assistant Professor Adjunct of Theater Management  
Thomas Sellar, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism  
Billy Serow, B.A., Lecturer in Acting  
Catherine Sheehy, D.F.A., Professor in the Practice of Dramaturgy and Dramatic Criticism (on leave, spring 2021)  
Ilona Somogyi, M.F.A., Assistant Professor Adjunct of Design  
Rosalie Stemer, M.S., Lecturer in Theater Management and Technical Design and Production  
Stephen Strawbridge, M.F.A., Professor in the Practice of Design  
Matthew Suttor, D.M.A., Professor in the Practice of Sound Design and Stage Management  
Christine Szczepanski, M.F.A., Assistant Professor Adjunct of Technical Design and Production  
Jennifer Tipton, B.A., Professor in the Practice of Design  
Donald Titus, M.F.A., Lecturer in Technical Design and Production  
Anne Tofflemire, B.A., Lecturer in Acting  
Anne Trites, B.A., Lecturer in Theater Management  
Daniela Varon, B.A., Lecturer in Acting  
Gregory Wallace, M.F.A., Lloyd Richards Professor in the Practice of Acting

Paul Walsh, Ph.D., Professor in the Practice of Dramaturgy and Dramatic Criticism

Ru-Jun Wang, M.F.A., Professor in the Practice of Design

Claire Warden, B.A., Lecturer in Directing

Joshua Weisberg, Lecturer in Design

Matt Welander, M.F.A., Associate Professor Adjunct of Technical Design and  
Production

Maurya Wickstrom, Ph.D., Visiting Professor of Dramaturgy and Dramatic Criticism

Justine Williams, M.A., Lecturer in Acting

Walton Wilson, B.F.A., Professor in the Practice of Acting

Jessica Wolf, B.F.A., Professor in the Practice of Acting

Tamilla Woodard, M.F.A., Lecturer in Acting

Michael Yeargan, M.F.A., Donald M. Oenslager Professor in the Practice of Design

Clarissa Youngberg, B.A., Lecturer in Design

Grace Zandarski, M.F.A., Assistant Professor Adjunct of Acting

### **Affiliated Faculty**

Konrad Kaczmarek, Ph.D., Assistant Professor Adjunct of Music

Gundula Kreuzer, Ph.D., Professor in the Department of Music

Elise Morrison, Ph.D., Assistant Professor of Theater and Performance Studies

Tavia Nyong'o, Ph.D., Professor of Theater and Performance Studies and American  
Studies

### **Research Fellow**

Erik Butler, Ph.D.

### **Production Staff**

Lia Akkerhuis, Scenic Artist

Shaminda Amarakoon, Director of Production

Michael Backhaus, Sound Supervisor

Deborah Bloch, Senior First Hand

Elizabeth Bolster, Lead Wardrobe Supervisor

Jennifer Carlson, Senior House Electrician

Janet Cunningham, Stage Carpenter

Mark Dionne, Properties Warehouse Manager

Zach Faber, Properties Associate

Matthew Gaffney, Senior Lead Carpenter

Ryan Gardner, Lead Carpenter

Alan Hendrickson, Electro Mechanical Lab Supervisor

Nate Jasunas, Scenic Artist

Linda Kelley-Dodd, Costume Project Coordinator

Eric Lin, Projections Supervisor

Kat McCarthey, Lead Carpenter

Jennifer McClure, Properties Supervisor

C. Nikki Mills, Production Manager for Studio Projects and Special Events and  
Student Labor Supervisor

James Mountcastle, Production Stage Manager

Neil Mulligan, Technical Director  
 Eric Norris, FOH Mix Engineer  
 William Ordynowicz, Lead Properties Runner  
 Michael Paddock, Projections Engineer  
 Jonathan Reed, Production Manager  
 Sharon Reinhart, Lead Carpenter  
 David P. Schrader, Properties Craftsperson  
 Stephanie Smith, Lead Sound Engineer  
 Eric Sparks, Scene Shop Supervisor  
 Libby Stone, Lead Carpenter  
 Christine Szczepanski, Costume Shop Manager  
 Don Titus, Lighting Supervisor/Inventory Manager  
 Patricia Van Horn, Senior First Hand  
 Ru-Jun Wang, Paint Shop Supervisor  
 Matt Welander, Technical Director  
 David Willmore, Lead Light Board Programmer  
 Linda-Cristal Young, Senior House Electrician  
 Clarissa Wylie Youngberg, Senior Draper  
 Mary Zihal, Senior Draper

**Artistic and Administrative Staff**

Jennifer Alzona, Senior Administrative Assistant for Development and Alumni Affairs  
 and Marketing and Communications  
 Kate Baker, Senior Administrative Assistant for the Design and Sound Design  
 Departments  
 Nadir Balan, Operations Associate  
 Tracy Baldini, Subscriptions Coordinator  
 Deborah Berman, Director of Development and Alumni Affairs  
 Martha Boateng, Business Manager  
 Amy Boratko, Literary Manager  
 Josephine Brown, Senior Administrative Assistant to the Dean/Artistic Director and  
 Associate Artistic Director  
 Sharon Brown, Interim Business Office Specialist  
 Katherine D. Burgueño, Director of Finance and Human Resources and Director of  
 Digital Technology  
 Madeline Charne, Associate Editor, *Theater Magazine*  
 Susan Clark, Senior Associate Director of Operations for Development and  
 Alumni Affairs  
 Laurie Coppola, Senior Administrative Assistant for the Directing, Dramaturgy and  
 Dramatic Criticism, Playwriting, and Stage Management Departments, and  
*Theater Magazine*  
 Daniel Cress, Director of Marketing  
 Dana Doyle, Chef  
 Bo Du, Access Database Development Consultant  
 Edison Dule, Digital Technology Associate

Maggie Elliott, Publications Manager

Janna J. Ellis, Director of Yale Tessitura Consortium and Director of Web Technology

Molly FitzMaurice, Artistic Fellow

Anna Glover, Director of Theater Safety and Occupational Health

Jennifer Gonsalves, Director of Facility Operations

Casey Grambo, Associate Director of Development, Communications, and Alumni Affairs

Caitlin Griffin, Senior Associate Director of Marketing and Communications

Andre Griffith, Digital Technology Associate

Jennifer Kiger, Associate Artistic Director and Director of New Play Programs

Laura Kirk, Director of Audience Services

Ellen Lange, Senior Administrative Assistant for the Acting Department

Molly Leona, Audience Services Associate

Andre Massiah, Financial Aid Officer

Emalie Mayo, Senior Administrative Assistant to the Associate Dean/Managing Director, Associate Dean, Assistant Dean/General Manager, and Theater Management Department

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 and Occupational Health, and Technical Design and Production Departments

Steven Padla, Director of Communications

Shane Quinn, Assistant Director of Audience Services

Shainn Reaves, Senior Administrative Assistant for the Business Office, Digital Technology, Operations, and Tessitura Consortium

Ashlie Russell, Business Office Assistant

Thomas Sellar, Editor, *Theater Magazine*

Catherine Sheehy, Senior Associate Editor, *School of Drama Alumni 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**

Sybil Bell, Custodian, 217 Park

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

This is not inherently prescriptive; rather, ours is a multigenerational project in which robust creativity and respectful critique are valued both intrinsically in real time, and as habits of mind and body to be refined in a variety of lifelong pursuits. Graduates of the School 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 made in our community are these: who comes here to teach, who comes here to learn, and who comes here to work. In every case, we inclusively recruit those who are leading practitioners and those who show potential for leadership, and provide them with resources to energize their bravest and most responsible choices 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 vast majority of the curriculum and the most significant policies of the School of Drama and Yale University: it reflects both our imperfections and our considered efforts to bring about much-needed change. Never before in the School's history have we been so challenged to reflect on and rebuild our practices, in the context of a global pandemic, financial upheaval, and our keenly felt moral obligation both to acknowledge our history and to take steps to dismantle racism and anti-Blackness in our pedagogy and theater making. As we head into a year without production at the School and the Rep, we have an unprecedented opportunity to spend time on that project, so that we may center anti-racist policy and practice in our work for years to come. We strive to build an increasingly inclusive art form joyfully recognizing our shared humanity, celebrating differences, and honoring the intersectionality of identities and cultures.

In an introductory document, we cannot presume to capture the breadth and possible influence on you of offerings here in Greater New Haven, including courses and programs at the other world-class graduate and professional schools and in Yale College;

the cultural communities, institutions, restaurants, and shops; and the natural beauty of New England and its shoreline, in every season of the year.

So, we outline here what you might experience when you come to visit, and especially should you come to teach, learn, or work at Yale School of Drama and Yale Repertory Theatre. And whenever and however you do engage with our community, we look forward to welcoming you not only electronically but also, eventually, in person, and in the unique fellowship of live 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 more than thirty

new plays and musicals. More information on the Binger Center for New Theatre can be found at [www.yalerep.org/productions-and-programs/binger-center-for-new-theatre](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, drama storage, 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. Please see the chapter Financial Aid Policy for information regarding available computer loans.

### *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.

\*Due to the impact of COVID-19, Yale School of Drama and Yale Repertory Theatre have canceled all theatrical productions for the 2020–2021 season. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study.

# 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 supervisors, scenic artists, costumers, or production electricians. The School of Drama awards a Technical Internship Certificate to interns who complete the program with distinction.

\*Due to the impact of COVID-19, Yale School of Drama is temporarily extending the Technical Internship program by one fully funded term.

## 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 research fellows are not eligible for financial aid according to federal guidelines.

## 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. Special students are not eligible for financial aid according to federal guidelines.

# Acting (M.F.A. and Certificate)

Walton Wilson, Chair

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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.

In response to the ongoing COVID-19 pandemic, the 2020–2021 academic year will be an opportunity for both personal reflection and collective innovation, as well as a time to renew and deepen one's artistry and practice. The curriculum offers more cross-disciplinary courses, electives, tutorials, and classes covering a wider range of topics and material than in a typical plan of study. Greater priority will be given to rest, self-care, and independent study. At the same time, the state of our nation and our field calls us more urgently than ever to continuous work on anti-racist pedagogy and practice in order to create a more just and joyful profession.

The first year is a highly disciplined period of training, concentrating on the basic principles and craft that lead to extraordinary acting, and identifying practical tools for mining the printed text for given circumstances, character, objective, and action. The second year begins with the collective creation of actor-generated stories and expands the focus into verse drama, with emphasis on understanding and performing the works of Shakespeare. The third year starts with developing self-scripted solo projects; and in the second term, actors will reexamine heightened and extended language through work on diverse texts from world literature. Students also have multiple courses in learning to work on camera, transferring their techniques to the medium of film. A fourth year has been added to the curriculum for the Classes of 2022, 2023, and 2024, to give those students further opportunities to apply their training in rehearsal and performance when production work resumes at the School and at Yale Repertory Theatre.

During the 2020–2021 academic year, any student who wants to act in a project outside the School of Drama must submit a written request in advance to the chair of Acting. These requests will be considered on a case-by-case basis.

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.

With the exception of those courses marked as "electives" in their schedules, students are required to attend all classes in their curriculum.

**PLAN OF STUDY: ACTING***Class of 2024***REQUIRED SEQUENCE****Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 123a/b	First-Year Accents and Dialects
DRAM 163b	Text Analysis I
DRAM 173b	Singing I
DRAM 180a	Rehearsal Practicum (Part 1)
DRAM 373a	Yoga/Qigong
DRAM 420a	Making Stories Online
DRAM 483b	Laban Principles
DRAM 493a	The Actor's Anatomy
DRAM 493b	Pure Movement: The Work of Trish Arnold
DRAM 503a/b	Acting Technique
DRAM 513a/b	Breath, Body, Voice
DRAM 523a	Making Theater in Virtual and Found Spaces
DRAM 543b	Introduction to Stage Combat
DRAM 563a	Activated Analysis (Part I)
DRAM 573a/b	The Actor as Athlete
DRAM 583b	Theatrical Intimacy
DRAM 593a	Contemplative Practice for Artists
DRAM 593b	Getting in the Body
DRAM 633a/b	Anti-Racist Theater

*Electives*

DRAM 8a/b	The Artist as Citizen
DRAM 803a	Wellness and Self-Care
DRAM 813a	Laughing Club
DRAM 823b	On Happiness and Well-Being for the Artist

**Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
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 Accents and Dialects
DRAM 133a/b	The Body as Source
DRAM 143a/b	Alexander Technique I
DRAM 153a	New Games II

DRAM 163b	Text Analysis I
DRAM 180a	Rehearsal Practicum (Part 2)
DRAM 340b	Directing Lab on Greek Tragedy
DRAM 343a/b	Alexander Technique III
DRAM 373a/b	Yoga/Qigong
DRAM 403a/b	Stage Combat and Intimacy I
DRAM 563a	Activated Analysis (Part 2)

### **Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 163a	Text Analysis II
DRAM 203a	Acting II: Shakespeare
DRAM 203b	Acting II
DRAM 213a/b	Voice II
DRAM 217a	Langston Hughes Tutorial
DRAM 223a/b	Second-Year Accents and Dialects
DRAM 243a/b	Alexander Technique II
DRAM 263a/b	Clown
DRAM 273b	Dance for Actors
DRAM 283b	Shakespeare Embodied
DRAM 405a	Stage Combat II
DRAM 413a/b	Singing II

### **Year four (2023–2024)**

<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 Accents and Dialects
DRAM 343a/b	Alexander Technique III
DRAM 363a	Creating Actor-Generated Works
DRAM 423a/b	Singing III
DRAM 463a	On-Camera Acting Technique
DRAM 463b	Taming the Cyclops: How to Do Your Best Work in an On-Camera Audition
DRAM 553a	Theatre of the Oppressed Project
DRAM 763a	The Art of the Self-Tape for Television, Motion Pictures, and Theater

*Class of 2023*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 133a	The Body as Source: Refining the Physical
DRAM 153a	New Games II
DRAM 163a	Text Analysis II
DRAM 213a/b	Voice II
DRAM 223a/b	Second-Year Accents and Dialects
DRAM 243a/b	Alexander Technique II Tutorials
DRAM 263b	Clown
DRAM 273a	Dance
DRAM 413a/b	Singing II Tutorials
DRAM 523a	Making Theater in Virtual and Found Spaces
DRAM 583b	Theatrical Intimacy
DRAM 613b	Introduction to Non-Contemporary Acting
DRAM 623a	The Progression
DRAM 633a/b	Anti-Racist Theater
DRAM 643b	Stage Combat: Review and Practice
DRAM 653a	The Actor as Creator
DRAM 783b	Shakespeare Imagined

*Electives*

DRAM 8a/b	The Artist as Citizen
DRAM 373a	Yoga/Qigong
DRAM 573a/b	The Actor as Athlete
DRAM 603a/b	Company Warm-Up
DRAM 803a	Wellness and Self-Care
DRAM 813a	Laughing Club
DRAM 823b	On Happiness and Well-Being for the Artist
DRAM 833b	The Sandbox
DRAM 843b	Vocal Practice and Review
DRAM 853b	Shakespeare in Spanish

**Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 163a	Text Analysis II
DRAM 203a	Acting II: Shakespeare
DRAM 203b	Acting II
DRAM 213a/b	Voice II
DRAM 217a	Langston Hughes Tutorial
DRAM 223a/b	Second-Year Accents and Dialects
DRAM 243a/b	Alexander Technique II
DRAM 263a/b	Clown

DRAM 273b	Dance for Actors
DRAM 283b	Shakespeare Embodied
DRAM 405a	Stage Combat II
DRAM 413a/b	Singing II

**Year four (2022–2023)**

<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 Accents and Dialects
DRAM 343a/b	Alexander Technique III
DRAM 363a	Creating Actor-Generated Works
DRAM 423a/b	Singing III
DRAM 463a	On-Camera Acting Technique
DRAM 463b	Taming the Cyclops: How to Do Your Best Work in an On-Camera Audition
DRAM 553a	Theatre of the Oppressed Project
DRAM 763a	The Art of the Self-Tape for Television, Motion Pictures, and Theater

*Class of 2022***REQUIRED SEQUENCE****Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 210a	Shakespeare Lab for Actors and Directors
DRAM 283b	Shakespeare Embodied II
DRAM 313a	Voice III Tutorials
DRAM 323a/b	Third-Year Accent and Dialect Tutorials
DRAM 343a/b	Alexander Technique III Tutorials
DRAM 383a	Voiceover Workshop
DRAM 423a/b	Singing III Tutorials
DRAM 523a	Making Theater in Virtual and Found Spaces
DRAM 533a	The NOW Project
DRAM 583b	Theatrical Intimacy
DRAM 633a/b	Anti-Racist Theater
DRAM 643b	Stage Combat: Review and Practice
DRAM 703b	Non-Contemporary Acting
DRAM 713a	Voice Practice and Review

DRAM 713b	Voice III: Introduction to Middendorf Breathwork
DRAM 723a	Voices for Animation
DRAM 733b	Work in the Microscale
DRAM 743b	Audition Workshop
DRAM 753a	On-Camera Workshop
DRAM 753b	Clown II
DRAM 763a	The Art of the Self-Tape for Television, Motion Pictures, and Theater
DRAM 763b	Auditioning on Camera
DRAM 773b	Navigating an Acting Career
DRAM 783a	Solo Performance
DRAM 793b	Showcase Preview

*Electives*

DRAM 8a/b	The Artist as Citizen
DRAM 273a	Dance
DRAM 373a	Yoga/Qigong
DRAM 573a/b	The Actor as Athlete
DRAM 603a/b	Company Warm-Up
DRAM 803a	Wellness and Self-Care
DRAM 813a	Laughing Club
DRAM 823b	On Happiness and Well-Being for the Artist
DRAM 833b	The Sandbox
DRAM 843b	Vocal Practice and Review
DRAM 853b	Shakespeare in Spanish

**Year four (2021–2022)**

<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 Accents and Dialects
DRAM 343a/b	Alexander Technique III
DRAM 363a	Creating Actor-Generated Works
DRAM 423a/b	Singing III
DRAM 463a	On-Camera Acting Technique
DRAM 463b	Taming the Cyclops: How to Do Your Best Work in an On-Camera Audition
DRAM 553a	Theatre of the Oppressed Project
DRAM 763a	The Art of the Self-Tape for Television, Motion Pictures, and Theater



## COURSES OF INSTRUCTION

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

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

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

[**DRAM 50a, The Collaborative Process** See description under Directing. Not offered in 2020–2021]

[**DRAM 51b, New Play Lab** See description under Playwriting. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**DRAM 123a/b, First-Year Accents 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, The Body as Source: Refining the Physical** In these sessions, actors use familiar physical training forms to deepen and refine the use of the body in the actor's progress and craft. This course seeks to help actors notice and shift habits and patterns; deepen work with text, character, and body; and investigate physical scoring. Actors should come prepared to move and have text "softly memorized" at the start of each session. Erica Fae

[**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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**DRAM 153a, New Games II** 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.

**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. Glenn Seven Allen, Anne Tofflemire

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

[**DRAM 203a, Acting II: Shakespeare** 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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

[**DRAM 207b, Carlotta Tutorial** See description under Playwriting. Not offered in 2020–2021]

**DRAM 210a, Shakespeare Lab for Actors and Directors** See description under Directing.

**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, Grace Zandarski

[**DRAM 217a, Langston Hughes Tutorial** See description under Playwriting. Not offered in 2020–2021]

**DRAM 223a/b, Second-Year Accents 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. Cynthia Santos DeCure, 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. Not offered in 2020–2021]

**DRAM 243a/b, Alexander Technique II Tutorials** This work develops the actor's kinesthetic awareness; fosters balance and alignment; and, through breath work, promotes the connection between voice and body. Bill Connington, Jessica Wolf

[**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. Not offered in 2020–2021]

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

**DRAM 273a, Dance** 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 273b, Dance for Actors** See description under DRAM 273a. Not offered in 2020–2021]

**DRAM 283b, Shakespeare Embodied II** A review and continuing examination of the clues embedded in Shakespeare's language as keys to character and action, guiding actors to passionate, imaginative, embodied relationships with Shakespeare, his people, and his world. A collective exploration of the interface between the actor's identity and Shakespeare's characters, and how we play Shakespeare in 2021. Monologues chosen by the actors, in consultation with the instructor. 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. Not offered in 2020–2021]

[**DRAM 303b, Actor Showcase** In their final term, students choose and rehearse scenes, which are presented to agents, managers, casting directors, and other members of the industry in New York and Los Angeles. Gregory Wallace assists in the scene selection process, with input from Paul Mullins, Ellen Novack, Daniel Swee, and others. Paul Mullins directs the Showcase. Not offered in 2020–2021]

**DRAM 313a, Voice III 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 with the implied goal of empowering actors to trust their voice, follow their imagination, and bring life to language on the stage. Grace Zandarski

[**DRAM 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. Not offered in 2020–2021]

**DRAM 323a/b, Third-Year Accent and Dialect Tutorials** There is often a deep-rooted crisis of identity for the actor when engaged in transformation. This can be felt profoundly when actors shift from their own idiolect into another idiolect or accent. The shift involves technical, artistic, and spiritual elasticity, and most importantly, self-trust—a trust that the transformation will be truthful, personal, and authentic in relation to the project at hand. Speech tutorials focus on how actors individually can build their toolbox in relation to their origins and elasticity. Materials for the tutorials can be text evolving from DRAM 523 or any areas of speech and text work that the actor wishes to explore. Beth McGuire

[**DRAM 340b, Directing Lab on Greek Tragedy** See description under Directing. Not offered in 2020–2021]

**DRAM 343a/b, Alexander Technique III Tutorials** See description under DRAM 243a/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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**DRAM 373a, Yoga/Qigong** This course incorporates forms from the practices of yoga (asana/pranayama) and qigong (energy work). Both vigorous and grounding, these physical forms provide a structure that will be used to map blocked energy in the body and mind. With an emphasis on linking breath and movement and the downregulation of the sympathetic nervous system, we practice feeling the flow of energy through the body in order to cultivate a deeper relationship with the present moment. Open to non-departmental students with prior permission of the instructor. Annie Piper

**DRAM 383a, Voiceover Workshop** This course seeks to provide students with an overview of the voiceover business. Specifically, we focus both on the technical aspects of self-recording and on navigating through the process of auditioning for casting directors. We develop and increase the speed of the actor's interpretive, analytical, and creative skills to adapt to a very quick creative process. Most importantly, actors learn to "find" the best part of their voice—where their vocal strengths lie, and where their voice fits in the landscape of voiceover work. Billy Serow

**[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. Not offered in 2020–2021]

**[DRAM 405a, Stage Combat II** Armed 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. Not offered in 2020–2021]

**DRAM 413a/b, Singing II 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, Anne Tofflemire

**DRAM 420a, Making Stories Online** See description under Directing.

**DRAM 423a/b, Singing III Tutorials** See description under DRAM 413a/b.

**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. Not offered in 2020–2021]

**[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. Not offered in 2020–2021]

**DRAM 483b, Laban Principles** Laban Movement is a language of body and mind. Movement vocabulary is revealed through the actor's imagination and connects to expression. Through the discovery of effort, shape, and space, the actor becomes a more dynamic communicator. The internal impulse reveals myriad spatial possibilities. The actor can shape the body into a shy retreat or expand into triumph. Jessica Wolf

**DRAM 493a, The Actor's Anatomy** The body is the instrument of the actor. Through the study of anatomy and use of body mapping, connections are formed among all parts

of the body. Using the whole self, the actor develops the sensory awareness needed to identify unconscious habits of tension that interfere with coordination. With greater command of physical use, movement sequences that expand balance, mobility, breath, and poise are explored. Jessica Wolf

**DRAM 493b, Pure Movement: The Work of Trish Arnold** Pure Movement links the body and breath to movement. Our bodies are conscious and expressive instruments. The actor connects intention to action and thought to movement. Pure Movement explores the actor's breath and body through swings, bounces, undulations, and stretches. To find sustainable energy and balance, the actor must first learn to soften the body. A softened body has presence and readiness. Jessica Wolf

**DRAM 503a/b, Acting Technique** How does the actor prepare to enter the rehearsal process with a thorough understanding of what's required to fully engage with the text, the director, and other actors? This course is geared toward promoting a rigorous and in-depth exploration of the questions actors must ask in order to find and claim ownership of their process. Actors spend the term engaging in a careful investigation of text, personalization, and character development while moving through a sequence of exercises and text work. Gregory Wallace

**DRAM 513a/b, Breath, Body, Voice** An exploration of basic principles and practices of voice training for the actor, including work on self-scripted material and other dramatic texts. Walton Wilson

**DRAM 523a, Making Theater in Virtual and Found Spaces (An Opening Project)** What is theater? What is performance? How do we expand our idea of ourselves as storytellers and the tools we can use to tell our stories? How do we create the intimacy and liveness of theater while working in nontraditional performance spaces? To explore these and other questions, we collaborate on small weekly projects in groups of different sizes. Each week, students engage with various online digital platforms (Zoom, Facebook Live, Twitch) alongside analog communication tools to experiment in different play spaces and to create small works of theatrical brilliance. Alongside the empathic work of the actor, we explore how these tools and processes provide actor-creators greater agency in their work. Tamilla Woodard, Justine Williams, and Acting faculty

**DRAM 533a, The NOW Project** In this course, actors create a self-generated work of solo performance inspired by the current world and their own current state of being. Students are challenged to create uniquely personal and individual work in content, form, and structure. The NOW Project offers a forum for students to engage deeply with their own artistry as storytellers to create a courageous work of self-expression that draws from their own novel experience of this moment in time. There is an online sharing with other members of the YSD community at the end of the term. Tamilla Woodard and Acting faculty

**DRAM 543b, Introduction to Stage Combat** An introduction to the principles of concentration, partner-awareness, and impulse response that prepare the actor to execute stage violence effectively and safely. Kelsey Rainwater, Michael Rossmy

[**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. Not offered in 2020–2021]

**DRAM 563a, Activated Analysis I: Reconnaissance of the Mind** An introduction to a methodology for actors and directors developed from Stanislavski's final experiments. Through a progression of explorative readings, students chart all known given circumstances, building a visceral connection to the world of the play. They also investigate the unanswered questions of the text—zeroing in on those that excite their imaginations and pique their artistic curiosity—and begin to personalize them through études. Taught in conjunction with DRAM 180a. Annelise Lawson

**DRAM 573a/b, The Actor as Athlete** The goal of this course is to deepen actors' connections to their body and breath through the filter of athletic functional movement. The course focuses on the fundamentals of anatomy and the principles of strength, endurance, and stability through multiple planes of motion. These concepts are explored and put into practice through a progression of increasingly rigorous movement labs. This results in performers with a heightened understanding of how their bodies move through space, maintaining natural poise and the connection to proper breathing techniques during exertion, a heightened endurance, and the ability to modulate, preserve, and sustain performance energy. Kelsey Rainwater, Michael Rossmly

**DRAM 583b, Theatrical Intimacy** These four sessions, designed specifically for online instruction, focus on the language and communication tools needed when approaching and working on intimacy in scenes or production. In the first session, foundational principles are reviewed to create safety and respect in the working environment. The next three sessions move into practice, with work on scenes from existing plays that call for intimacy. Breakout rooms are used, with instructor supervision, to slowly and mindfully practice setting up these moments of proposed physicality. Erica Fae, Kelsey Rainwater, Michael Rossmly

**DRAM 593a, Contemplative Practice for Artists** These sessions focus on awareness and grounding practices specifically designed for artists. While the work may closely resemble sitting practice (mindfulness meditation), conversation is centered around the thoughts and mental habits that tend to affect the practice of creating and collaborating. We begin this process of building internal clarity with the aim of supporting everyone's creative work and well-being. Open to nondepartmental students with prior permission of the instructor. Erica Fae

**DRAM 593b, Getting in the Body** In these sessions, actors begin building a foundation of deep connection to thought and sensation as they occur in the body. The work focuses on opening up areas of the body that feel stagnant and starting to generate real flow. All this serves as a kind of conditioning, preparing the body to work for the actor in both generating and expressing content. Erica Fae

**DRAM 603a/b, Company Warm-Up** A forty-five-minute physical and/or vocal warm-up at the top of the class day led by one or more members of the Acting faculty. Open to nondepartmental students with prior permission of the instructor.



**DRAM 613b, Introduction to Non-Contemporary Acting** Contemporary theater relies upon actors to bring their authentic selves to the role. What happens when actors are asked to transform with their character and address language that is elevated or extended? How do actors approach the world of the playwright when it is heightened by poetry, myth, extravagance, or even fantasy? In this class, actors begin to identify ways to respond to the many challenges presented by heightened language and continue to apply the tools and principles of good acting when transforming into the characters that inhabit these worlds. Mary Lou Rosato

**DRAM 623a, The Progression** During these weekly sessions, actors review specific elements of the voice progression to deepen and augment their artistic practice. Walton Wilson

**DRAM 633a/b, Anti-Racist Theater** This is an acting class taught through the lens of anti-racism. The work incorporates theater exercises, social and restorative justice, cultural competency, self-care, and anti-racist theory to create an embodied experience where participants learn to utilize their sphere of power to disrupt white supremacy culture. This year, the course will host DRAM 3a/b, Toward Anti-Racist Theater Practice. Nicole Brewer

**DRAM 643b, Stage Combat: Review and Practice** A review of the skills learned in the first and second years prepares the actor to execute stage violence effectively and safely. Kelsey Rainwater, Michael Rossmly

**DRAM 653a, The Actor as Creator** What excites your spirit? What do you long to express? What do you know to be true? What are your favorite stories? Working individually or with partners, or in groups, how can you find the freedom to courageously say what you need to say, whether it be with words, images, song, dance, movement, or a form you invent? Each actor is supported and guided in the journey toward expressing their true voice. The work is shared online at the end of the term with the YSD community. Joan MacIntosh and Acting faculty

**DRAM 703b, Non-Contemporary Acting** Extended and heightened language comes in all shapes and sizes in plays written prior to the twenty-first century. This course takes a deeper dive into the challenges of these plays and gives actors the opportunity to use the tools developed during their initial exploration in Acting II. In consultation with the instructor, actors work on material chosen specifically to expand their emotional commitment to character, imagination, and skill. By deepening their experience with these plays and characters, actors gain the confidence necessary to approach these roles in the professional arena. Mary Lou Rosato

**DRAM 713a, Voice Practice and Review** Review, continued practice, and maintenance of the Linklater Voice progression with particular emphasis on the Channel for Sound, Resonance, and Text, providing the actor with clarification and artistic refinement of exercises, leading to deep ownership of the voice-freeing process. This is accomplished through individual coaching, partner work, group explorations, and warm-up. All exercises lead to practical application to text. The class is also a resource for vocal coaching for projects, as needed. Louis Colaianni

**DRAM 713b, Voice III: Introduction to Middendorf Breathwork** These four class sessions and tutorials introduce 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 723a, Voices for Animation** This course is an introduction to creating voices for animation. Students explore a variety of speech exercises including shifting vocal tract posture, tone, placement, and tempo to develop unique character voices. Actors practice embodying their original character voices and learn tools to sustain the voices consistently in performance. Cynthia Santos DeCure

**DRAM 733b, Work in the Microscale** These sessions are a workshop in physical scoring: that internal, energetic-body map that sets up and supports the actor's work in a scene or production. Actors work with short solo texts (from either plays or films), develop the internal physical score, then test and refine the score to accommodate any kind of "blocking" changes. Erica Fae

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

**DRAM 753a, On-Camera Workshop** In each class, actors practice in front of the camera in close-up and medium shots with sides from movies and television shows in a variety of genres. The focus of the class is on the individual student's process, concentrating on each student's distinctive artistic choices with the material, while promoting a sense of ease and confidence working in front of the camera. Camillia Sanes Monet

**DRAM 753b, Clown II** See description under DRAM 263b.

**DRAM 763a, The Art of the Self-Tape for Television, Motion Pictures, and Theater** This course explores what makes it possible for actors to show their best work and reveal their artistry through creating an intelligent, professional, unique, and dynamic self-tape. Colman Domingo

**DRAM 763b, Auditioning on Camera** This class introduces actors to the skill of auditioning on camera. The emphasis is on self-taping for television, for film, and for theater auditions, since self-tapes may well be the primary way auditions will be handled in the future. Actors tape themselves in assigned professional audition scenes, which are watched and discussed in class. This is supplemented by work with Jessica Wolf, exploring how the use of the Alexander technique can help actors audition more successfully. Scenes from films and television shows are viewed and discussed as well. Ellen Novack

**DRAM 773b, Navigating an Acting Career** Guests from a variety of backgrounds in the entertainment industry meet online weekly to discuss the life and career of an actor and the post-quarantine future of theater, film, and television in America. Ellen Novack

**DRAM 783a, Solo Performance** An online course, using practicums and tutorials, to guide interested actors through the powerful tradition of solo performance, storytelling, and playmaking. Using the text *Extreme Exposure*, edited by Jo Bonney, and focusing specifically on BIPOC solo performances, the course seeks to activate the construct of creating with what is found, present, and necessary. Tarell Alvin McCraney

**DRAM 783b, Shakespeare Imagined** Imagine yourself encountering Shakespeare in his world and time; imagine his people encountering you and your world in 2021. This class is both an introduction to the clues embedded in Shakespeare's plays as keys to character and action, and an exploration of how to bring your own history, identity, and psyche to his characters and stories, so they may still speak to us today. Sonnets, monologues, and group exercises. Daniela Varon

**DRAM 793b, Showcase Preview** What is the Actors Showcase, and what is a useful way to think about how to perform in it? What elements contribute to the choice of an effective scene for this showcase? This class is geared toward introducing actors to ideas that will hopefully assist them in their search for suitable dramatic material for the upcoming showcase. Gregory Wallace

**DRAM 803a, Wellness and Self-Care** Each of us can be our own healer. When we listen to our breath and tune in to our bodies, we can learn to let go of physical tension and emotional stress. We can rediscover inner harmony and reestablish balance of body and mind. We explore ways to bring wellness practices into our daily experience. Open to nondepartmental students with prior permission of the instructor. Jessica Wolf

**DRAM 813a, Laughing Club** This course is a weekly wellness practice rooted in the healing properties of laughter. It has been shown that extended periods of laughter boost the immune system; strengthen both the cardiovascular and respiratory systems; and, by releasing endorphins, work as a natural antidepressant. You are led through a series of exercises based on the Clown/Commedia pedagogy to release toxins through laughter and perhaps a deeper release into some of the more complicated emotions of the moment. Open to nondepartmental students with prior permission of the instructor. Christopher Bayes

**DRAM 823b, On Happiness and Well-Being for the Artist** This course is designed to give the artist tools for practice in identifying and enriching personal and collective happiness, equilibrium, and well-being. Over the course of eight weeks we examine how happiness arises and a variety of tools and practices that, when employed, can bring about a greater sense of well-being. Each week's class features a guest speaker and personal practice. There is also a brief homework assignment of daily practice. Open to nondepartmental students with prior permission of the instructor. Cynthia Santos DeCure, Erica Fae, Joan MacIntosh, Jessica Wolf, Grace Zandarski

**DRAM 833b, The Sandbox** These weekly sessions function like an ongoing lab, or drop-in/tune-up training. Possible topics include habit-work, to vortexing/emanating, to energetic body investigations, to creating original work via physical practice. A brief description of each week's training is sent out in advance of the class, so all can choose to come based on interest. Weekly sessions can also be designed based on students' needs. Erica Fae

**DRAM 843b, Vocal Practice and Review** Part of the actor's ongoing work is to develop a personal practice of connecting to breath and a kinesthetic relationship to sound and voice. This weekly course reviews and deepens the actor's work using the tools and training of Fitzmaurice Voicework and Extended Vocal Work, among other methodologies, to develop greater autonomy of breath and voice in service to a fuller embodiment of language and free expression. Grace Zandarski

**DRAM 853b, Shakespeare in Spanish** An exploration into the challenges, rewards, and discoveries of playing Shakespeare in Spanish. Focusing on one play over four weeks, actors rehearse selected scenes and/or monologues, seeking a personalized, embodied connection with their characters. Playing Shakespeare in translation raises political, philosophical, psychological, and personal questions, including questions around universality, specificity, cultural identity, and access. We embrace discussion of these topics along with the work on acting and voice. The class is open to both native speakers and proficient speakers of Spanish, and is conducted in Spanish and English. Open to nondepartmental students with prior permission of the instructor. Cynthia Santos DeCure, Daniela Varon

# Design (M.F.A. and Certificate)

Stephen Strawbridge, Michael Yeargan, Cochairs

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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.

## 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

### *The Three-Year Curriculum Arc (Scenography)*

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

In the second year, the set designers meet twice per week. On Wednesdays the students take part in an interdepartmental course with the Directing department in Advanced Discussions in Directing and Scenography. This course seeks to cultivate and reinforce the creative relationship and professional-level processes between directors and designers, concentrating on an in-depth analysis of a selection of twentieth- and twenty-first-century plays and operas. On Fridays the students meet with the Set Design faculty in discussions that expand and deepen the exploration of the texts discussed in the Wednesday collaborative class from a scenographic perspective. There are two projects per term, each culminating in a final presentation. During the course of the second year, students will also be designing for YSD productions.

In the third year, the students will choose their own texts and operas, including adaptations. Having a strong foundation in classic, modern, and contemporary works to draw on, the students will be able to develop a more personal approach. The second term of the third year will concentrate on a thesis that will be presented to the entire Design faculty. During this year the students will also be interviewing with directors for Yale Repertory Theatre productions.

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

### *Class of 2024*

#### REQUIRED SEQUENCE

##### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 112a/b	Scenic Design: Background and Practice
DRAM 115a/b	Costume Design: Background and Practice

DRAM 122a/b	Survey of Stagecraft and History of Stage Design
DRAM 124a/b	Introduction to Lighting Design*
DRAM 162a/b	Life Drawing Studio
DRAM 172a/b	Digital Imaging for Designers
DRAM 222a	Drafting for Designers
DRAM 222b	Computer-Assisted Design Techniques for Set Designers
DRAM 224a/b	Introduction to Projection Design
DRAM 242a/b	Drafting Review Session
DRAM 402a/b	Set Seminar

### **Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 124a/b	Introduction to Lighting Design*
DRAM 132a/b	Advanced Discussions in Scenography
DRAM 152a/b	Scene Painting
DRAM 224a/b	Introduction to Projection Design
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 242a/b	Drafting Review Session
DRAM 262a/b	Advanced Computer-Assisted Design Techniques for Set Designers
DRAM 402a/b	Set Seminar

Design assignments for School of Drama productions and assistant design assignments for YSD and/or Yale Repertory Theatre Productions

\*DRAM 124a/b repeats. Focus in 2020–2021 is on theory. Focus in 2021–2022 will be on practical, light lab, and in-theater work.

### **Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama
DRAM 142a/b	Advanced Professional Set Design for the Stage
DRAM 134a/b	Advanced Problems in Stage Lighting
DRAM 242a/b	Drafting Review Session
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 402a/b	Set Seminar

Design assignments for School of Drama and/or Yale Repertory productions

### **Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 242a/b	Drafting Review Session
DRAM 262a/b	Advanced Computer-Assisted Design Techniques for Set Designers
DRAM 402a/b	Set Seminar

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

Design assignments for School of Drama and/or Yale Repertory productions

Thesis Project: a comprehensive design for a theoretical production

*Class of 2023*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 132a/b	Advanced Discussions in Scenography
DRAM 134a/b	Advanced Problems in Stage Lighting
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 242a/b	Drafting Review Session
DRAM 402a/b	Set Seminar

**Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama
DRAM 142a/b	Advanced Professional Set Design for the Stage
DRAM 242a/b	Drafting Review Session
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 402a/b	Set Seminar

Design assignments for YSD and/or YRT productions

**Year four (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 152a/b	Scene Painting
DRAM 242a/b	Drafting Review Session
DRAM 402a/b	Set Seminar

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

Design assignments for YSD and/or YRT productions

Thesis Project: a comprehensive design for a theoretical production

*Class of 2022*

## REQUIRED SEQUENCE

**Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 142a/b	Advanced Professional Set Design for the Stage
DRAM 242a/b	Drafting Review Session
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 402a/b	Set Seminar

**Year four (2021–2022)**

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



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

## PLAN OF STUDY: COSTUME DESIGN

### *Class of 2024*

#### REQUIRED SEQUENCE

##### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 89b	Costume Construction
DRAM 112a/b	Scenic Design: Background and Practice
DRAM 115a/b	Costume Design: Background and Practice
DRAM 122a	Survey of Stagecraft and History of Stage Design
DRAM 124a/b	Introduction to Lighting Design*
DRAM 125a/b	The History of Costume
DRAM 162a/b	Life Drawing Studio
DRAM 189a	Costume Production
DRAM 489a/b	Costume Seminar

\*DRAM 124a/b repeats. Focus in 2020–2021 is on theory.

##### **Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama
DRAM 132a/b	Advanced Discussions in Scenography
DRAM 165a/b	Digital Costume Illustration
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 489a/b	Costume Seminar

##### **Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 145a/b	Advanced Professional Costume Design for the Stage
DRAM 155a/b	Evolution of Cut and Cloth
DRAM 165a/b	Digital Costume Illustration
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 489a/b	Costume Seminar

Design assignments for School of Drama and Yale Repertory Theatre productions

##### **Year four (2023–2024)**

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

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

## *Class of 2023*

### REQUIRED SEQUENCE

#### **Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 135a/b	Advanced Problems in Costume Design
DRAM 165a/b	Digital Costume Illustration
DRAM 175a	Costume Design: Business and Practice
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 489a/b	Costume Seminar

Weekly production-related seminars

Assignments as assistant designer

#### **Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 145a/b	Advanced Professional Costume Design for the Stage
DRAM 165a/b	Digital Costume Illustration
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 489a/b	Costume Seminar

Design assignments for School of Drama and Yale Repertory Theatre productions

#### **Year four (2022–2023)**

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

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

Design assignments for School of Drama and Yale Repertory Theatre productions

Thesis Project: a comprehensive design for a theoretical production

## *Class of 2022*

### REQUIRED SEQUENCE

#### **Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 125a/b	The History of Costume (Elective)
DRAM 145a/b	Advanced Professional Costume Design for the Stage
DRAM 165a/b	Digital Costume Illustration
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 489a/b	Costume Seminar

Weekly production-related seminars

Assignments as assistant designer

**Year four (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 155a/b	Evolution of Cut and Cloth
DRAM 489a/b	Costume Seminar

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

Design assignments for School of Drama and Yale Repertory Theatre productions

Thesis Project: a comprehensive design for a theoretical production

**PLAN OF STUDY: LIGHTING DESIGN***Class of 2024***REQUIRED SEQUENCE****Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 104b	Computer-Assisted Design Techniques for Lighting Designers*
DRAM 112a/b	Scenic 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 404a/b	Lighting Seminar

**Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 104b	Computer-Assisted Design Techniques for Lighting Designers*
DRAM 132a/b	Advanced Discussions in Scenography
DRAM 134a/b	Advanced Problems in Stage Lighting†
DRAM 162a/b	Life Drawing Studio‡
DRAM 224a/b	Introduction to Projection Design
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 404a/b	Lighting Seminar

Design assignments for School of Drama productions and assistant design assignments for YSD and/or Yale Repertory Theatre productions

\*Class repeats. Content does not. Advanced skill levels are taught in 2021–2022.

†Class repeats. Focus in 2020–2021 is on theory. Focus in 2021–2022 will be on practical, light lab, and in-theatre work.

‡Class repeats. Drawing is a basic skill that requires constant practice.

**Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama
DRAM 142a/b	Advanced Professional Set Design for the Stage
DRAM 164a/b	Professional Stage Lighting Design
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 334a/b	Advanced Problems in Projection Design
DRAM 404a/b	Lighting Seminar

Design assignments for School of Drama and Yale Repertory Theatre productions

**Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 174a/b	Advanced Professional Stage Lighting Design
DRAM 404a/b	Lighting Seminar

Design assignments for School of Drama and Yale Repertory Theatre productions

Thesis Project: a comprehensive design for a theoretical production

*Class of 2023*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 132a/b	Advanced Discussions in Scenography
DRAM 164a/b	Professional Stage Lighting Design
DRAM 232a/b	Advanced Discussion in Directing and Scenography
DRAM 404a/b	Lighting Seminar

**Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 142a/b	Advanced Professional Set Design for the Stage
DRAM 174a/b	Advanced Professional Stage Lighting Design
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 334a/b	Advanced Problems in Projection Design
DRAM 404a/b	Lighting Seminar

Design assignments for School of Drama productions and assistant design assignments for YSD and/or Yale Repertory Theatre productions

**Year four (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 142a/b	Advanced Professional Set Design for the Stage
DRAM 174a/b	Advanced Professional Stage Lighting Design
DRAM 404a/b	Lighting Seminar

## Electives

Design assignments for School of Drama and Yale Repertory Theatre productions

Thesis Project: a comprehensive design for a theoretical production

*Class of 2022*

## REQUIRED SEQUENCE

**Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 142a/b	Advanced Professional Set Design for the Stage
DRAM 174a/b	Advanced Professional Stage Lighting Design
DRAM 302a/b	Advanced Collaboration in Multidiscipline Design
DRAM 404a/b	Lighting Seminar

**Year four (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 404a/b	Lighting Seminar

## Electives

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

Thesis Project: a comprehensive design for a theoretical production

## COURSES OF INSTRUCTION

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

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

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

[**DRAM 50a, The Collaborative Process** See description under Directing. Not offered in 2020–2021]

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

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

**DRAM 112a/b, Scenic Design: Background and Practice** A two-term introduction for all first-year designers and interested non-design students to the process of scenic design through critique and discussions of weekly projects ranging from classic texts, operas, and musicals alongside modern and contemporary works. There are projects every two weeks. The goal is to create an in-depth examination of the assigned works leading to a three-dimensional model (1/8" or 1/4" scale) at the end of the second week. Emphasis is given to the examination of the text and the action of the play, the formulation of design ideas, the visual expression of the ideas, and especially the collaboration with directors and all other designers. There are invited speakers and playwrights discussing some of the works in class, expanding on the history and context in which the texts were written in order to have a more comprehensive and dramaturgical understanding of the play. Open to nondepartmental and non-School of Drama students with prior permission of the instructors. The first term is a prerequisite for the second. Riccardo Hernandez, Michael Yeargan

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

**DRAM 122a/b, Survey of Stagecraft and History of Stage Design** An introductory course for all first-year designers in drafting, stagecraft, and production techniques and how they evolved through an overview of stage design history. 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. *Students entering the program in 2020 take DRAM*

124 or DRAM 134 in both the 2020–2021 and the 2021–2022 academic years. The content of these courses is focused heavily on theory in the online year and consists almost entirely of practical explorations in the light lab and YSD/YRT theater spaces in the subsequent year. 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 Discussions in Scenography** This course continues the work started in DRAM 112a/b. The course seeks to cultivate and reinforce advanced, professional-level processes and practices in scenography. It concentrates on an in-depth analysis of twentieth- and twenty-first-century plays and operas, with emphasis on transitions as a fundamental rhythmic element of contemporary design. This course is an extension of DRAM 232, focusing on design realization involving story boards, model making (1/4" and 1/2" scales), and detailed plans. Prerequisite: DRAM 112a/b. 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. *Students entering the program in 2020 take DRAM 124 or DRAM 134 in both the 2020–2021 and the 2021–2022 academic years. The content of these courses is focused heavily on theory in the online year and consists almost entirely of practical explorations in the light lab and YSD/YRT theater spaces in the subsequent year.* 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** Building on the conceptual foundation established in DRAM 235, 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. Prerequisite: DRAM 115a/b. Oana Botez

**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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**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

**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, Digital Costume Illustration** This course provides instruction in introductory and intermediary digital illustration techniques, focused on costume design application. Emphasis is placed on creating cohesive digital artwork through direct painting and drawing in Photoshop, as well as using existing photo resources to assist in the design and illustration process. Students begin with the basics of creating and manipulating line work, layer management and blending, and color application. Intermediary skills include understanding Smart Objects and their use, shading techniques, creating and manipulating patterns and layer fills, use of special tools and brushes, blending modes, non-destructive editing procedures, and the manipulation of existing photos into the



cohesive whole. Prerequisites: a drawing tablet and access to and basic familiarity with Photoshop. Emily Tappan

**DRAM 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. In the spring term, the class continues to meet concurrently with DRAM 164, but projects are based on work coming out of DRAM 142 and/or DRAM 302. Therefore, participation in those classes is required. One project from the fall term of DRAM 142 will be chosen as a project for DRAM 174b. The spring project (thesis) from DRAM 142 will be the second DRAM 174b project. That project will constitute the lighting designer's thesis and should be completed according to the highest professional standards.

**DRAMA 175a, Costume Design: Business and Practice** A course exploring the creative processes and business of costume design utilized in the development of effective costume design through specific design projects. The course seeks to enhance and develop the student's knowledge of union membership, paperwork, budgeting, sourcing, and shopping used by professional costume designers in the creation of industry-standard production costume bibles. Toni-Leslie James

[**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 2020–2021]

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

**DRAM 212a/b, Independent Study** There may be special circumstances in which a student is allowed to pursue a particular area of inquiry independently, and on 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, Computer-Assisted Design Techniques for Set Designers** This course covers techniques, workflows, and best practices for using AutoCAD and Vectorworks to bring a set design from concept to professional drafting package. Students develop skills and techniques needed to create clear, well-styled drawings that communicate effectively. The class offers individual guidance on approaching design project challenges and critiques of drafting presentations. Open to nondepartmental students with prior permission of the instructor. Maruti Evans, Mikiko Suzuki MacAdams

[DRAM 224a/b, **Introduction to Projection Design** See description under Projection Design. Not offered in 2020–2021]

**DRAM 232a/b, Advanced Discussions in Directing and Scenography** This course seeks to cultivate and reinforce the creative relationship and professional-level processes between directors and designers. The class concentrates on in-depth analysis of twentieth- and twenty-first-century plays and operas, with emphasis on unearthing visual landscapes and *mise en scène* from the given texts and scores. The class is offered jointly with the Directing department. Faculty and guests

[DRAM 234a/b, **Visual Storytelling** See description under Projection Design. Not offered in 2020–2021]

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

[DRAM 262a/b, **Advanced Computer-Assisted Design Techniques for Set Designers** This course covers advanced techniques for using AutoCAD and Vectorworks to bring a set design from concept to professional drafting package. Students build on skills learned in DRAM 222b. The class offers individual guidance on approaching design project challenges and critiques of drafting presentations. Prerequisite: DRAM 222b. Not offered in 2020–2021]

**DRAM 302a, Advanced Collaboration in Multidiscipline Design** The course focuses on collaboration among the various design disciplines. Students divide into groups, each representing several disciplines. Each group collaborates on the development of a comprehensive approach to the design for a play, opera, or devised theater piece of the team's choosing. Work is reviewed by faculty at monthly sessions. Final presentation of the results of the collaborations takes place before the end of the term. Additional guidelines and parameters are discussed at the beginning of the term. Design faculty and guests

**DRAM 302b, Advanced Collaboration in Multidiscipline Design** The course focuses on collaboration among the various design disciplines. Students divide into groups, each representing several disciplines. Each group collaborates on the development of a comprehensive approach to the design for a play, opera, or devised theater piece of the team's choosing. Work is reviewed by faculty at monthly sessions. Final presentation of the results of the collaborations takes place in the first week of April. Additional guidelines and parameters are discussed at the beginning of the term. Design faculty and guests

[**DRAM 334a/b, Advanced Problems in Projection Design** See description under Projection Design. Not offered in 2020–2021]

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

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

**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 theatrical disciplines. Projection design for performance is both one of the newest and 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 and expand experience. Study and projects in other design concentrations—set, costume, lighting, and sound—along with the practice of projection design for live events, and art installation, foster the creation of total theater artists. Projection designers can and will become creators of independent works beyond the walls of the stage. This program aims to encourage exploration and instill the knowledge, confidence, and skill for collaboration as well as authorship.

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 many 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 understandable by others. Classes in digital skills as well as digital and analog animation are offered as well. While the concentration of the instruction is on inventive, critical, as well as musical thinking, it is essential that projection designers also have a command of drafting as a communication tool and an awareness of the ever-expanding landscape of programming and digital rendering tools.

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, except in this year of pandemic.

We are committed to using this time of physical separation to concentrate on deeper exploration of projection history, filmmaking, and cinematic skills that will support the work of these designers going forward.

When we are allowed, projection designers will 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 (CCAM), as well as the Center for Engineering Innovation and Design (CEID)

In addition to course work and production assignments, there will be opportunities to create installation in collaboration with the sound and directing programs and several potential possibilities with Yale Opera and the School of Music. 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 director Kym Moore's exploration of nonverbal drama.

## *Class of 2024*

### REQUIRED SEQUENCE

#### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 104b	Computer-Assisted Design Techniques for Lighting Designers
DRAM 112a/b	Scenic Design: Background and Practice
DRAM 122a	Survey of Stagecraft and History of Stage Design
DRAM 124a/b	Introduction to Lighting Design
DRAM 158a	Introduction to Sound Design
DRAM 172a/b	Digital Imaging for Designers
DRAM 222a	Drafting for Designers
DRAM 324a/b	Image, Cinema, and Identity
DRAM 374a/b	Projection Production Process
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

**Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 124a/b	Introduction to Lighting Design
DRAM 141b	Law and the Arts
DRAM 224a/b	Introduction to Projection Design
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 234a/b	Visual Storytelling
DRAM 239a	Projection Engineering
DRAM 244a/b	Motion Graphics and Film Production
DRAM 248b	Sound Designers and Directors Workshop II
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

Assignments as assistant designers

**Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 162a	Life Drawing Studio
DRAM 302b	Advanced Collaboration in Multidiscipline Design
DRAM 334a/b	Advanced Problems in Projection Design
DRAM 339b	Advanced Projection Engineering
DRAM 364a	Animation Studio
DRAM 384a/b	Advanced Projection Production Process
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

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

Up to two projection design assignments (if prepared, and as schedule allows)

Production assignments as assistant projection designers and projection designers for School of Drama, Yale Repertory Theatre, and Shakespeare Repertory Project productions

**Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 344a/b	Advanced Professional Projection Design
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

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 School of Drama and Yale Repertory Theatre 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

*Class of 2023*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 244a/b	Motion Graphics and Film Production
DRAM 324a/b	Image, Cinema, and Identity
DRAM 364a	Animation Studio
DRAM 384a/b	Advanced Projection Production Process
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar
DRAM 420a	Making Stories Online

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

**Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 302b	Advanced Collaboration in Multidiscipline Design
DRAM 334a/b	Advanced Problems in Projection Design
DRAM 339b	Advanced Projection Engineering
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

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

Up to two projection design assignments (if prepared, and as schedule allows)

Production assignments as assistant projection designers and projection designers for School of Drama and Yale Repertory Theatre productions

**Year four (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 344a/b	Advanced Professional Projection Design
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

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 School of Drama and Yale Repertory Theatre 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

*Class of 2022*

## REQUIRED SEQUENCE

**Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 232a/b	Advanced Discussions in Directing and Scenography
DRAM 324a/b	Image, Cinema, and Identity
DRAM 344a/b	Advanced Professional Projection Design
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar
DRAM 420a	Making Stories Online

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

**Year four (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 302b	Advanced Collaboration in Multidiscipline Design
DRAM 339b	Advanced Projection Engineering
DRAM 344a/b	Advanced Professional Projection Design
DRAM 394b	Advanced Topics in Projection Design
DRAM 414a/b	Projection Seminar

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 School of Drama and Yale Repertory Theatre 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: PROJECTION DESIGN

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

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

[**DRAM 50a, The Collaborative Process** See description under Directing. Not offered in 2020–2021]

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

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

**DRAM 122a, Survey of Stagecraft and History of Stage Design** See description under Design.

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

[**DRAM 141b, Law and the Arts** See description under Theater Management. Not offered in 2020–2021]

**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. Not offered in 2020–2021]

**DRAM 232a/b, Advanced Discussions in Directing and Scenography** See description under 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. Not offered in 2020–2021]

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

**DRAM 302b, Advanced Collaboration in Multidiscipline Design** See description under Design.

**DRAM 324a/b, Image, Cinema, and Identity** This course in the fall explores the ways in which image and narrative cinema have created both enriching and enraging ideas related to identity, racism, male gaze, and other visual tropes. Through readings and film viewings that create discourse, discovery, and engagement, we aim toward a more accurate view of the world and self, including ways we have accepted tropes for truth. We explore intercultural cinema and the artist as witness. Class projects include the making of a digital self-portrait and “selfie” discovery. In the spring term, we continue mining memory and personal history to produce a short film or personal essay in collaboration with the filmmakers Billy Gerard Frank and Lauren Beck. After spring break, the class considers contemporary uses of media in live performance. Offered to students outside of YSD only with permission of the instructor. No prerequisites; the terms can be taken independently, but 324a will heavily inform 324b. Wendall K. Harrington, Billy Gerard Frank, Lauren Beck

[**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. Not offered in 2020–2021]

[**DRAM 339b, Advanced Projection Engineering** See description under Technical Design and Production. Not offered in 2020–2021]

**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. Class meets by arrangement with instructors. 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/b, 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

**DRAM 384a/b, Advanced Projection Production Process** This class continues the work of DRAM 374a/b, looking closer at the role of the projection designer and exploring the world of projection in a dramatic context beyond the spoken word: opera, dance, musical theater, and themed entertainment. Students encounter, discuss, investigate, and prepare for the design problems found in these production environments. The class functions as a guided brain trust for experimentation in design planning, presentation, and execution. Prerequisite: DRAM 374a/b and prior permission of the instructor. Shawn Boyle

**DRAM 394a, DIY Moviemaking** This class is a module, meeting the first seven weeks of the fall 2020 term. This class takes a restrained resource approach to creating media primarily with mobile technology, getting straight to the heart of visual storytelling with a constrained set of tools. We explore the entire process, encompassing pre-production, production, and post-production steps in the creation of video projects. In pre-production, we plan, script, and storyboard ideas to create a compelling presentation of ideas, moods, and emotions. In production, students use their smartphone cameras or tablets to collect images, audio, and video that will be blended together to create compelling stories. Camera technique and control, balanced with good composition, are mastered in conjunction with audio editing and basic music production, resulting in a coherent piece of storytelling. In post-production editing, students blend together a variety of captured and researched media with their phones and laptops, using creative combinations of software, as well as online collaborative techniques in multimedia production. Student projects are determined on an individual basis and may include

music videos, stop motion animation, mock commercials, basic visual effects, and video blogs. Different methods of media distribution, encoding formats, and strategies are also explored and evaluated. Course schedule will be determined with registered students, and Zoom sessions will be recorded to allow for asynchronous learning. David Biedny

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

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

**DRAM 420a, Making Stories Online** In a world where traditional theaters are closed, how can theater makers tell stories in virtual space? Part theory and part practice, this course invites students to study existing methods and create new models of online collaboration, making, storytelling, and interacting with audiences. The course consists of a weekly seminar/laboratory, individual team tutorials, and self-scheduled afternoon/evening rehearsals. Students wear lots of hats throughout the term – devising, designing, writing, producing, and performing, often across traditional theater disciplines. An elective course, open to directors, designers, and first-year actors by permission of the instructor. Ethan Heard

# Sound Design (M.F.A. and Certificate)

David Budries, Chair

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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 *Sound 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 *Design Production Review* 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 Design Production Review. 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***Class of 2024***REQUIRED SEQUENCE****Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 124a	Introduction to Lighting Design*
DRAM 128a/b	Sound Seminar
DRAM 158a	Introduction to Sound Design
DRAM 188a/b	Individual Music Lessons
DRAM 198a	Sound Design Production Organization
DRAM 418a/b	Design Production Review
DRAM 438a	Drafting for Sound Design +

One music or general elective, recommended in the second term

\*DRAM 124a is a required course for Sound Design, while DRAM 124b is optional as a general elective.

**Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 50a	The Collaborative Process
DRAM 112a	Scenic Design: Background and Practice*
DRAM 128a/b	Sound Seminar (variable dates/times in the first term)
DRAM 138a	Production Sound Design Boot Camp
DRAM 138b	Production Sound Design and Technology
DRAM 158b	Recording Arts
DRAM 168a	Investigating Anti-Racism
DRAM 224a/b	Introduction to Projection Design
DRAM 238a	Advanced Engineering for Sound Design
DRAM 278b	Advanced Problems in Sound Design
DRAM 288a/b	Individual Music/Composition Lessons
DRAM 418a/b	Design Production Review

One term of music elective

One term of general elective

Up to three production assignments (if prepared)

\*DRAM 112a is a required course for Sound Design, while DRAM 112b is optional as a general elective.

**Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 128a/b	Sound Seminar
DRAM 248a	Sound Designers and Directors Workshop I
DRAM 248b	Sound Designers and Directors Workshop II
DRAM 258a	Composition for Sound Design I
DRAM 258b	Composition for Sound Design II

DRAM 358a/b	Professional Development*
DRAM 388a/b	Individual Music/Composition Lessons
DRAM 418a/b	Design Production Review

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)

### Year three (2023–2024)

<i>Course</i>	<i>Subject</i>
DRAM 128a/b	Sound Seminar
DRAM 358a/b	Professional Development*
DRAM 418a/b	Design Production Review
DRAM 488a/b	Individual Music/Composition Lessons

Up to three production assignments (if prepared)

One term of music elective (optional)

One term of general elective (optional)

\*DRAM 358a/b may be taken in either the third or fourth year or both.

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

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

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the

audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

[**DRAM 50a, The Collaborative Process** See description under Directing. Not offered in 2020–2021]

**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, Scenic Design: Background and Practice** See description under Design.

**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

[**DRAM 138a, Production Sound Design Boot Camp** This intensive, 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. Not offered in 2020–2021]

**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. Not offered in 2020–2021]

**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 second-year stage managers; it is elective for second-year costume and set designers. 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. Not offered in 2020–2021]

**DRAM 168a/b, Investigating Anti-Racism** This course meets both within individual departments and across disciplines with the goals of developing an analysis of how the culture of white supremacy has driven current practices in American theater making and exploring solutions to undo these practices in pursuit of a more just and ethical art form. Students and faculty address how supremacy has engendered specific practices that have become normalized in their discipline at the School, the Rep, and in the wider field. Interdisciplinary meetings create a space for open discussion and collaborative reimagining of the ways we do what we love to do. Participants in this course, teachers and students, are fellow learners in this process. Along the way, we are likely to encounter some uncomfortable truths about ourselves, our School, and our field. Facing these with humility and honesty, our goal is to build a theater founded on principles and practices of mutual respect, equity, and inclusion. This year, the course will host DRAM 3a/b, Toward Anti-Racist Theater Practice.

[DRAM 169a, Shop Technology See description under Technical Design and Production. Not offered in 2020–2021]

**DRAM 169b, Stage Rigging Techniques: Part I** 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. Matthew Suttor

**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. Not offered in 2020–2021]

**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, Sound 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 sound designers and directors. Two hours a week. Not offered in 2020–2021]

[**DRAM 248b, Sound 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. Not offered in 2020–2021]

**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 sound designers. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Limited enrollment. Two hours a week. Matthew Suttor

**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 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 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. Matthew Suttor

[**DRAM 319a, Automation Control** See description under Technical Design and Production. Not offered in 2020–2021]

**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 418a/b, Design Production Review** 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

**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 438a, Drafting for Sound Design +** This course introduces students to the fundamentals of drafting in Vectorworks and AutoCAD, focused on the needs of the sound designer, engineer, and load-in crew. It covers schematic block diagrams (SBD) as well as plan, section, and front elevation conventions, including rigging.

**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

**DRAM 488a/b, Individual Music/Composition Lessons** See description for DRAM 288a/b.

# Directing (M.F.A. and Certificate)

Liz Diamond, Chair

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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, and respect for, the world beyond their own cultural borders.

The Directing department's entire aim is the education of the director as creative artist and collaborative leader. Our goal is to train directors whose future work will advance human understanding through the infinitely expressive interplay of image, action, and word unique to our art form. To that end, in course and production work, emphasis is placed on nurturing the director's unique imagination, developing their ability to transform artistic ideas into embodied theatrical action, and strengthening their capacity for empathic, inclusive leadership. Our graduates go on to play significant roles in communities around the world as independent directors of theater, opera, television, and film; as founders of opera and theater companies; as artistic directors of theaters and community arts organizations; and as arts educators.

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

time 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. 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. Next, directors direct one Shakespeare Repertory Project and one new play by a peer playwright. In the culminating year of training, directors direct a full production of their own thesis project and direct a new play by a peer playwright in the Carlotta Festival. In addition, directors are assigned to 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). Additional projects may be assigned to directors in all years of training, including new works, assistantships, and, on occasion, casting in School of Drama and Yale Rep productions.

## YALE CABARET

Directors are strongly encouraged to direct productions for Yale Cabaret and to participate in the work of the Cabaret in other capacities. Prior approval by the department chair is required and is normally granted, unless the director is in rehearsal for a School production, or is on departmental probation.

## PLAN OF STUDY: DIRECTING

### *Class of 2024*

#### REQUIRED SEQUENCE

##### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 108b	Fundamentals of Music Literacy
DRAM 110a/b	First-Year Directing (Part 1)
DRAM 180a	Rehearsal Practicum (Part 1)
DRAM 191b	Managing the Production Process
DRAM 330a/b	Directing Practicum
DRAM 390b	Opera Practicum
DRAM 410a/b	Topics in Directing
DRAM 503a	Acting Technique
DRAM 563a	Activated Analysis I: Reconnaissance of the Mind

Electives (subject to approval by chair of Directing)

##### **Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 50a	The Collaborative Process
DRAM 51b	New Play Lab
DRAM 103a	Acting I

DRAM 110a/b	First-Year Directing (Part 2)
DRAM 112b	Scenic Design: Background and Practice
DRAM 113a	Voice I
DRAM 147a	Writing for the Ensemble
DRAM 153a	New Games
DRAM 180a	Rehearsal Practicum (Part 2)
DRAM 330a/b	Directing Practicum
DRAM 380b	Introduction to Shakespeare for the Director
DRAM 390b	Opera Practicum
DRAM 403a	Stage Combat and Intimacy I
DRAM 410a/b	Topics in Directing

Electives (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 (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 120a/b	Second-Year Directing (Part 2)
DRAM 124b	Introduction to Lighting Design
DRAM 203a	Acting II: Shakespeare
DRAM 217a	Langston Hughes Tutorial
DRAM 224b	Introduction to Projection Design
DRAM 232a	Advanced Discussions in Directing and Scenography
DRAM 248a	Sound Designers and Directors Workshop I
DRAM 248b	Sound Designers and Directors Workshop II
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
DRAM 410a/b	Topics in Directing

Electives (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 four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 130a/b	Third-Year Directing
DRAM 140a/b	The Director's Thesis
DRAM 207b	Carlotta Tutorial
DRAM 360a/b	Bridge to the Profession
DRAM 410a/b	Topics in Directing (production discussions only)

Electives (subject to approval by chair of Directing)

Assignments as director for School of Drama productions

*Class of 2023*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 120a/b	Second-Year Directing (Part 1)
DRAM 124b	Introduction to Lighting Design
DRAM 210a	Mingling Voices: Shakespeare Lab for Actors and Directors
DRAM 232a	Advanced Discussions in Directing and Scenography
DRAM 310b	Second- and Third-Year Directing Tutorials
DRAM 330a/b	Directing Practicum
DRAM 390b	Opera Practicum
DRAM 410a/b	Topics in Directing

Electives (subject to approval by chair of Directing)

**Year three (2022–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 120a/b	Second-Year Directing (Part 2)
DRAM 124b	Introduction to Lighting Design
DRAM 203a	Acting II: Shakespeare
DRAM 217a	Langston Hughes Tutorial
DRAM 224b	Introduction to Projection Design
DRAM 232a	Advanced Discussions in Directing and Scenography
DRAM 248a	Sound Designers and Directors Workshop I
DRAM 248b	Sound Designers and Directors Workshop II
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
DRAM 410a/b	Topics in Directing

Electives (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 four (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 130a/b	Third-Year Directing
DRAM 140a/b	The Director's Thesis
DRAM 207b	Carlotta Tutorial
DRAM 360a/b	Bridge to the Profession
DRAM 410a/b	Topics in Directing (production discussions only)

Electives (subject to approval by chair of Directing)

Assignments as director for School of Drama productions



*Class of 2022*

## REQUIRED SEQUENCE

**Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 130a/b	Third-Year Directing
DRAM 310a/b	Second- and Third-Year Directing Tutorials
DRAM 330a/b	Directing Practicum
DRAM 360a/b	Bridge to the Profession (Part 1)
DRAM 390b	Opera Practicum
DRAM 410a/b	Topics in Directing

Electives (subject to approval by chair of Directing)

**Year four (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 140a/b	The Director's Thesis
DRAM 207b	Carlotta Tutorial
DRAM 360a/b	Bridge to the Profession (Part 2)
DRAM 410a/b	Topics in Directing (production discussions only)

Electives (subject to approval by chair of Directing)

Assignments as director for School of Drama productions

*Elective Requirement*

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

## COURSES OF INSTRUCTION

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

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

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history

and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

**[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. Not offered in 2020–2021]

**[DRAM 51b, New Play Lab** See description under Playwriting. Not offered in 2020–2021]

**[DRAM 103a, Acting I** See description under Acting. Not offered in 2020–2021]

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

**DRAM 110a/b, First-Year Directing** The course, subtitled “Foundations of the Art and Craft of Directing,” is designed to develop directorial skills in rigorous close reading of the text, associative imagining, and detailed production scoring. Through a series of analytical and creative encounters with a play, research, individual and group assignments, and scene work, directors develop methodologies for reading for events and action, thematic focus, production and performance style, and personalized theatricalism. In the spring, the focus expands to investigate the director's role in bold contemporary interpretation and reimagining of the theatrical canon. The spring term also focuses on the role of the director as a leader of the acting ensemble and the director's practical work with actors on activating the play's central dramatic conflict. The course examines plays in the modern realist tradition, including the major works of Anton Chekhov, Lorraine Hansberry, Henrik Ibsen, Lynn Nottage, Tennessee Williams, August Wilson, and others. Yuri Kordonsky

**DRAM 112b, Scenic Design: Background and Practice** See description under Design.

**[DRAM 113a, Voice I** See description under Acting. Not offered in 2020–2021]

**DRAM 120a/b, Second-Year Directing** This course continues the development of the director's analytical, interpretive, and imaginative abilities through an examination of the artistic and technical demands of verse drama. Emphasis is placed on the role of verse in determining action and shaping character and on the art of developing and articulating a directorial vision that will give new life to these texts. In the fall term 2020, in tandem with the Shakespeare Lab for Actors and Directors, students investigate the relation of

script requirements to acting processes. In the spring term 2021, directorial approaches to Greek tragedy and related contemporary dramatic works are examined through weekly seminar discussions and presentations. Karin Coonrod, Carl Cofield

**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, normally 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. In 2020–2021, due to the limitations on production imposed by the COVID-19 pandemic, the Director's Thesis will be undertaken only by those third-year directors who have elected not to undertake a fourth year of training. The thesis will be comprised of a capstone project designed in consultation with the department chair and thesis supervisor, and class sessions will be scheduled at the discretion of the thesis supervisor. Ethan Heard

[**DRAM 147a, Writing for the Ensemble** See description under Playwriting. Not offered in 2020–2021]

[**DRAM 153a, New Games** See description under Acting. Not offered in 2020–2021]

**DRAM 180a, Rehearsal Practicum: Meeting the Play** This course focuses on the director-actor collaboration in the early stages of rehearsal. In this lab, first-year actors and directors develop the ability to rigorously analyze the text of the play in order to discover its dramatic structure, given circumstances, and characters' objectives, and finally to activate the central dramatic struggle of a scene or a play. The course examines in a practical way the communication tools and rehearsal strategies outside of the old-fashioned "director-actor hierarchy," finding ways that most effectively engage the shared creative energies of all collaborators as they work to articulate, through bold and specific choices, the story unfolding on the page. Taught in conjunction with DRAM 563a. Yuri Kordonsky

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

[**DRAM 203a, Acting II: Shakespeare** See description under Acting. Not offered in 2020–2021]

[**DRAM 207b, Carlotta Tutorial** See description under Playwriting. Not offered in 2020–2021]

**DRAM 210a, Mingling Voices: Shakespeare Lab for Actors and Directors** The purpose of this course is to build confidence and ease between actors and directors in approaching Shakespeare. Student actors and directors learn together practical approaches to activating the actor's voice in the manifestation of character through exercises that viscerally unleash the language. All voices are at the table: Shakespeare's, the actor's, and the director's are activated in discovering the personal, political, and philosophical resonances in the texts. An underlying principle of this course is that when actors make Shakespeare's language their own, anything can happen, and that a primary task of the director is to create the conditions that enable that process. Karin Coonrod

[**DRAM 217a, Langston Hughes Tutorial** See description under Playwriting. Not offered in 2020–2021]

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

**DRAM 232a, Advanced Discussions in Directing and Scenography** This course seeks to cultivate and reinforce the creative relationship and professional-level processes between directors and designers. The class concentrates on in-depth analysis of twentieth- and twenty-first-century plays and operas, with emphasis on unearthing visual landscapes and *mise en scène* from the given texts and scores. The class is offered jointly with the Design department. Oana Botez, Liz Diamond, Riccardo Hernandez, and guests

[**DRAM 248a, Sound Designers and Directors Workshop I** See description under Sound Design. Not offered in 2020–2021]

[**DRAM 248b, Sound Designers and Directors Workshop II** See description under Sound Design. Not offered in 2020–2021]

[**DRAM 290a/b, YSD Show Proposal Tutorial** The YSD Show, produced in the director's final 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. Not offered in 2020–2021]

**DRAM 310a/b, Second and Third-Year Directing Tutorials** During academic year 2020–2021, while in-person production work is suspended, directors engage in independent study and preparation of their capstone project: the Director's Thesis. In consultation with the instructor, third-year directors (fall and spring terms) design their own course of study, setting goals for themselves and developing their thesis project through independent research, readings, workshops, and other related investigations. Second-year directors (spring term only) begin reading and researching potential projects for their YSD shows. 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 topics 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 but is not limited to scene study, exercises in composition, open rehearsals, practical study of prominent directors, and the creation of devised work. Lileana Blain-Cruz, 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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**DRAM 360a/b, Bridge to the Profession** This course, meeting for ten sessions per year in academic years 2020–2021 and 2021–2022, prepares directors for entry into a rapidly changing professional arena. Its primary aim in Year 1 is to help students identify the personal and artistic values and aspirations upon which to develop short- and long-term professional goals. Meetings with directors in theater, film, television, and education expose students to diverse models of career paths. Workshops offer students training in résumé and portfolio management, project development and fundraising, interviewing, networking, and personal finance. In Year 2, visits with artistic leaders, agents, union and foundation heads, and others are arranged in relation to the student's goals. The building of a project to take into the field comprises the major portion of the course work in the second year, with readings and short exercises assigned throughout the course. Lileana Blain-Cruz

**[DRAM 380b, Introduction to Shakespeare for the Director** This course begins the directing student's yearlong exploration of Shakespeare's work by introducing 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. Not offered in 2020–2021]

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

**[DRAM 403a, Stage Combat I** See description under Acting. Not offered in 2020–2021]

**DRAM 410a/b, Topics in Directing** This course gathers all student directors for a weekly discussion on topics curated collaboratively by faculty and students. Over the course of each term, sessions are dedicated to meetings and workshops with visiting artists; discussions of student, Yale Rep, and other significant productions; and roundtables on issues relevant to the field. This year, the course will host DRAM 3a/b, *Toward Anti-Racist Theater Practice*. Liz Diamond, Yuri Kordonsky, and guests

**DRAM 420a, Making Stories Online** In a world where traditional theaters are closed, how can theater makers tell stories in virtual space? Part theory and part practice, this course invites students to study existing methods and create new models of online collaboration, making, storytelling, and interacting with audiences. The course consists of a weekly seminar/laboratory, individual team tutorials, and self-scheduled afternoon/evening rehearsals. Students wear lots of hats throughout the term – devising, designing, writing, producing, and performing, often across traditional theater disciplines. An elective course, open to directors, designers, and first-year actors by permission of the instructor. Ethan Heard

**DRAM 430b, JUSTtextsMOVING** In this project-based course, students collaborate with instructors in the creation of an original work of text-based, movement-driven theater for the online space. Drawing on texts that span antiquity to the present and represent a wide range of historical, cultural, and geographic perspectives, students create short movement and spoken-word studies, guided by prompts from the instructors. These form the basis for the development of a devised work that traces themes of justice

through time, to be shared with members of the Yale community at the end of the term. This course is a practical learning opportunity for students interested in devising works from nondramatic texts. An appetite for moving, performing, and collaborative devising is required. Prior experience as a dancer, actor, deviser is welcome but not required. The course is inclusive and open to all physical abilities. Offered as an elective to students from YSD and undergraduates by permission of the instructors. Emily Coates, Karin Coonrod

**DRAM 503a, Acting Technique** See description under Acting.

**DRAM 563a, Activated Analysis I: Reconnaissance of the Mind** See description under Acting.

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

Catherine Sheehy, Chair

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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 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 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

### *Class of 2024*

#### REQUIRED SEQUENCE

##### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 36a/b	The Passion Projects
DRAM 96a	Models of Dramaturgy: The New Play Process
DRAM 106a	Editing and Publishing Workshop
DRAM 166a/b	Criticism Workshop
DRAM 306a/b	Issues in Dramatic Structure and Performance Theory*
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†

### **Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama‡
DRAM 50a	The Collaborative Process
DRAM 96b	Models of Dramaturgy: Shakespeare from Page to Stage
DRAM 147a	Writing for the Ensemble
DRAM 166a/b	Criticism Workshop
DRAM 246a	Translation*
DRAM 346a/b	Literary Office Practicum
DRAM 396a/b	Dramaturgy Practicum
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 (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 166a/b	Criticism Workshop
DRAM 336a/b	Comprehensive Examinations
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 four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 46a/b	Special Research Project
DRAM 346a/b	Literary Office Practicum

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 not offered every 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.

‡Dramaturgy students will be required to take the Survey of Theater and Drama (DRAM 6a/b) course in their second year. Those with extraordinary background in the subject matter may request permission of the instructor and the department chair to take the exemption exam.

*Class of 2023*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama‡
DRAM 166a/b	Criticism Workshop
DRAM 306a/b	Issues in Dramatic Structure and Performance Theory*
DRAM 346a/b	Literary Office Practicum
DRAM 396a/b	Dramaturgy Practicum
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†

**Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 166a/b	Criticism Workshop
DRAM 246a	Translation*
DRAM 336a/b	Comprehensive Examinations
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

**Year four (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 46a/b	Special Research Project
DRAM 346a/b	Literary Office Practicum

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 not offered every 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 who did not pass the Survey of Theater and Drama (DRAM 6a/b) exemption exam 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.

*Class of 2022*

## REQUIRED SEQUENCE

**Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 166a/b	Criticism Workshop
DRAM 336a/b	Comprehensive Examinations
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†

**Year four (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 46a/b	Special Research Project
DRAM 346a/b	Literary Office Practicum

At least one production dramaturgy assignment

†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.

## ADDITIONAL REQUIREMENTS FOR THE DEGREE

*Dramaturgical Assignments*

With the exception of the 2020–2021 academic year, each student serves as a dramaturg on one or more productions per year either at Yale Repertory Theatre or in Yale School of Drama. During the fall term of their first eligible year, students are not typically assigned to production work. In the second term, these students may be assigned to a play by a School of Drama playwriting student and may also work on other plays under the supervision of the resident dramaturg. In their subsequent years, students may undertake a project at Yale Repertory Theatre, a director's thesis production (see Directing 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.

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

*Yale Cabaret*

Dramaturgy and Dramatic Criticism students are encouraged to work in all capacities at the Yale Cabaret, but this participation is understood to be in addition to, and in no way a substitution for, required departmental work. No student with an "Incomplete" grade

in any course, and no student on department-imposed probation, may participate in the Yale Cabaret in any capacity.

### *Yale Repertory Theatre Artistic Office*

Students are trained to read scripts for Yale Repertory Theatre, and each academic year, they are required to submit written evaluations of these scripts to the Artistic Office. This work is done under the supervision of Yale Rep's 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 their subsequent years, qualified students may have additional opportunities to work on the magazine's staff in a variety of editing and publishing positions. Selected D.F.A. candidates may be appointed to senior staff positions as part of their doctoral fellowships. Along with essays, reviews, and translations by leading authors and professional critics, *Theater* has published outstanding work by Dramaturgy and Dramatic Criticism students, who are encouraged to propose and submit writing and editorial projects for possible publication.

### *Language Requirement*

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

### *Library Orientation*

Upon entering the 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 7, 2021: 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 13, 2021: 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 18, 2021: Deadline for submission of final revised comprehensive proposal and bibliography.

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

September 7–11, 2020: Deadline for third-year students to meet with their advisers to review and update comprehensive study procedures and propose a fall examination schedule. There will be a departmental faculty meeting in this week, at which third-year students must give their presentations of the five topics they have identified during stipended summer study. Students must take at least one examination during the fall term, according to the schedule below.

October 17, 2020: First fall deadline for taking a comprehensive examination.

November 22, 2020: Final fall deadline for taking a comprehensive examination.

February 14, 2021: First spring deadline for taking a comprehensive examination.

April 11, 2021: Final deadline for having completed independently researched exams.

May 14, 2021: Final deadline for having completed the oral examination.

\*In light of the unpredictability of the COVID-19 pandemic, these dates are subject to change.

## 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 11, 2021, the first day of the spring term, 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 if the prospectus is approved. It is understood that, except in extraordinary circumstances, if the student's proposed dissertation can be read by a member of the full-time faculty, that faculty member will be considered the first reader. Upon review, the committee may approve, reject, or recommend changes to the proposal. If changes are recommended, the student has until April 1, 2021, 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 2020–2021, the fee is \$1,274 per term). In the first five years of residency, D.F.A. candidates receive a scholarship to cover tuition and the cost of Yale Health Hospitalization/Specialty Coverage. (If students decline this insurance coverage, their scholarship will be reduced by the amount equivalent to its cost.) Students enrolled in the D.F.A. program are eligible to apply for one of three departmental writing fellowships, a Yale Rep artistic associate fellowship, a *Theater* magazine fellowship, or DRAM 6a/b teaching assistantships. These fellowships are awarded based on suitability and other factors, such as additional opportunities for support, pedagogical enrichment, and demand 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.

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

## COURSES OF INSTRUCTION

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

**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 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or



global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

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

**DRAM 46a/b, Special Research Project** In the four-year curriculum, Dramaturgy and Dramatic Criticism students in their final year undertake a special research project with a departmental adviser(s) to expand or deepen their field(s) of interest. The types of projects in which students engage might include: research and writing a prospectus for the D.F.A. program; identifying a suite of courses from across the University that would comprise a “minor” of sorts to expand areas of expertise for future teaching or writing; creating a longform writing project for publication or submission to conferences; designing a dramaturgical project for realization with collaborators within or outside Yale's auspices; creating a curatorial or interdisciplinary project; designing an archival project. This may be one yearlong project or one project per term. Dramaturgy faculty

[**DRAM 50a, The Collaborative Process** See description under Directing. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

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

[**DRAM 96b, Models of Dramaturgy: Shakespeare from Page to Stage** Using Shakespeare as a resilient and fruitful object of study, this course examines the many facets of working on established texts for production. How do dramaturgs reanimate a venerable piece for their collaborators and audiences? How can contextual readings and fresh conceptual thinking put these centuries-old works in conversation with underrepresented voices and visions? With special attention to the mechanics of genre and the art of close reading, this course focuses on a handful of plays as exemplars of broader principles. Students are asked to perform original research for all artistic team members that considers the plays in their time, their sources, and the newest thinking about them; to cut texts

for both length and production concept; and to create actor packets, program notes to focus audience attention and thought, and material for educational outreach to make the plays accessible to younger playgoers. Not offered in 2020–2021]

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

[**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 2020–2021]

[**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 2020–2021]

[**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 2020–2021]

**DRAM 146b, Contemporary African, Black American, Black British, and Caribbean Drama and Performance** Theater of the African diaspora is haunted by the migration, the movement, and the scattering of an African-descended people away from an ancestral homeland. Students look at when and where debbie tucker green, Kwame Kwei-Armah, the Negro Ensemble Company (New York), Suzan-Lori Parks, the Sistren Theatre Collective (Kingston), and August Wilson transmit Africa’s cultures, languages, nations, races, religions, and tribes to black America, black Britain, and Caribbean islands. Paul Gilroy’s theory of *the black Atlantic* and Joseph R. Roach’s theory of *circum-Atlantic performance* are the methods of literary research igniting case-study-themed sessions. Open to nondepartmental and non-School of Drama students with permission of the instructor. Eric Glover

[**DRAM 147a, Writing for the Ensemble** Required of all first-year Dramaturgy and Dramatic Criticism students. See description under Playwriting. Not offered in 2020–2021]

[**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 2020–2021]

**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. James Hannaham, Kimberly Jannarone, Katherine Profeta, Marc Robinson, Thomas Sellar

[**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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

[**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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**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. 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. Not offered in 2020–2021]

[**DRAM 216b, Curating Performance** In recent years the role of the performance curator has expanded along with context-reliant forms such as participatory, site-based, and documentary theater. This course probes the curator's functions in live performance,

examining new critical discourses around curation, including perspectives from the visual arts and how they might apply to dramaturgs and creative programmers of theater, dance, and performance. Topics include the role of temporality, institutional critique, agonism, and decolonization in the curatorial imagination. Special emphasis is placed on case studies, including sessions with visiting curators discussing their practices. Students devise critical and creative portfolios proposing an original curatorial platform. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**DRAM 226a, Contemporary Global Performance** How might contemporary theater and performance makers be evolving their work in relation to the twenty-first century's tectonic shifts in politics, aesthetics, and technology? This course considers examples of major transnational tendencies such as documentary performance, participatory art, and social practice, and examines works by selected pioneering artists active around the world today. Students propose additional or emerging categories and share their critical knowledge by jointly compiling dossiers of related artists and projects. The seminar requires viewing of videos in addition to the reading list. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Thomas Sellar

[**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 2020–2021]

**DRAM 256a, What's So Funny: Comic Theory and Practice** The formal and moral dimensions of comedy have been the subject of constant contemplation and comment from its written beginnings in the West to the present day. Satire is a tool of social and political outrage; new comedy is a paean to social cohesion. How can both be comprised by the same descriptor? A key to the effective production of a comedy or the authoritative criticism of any piece of art claiming comic license is understanding the rules of the genre. This course examines the workings of various comic forms by reading theory from the Greeks to the present, with care to include the perspectives of historically overlooked (and frequently caricatured) groups. These readings are in conversation with dramatic literature, film, and video to test out what is, and whether it is, so funny. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Catherine Sheehy

[**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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

[**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 2020–2021]

[**DRAM 286a, The First Avant-Garde, 1880–1918** European modern performance innovations in such movements as naturalism, symbolism, expressionism, futurism, and dada. Artists covered include directors and producers (Reinhardt, Gémier, Diaghilev); playwrights (Maeterlinck, Wedekind, Mayakovsky); designers (Appia, Craig, Prampolini); theorists (Zola, Mallarmé, Moréas); and performers in non-text-based modes (Hennings, Efimova, von Freytag-Loringhoven). Artists are examined in their social, political, and philosophical backgrounds. An emphasis on historiography shapes the course's approach: what types of artists do and do not occupy places in the canon of experimentation? Open to nondepartmental students and non-School of Drama with permission of the instructor. Not offered in 2020–2021]

[**DRAM 286b, The Second Avant-Garde, 1918–1939** Performance innovations, largely European, with an emphasis on artists seeking new modes of expression. This course is a sequel to DRAM 286a, but one is not required to take the other. Artists and artistic movements covered include post-WWI Surrealism, dada, Futurism, Brecht, Artaud, and Witkiewicz. We discuss direction, design, choreography, and theory along with the works' historical, political, and cultural background. Historiographical questions frame the subject matter, including issues of archive and repertoire, influence and appropriation, and collaborative and individual creation. Open to nondepartmental and non-School of Drama 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. We study innovations in performance after the second world war, including Francophone artists (Sartre, Ionesco, Genet), Germanic (Dürrenmatt, Handke, Müller), and Eastern European (Mrozek, Gombrowicz). The course places works in the political, social, and philosophical background of the period, developments in the other arts, and the work of significant theater directors. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**DRAM 306a/b, Issues in Dramatic Structure and Performance Theory** Fall term: a tour through models of dramatic structure in global theatrical literature, from the Greeks through the nineteenth century. Discussion of their legacies and uses today, as well as consideration of what the emphasis on written literature leaves out. 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 nonliterary evidence of performance activity. Required of all Dramaturgy and Dramatic Criticism students in their first or second year and open to nondepartmental students with permission of the instructor. Katherine Profeta

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

**DRAM 346a/b, Literary Office Practicum** Among the most important responsibilities of an institutional dramaturg is the evaluation of new writing. The dramaturg's ability to analyze and assess the potential of unproduced work is crucial to a theater's vitality. In the Literary Office Practicum, students in all years read work submitted for Yale Repertory Theatre and write reader's reports articulating the scripts' strengths and weaknesses. These reader's reports provide the basis for the Literary Office's communication with playwrights. This course 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 and non-School of Drama students with prior permission of the instructor. Not offered in 2020–2021]

[**DRAM 366b, Modern American Drama** A seminar on American drama from World War I to 1960. Among the playwrights to be considered are O'Neill, Stein, Cummings, Odets, Wilder, Bonner, Hurston, Williams, Bowles, Miller, and Hansberry. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

[**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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

[**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 nondepartmental and non-School of Drama students with prior permission of the instructor. Not offered in 2020–2021]

**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. During 2020–2021, in the absence of production, the practicum will be a space in which we discuss and promote anti-racist practice in dramaturgy, writing, and editing. It will dovetail with DRAM 3a/b. The course is offered Pass/Fail and is required of all M.F.A. Dramaturgy students. Catherine Sheehy

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

[**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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

[**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 2020–2021]

**[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 students. Not offered in 2020–2021]

**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, Free Southern Theater, Performance Group, Ontological-Hysteric Theater, Meredith Monk, Robert Wilson, Mabou Mines, and the Wooster Group. Open to nondepartmental and non-School of Drama students with prior permission of both the instructor and Dramaturgy and Dramatic Criticism chair Catherine Sheehy. Not offered in 2020–2021]

**[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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**[DRAM 516b, Re-designing Women** The seminar examines ancient and classical dramatic representations of female characters and their afterlives in modern and contemporary performance. Figures and texts to be studied may include Medea and Clytemnestra; the medieval abbess Hroswitha of Gandersheim; ancient iconic female figures including Penelope, the Sirens, and Eve; the women of the Italian Renaissance *commedia dell'arte* and their afterlives in Molière; Shakespeare's *The Taming of the Shrew*; and contemporary plays by Sarah Kane, Caryl Churchill, and Sarah Ruhl. The seminar uses female dramatic figures as a rubric for thinking about dramaturgy, directing, translation, and adaptation. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]



[**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 2020–2021]

[**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. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

[**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. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

[**DRAM 556b, Latinx Theater** What constitutes Latinx theater? What are its historical, cultural, aesthetic, and political genealogies? This course explores the trajectory of Latinx theater and performance in the United States, from the 1960s to the present by examining the relationship between Latinx theater and social justice movements of the 1960s and ’70s; Latinx playwright development programs in the 1980s and ’90s; and contemporary initiatives such as the Sol Project and the Latinx Theatre Commons. Through close readings of plays and performances, along with accompanying theory and criticism, we celebrate, analyze, and critique the works of Luis Valdez, María Irene Fornés, Cherríe Moraga, Josefina Bález, Caridad Svich, Kristoffer Díaz, Quiara Alegría Hudes, Lin-Manuel Miranda, Guadalís Del Carmen, Cándido Tirado, Brian Quijada, Karen

Zacarias, Isaac Gomez, and Christina Quintana, among others. Open to nondepartmental and non-School of Drama students with permission of the instructor. Chantal Rodriguez

**[DRAM 566a, Dance and Movement Performance, 1900–Present** An exploration of the history and theory of dance and movement performances since 1900, with an emphasis on American concert-dance contexts, though discussion of vital alternative performance contexts is a key part of our term's work. This seminar combines extensive video viewing, whenever possible, with primary source readings from choreographers and critics, and recent dance studies scholarship. 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. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**[DRAM 576b/ENGL 933b, Realism** A study of European and American dramatic realism, from its beginnings in the 1870s through its radical revision in the twenty-first century. Works by Ibsen, Zola, Tolstoy, Chekhov, Hauptmann, Belasco, and Shaw, as well as by María Irene Fornés, Franz Xaver Kroetz, Jackie Sibblies Drury, Richard Maxwell, David Levine, and other contemporary figures. Readings in pertinent theory and criticism; discussion of nineteenth- and twentieth-century staging practices; and, when possible, video viewings of important recent productions. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**[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 Romanics, *la pièce bien faite*, and Naturalism. Three plays a week and a critical document. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**[DRAM 596b, History and Theory of Performer Training** Behind every hour of live public performance are multiple hours of work in schools and rehearsal rooms, establishing well-worn patterns of use for body/mind, and determining highly contingent standards for what will be considered good, bad, and exceptional in performance. This survey seminar considers the manifold ways performers have been trained and rehearsed over the past two centuries, primarily looking at variations within the Euro-American tradition, as well as questioning what that tradition has left out. 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. Coverage: Delsarte, nineteenth-century ballet, Stanislavsky, Meyerhold, Brecht, Duncan,

Dunham, the Group Theater, Adler, Strasberg, Graham, Spolin, the Open Theater, Boal, Grotowski, Contact Improvisation, the Second City, Lecoq, Hay, Berry, Hendricks, Joint Stock, Forced Entertainment. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**[DRAM 606b, Theater and Social Change** “*The theater itself is not revolutionary: it is a rehearsal for the revolution.*”—Augusto Boal, Theatre of the Oppressed. This seminar examines historical and contemporary theatrical responses to social justice issues including: labor rights, disability rights, incarceration, state-sanctioned violence, racism, sexism, immigrant rights, LGBTQ+ rights, health care, and the global climate crisis. To what extent do these responses result in tangible social change? How do we measure a production’s or artist’s influence on shifting social thought and public policy? Together we investigate the efficacy and limitations of theater as a means of tangible social change. Course work includes close readings of plays, history, theory, and criticism, and video viewings of productions and/or films. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**DRAM 616b, Adaptation** How do myths, legends, photographs, novels, short stories, poems, paintings, true stories, and graphic novels operate? Why do they affect us the way they do? Why are some adapted more successfully than others? To musicalize or not to musicalize? This seminar explores the process of adapting source material for the stage, augmented by practical assignments and culminating in an adaptation based on material of each student’s choosing. Required of second-year dramaturgs. Open to 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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**[DRAM 646b/AFAM 612b/ENGL 958b, James Baldwin, On Stage** Using Baldwin’s years in the theater as a timeline, we read black and queer playwrights who came out of the postwar naturalistic tradition that the author upheld in his scripts, while moving on to various traditions—the Black Arts Movement, Queer Theater, Black Surrealism, and so on—that Baldwin did not embrace but that served to enrich the scene. In addition to reading Baldwin’s essays and published thoughts about the theater and film, we analyze his plays, including his unpublished stage adaptation of his 1955 novel *Giovanni’s Room*. Also subject to discussion are his brilliant contemporaries, whom we read for context, including Langston Hughes, Tennessee Williams, Lorraine Hansberry, Alice Childress,

Ed Bullins, Adrienne Kennedy, Derek Walcott, Wole Soyinka, Charles Gordone, Hanif Kureishi, Caryl Phillips, Ntozake Shange. The class concludes with plays written by Baldwin's former student Suzan-Lori Parks. Open to nondepartmental students with permission of the instructor. Not offered in 2020–2021]

**[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 artists, companies, and movements from across the Americas that mobilize theatrical strategies to counter dominant narratives and resist the erasure of lived experience from the historical record. Through analysis of archival records, theatrical forms, and aesthetics, this course interrogates the complex relationships between performance, memory, history, and identity. Course work includes close readings of plays, history, theory, and criticism, and viewings of productions and/or films. Open to nondepartmental and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**[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 dissension of the 1960s and the cool detachment of the 1980s and beyond. In its latter half, the decade’s transitional identity is especially pronounced, as the culture reformed itself in the aftermath of the Vietnam War, the Watergate scandal, and the economic crisis in New York and elsewhere. We consider how these shifting energies affected performance, with consideration of drama (María Irene Fornés, Adrienne Kennedy, Sam Shepard, Ntozake Shange, David Mamet), theater (Robert Wilson, Elizabeth LeCompte, Lee Breuer, Richard Foreman, Meredith Monk), dance (Lucinda Childs, Grand Union, Merce Cunningham), and performance art and other forms (Adrian Piper, Joan Jonas, Ana Mendieta, Chris Burden, Vito Acconci). Open to nondepartmental students with permission of the instructor. Not offered in 2020–2021]

**[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 and non-School of Drama students with permission of the instructor. Not offered in 2020–2021]

**DRAM 696b/ENGL 956b, Modern European Drama** The major European playwrights active from 1879 (the premiere of Ibsen’s *Doll’s House*) to 1989 (the death of Beckett) were responsible for theatrical advances of continuing influence and importance. This seminar traces the advent of dramatic naturalism and realism (early Ibsen and Strindberg, the major plays of Chekhov); the contrary movement toward symbolist subtlety

and expressionist urgency (late Strindberg and Ibsen, early Brecht); the effort to shoulder the burden of history and engage contemporary politics (Shaw, middle- and late-period Brecht); and the opening of drama to the ambiguities of religion and philosophy (Beckett). The seminar is grounded in close readings of representative plays but also considers how dramas change under the pressures of performance. Readings in theater theory, manifestos, and criticism supplement the primary texts. Open to nondepartmental students with permission of the instructor. Marc Robinson

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

**DRAM 716a, Theorizing the Oceanic for Theater and Performance** This class explores the possibilities of the oceanic as an emergent theater and performance practice, dramaturgy, and politics. Paul Gilroy (of *The Black Atlantic*) has recently made a passionate argument for “sea-level theory.” We practice this through adopting a “watery” perspective beginning with a historical and theoretical look at white Enlightenment and modernity’s instrumentalization of the ocean. This includes the imperial and colonial ocean-dependent production of what Sylvia Wynter calls genres of the human and the ocean of the slave trade. By contrast, we turn to the *oceanic*: made in the hold, in the Atlantic revolutions, in the oceanic in Melville and the oceanic sublime and gothic, in the oceanic in archipelagic and decontinentalizing thought, in environmental thought and more. Our “planetary” orientations flow through the Oceania, the Caribbean, the Mediterranean, and the Atlantic. Readings include Wynter, Christina Sharpe, Édouard Glissant, Kamau Brathwaite, Sarah Jane Cervenak, Fred Moten and Stefano Harney, Paul Gilroy, Tiffany Lethabo King, Elizabeth M. DeLoughrey, and others. Theory is combined with plays and contemporary performance examples including, for instance, Shakespeare, Ibsen, Derek Walcott, Naomi Wallace, Amiri Baraka, August Wilson, Robert Lowell, Lina Issa, and others. Open to nondepartmental and non-School of Drama students with permission of the instructor. Maurya Wickstrom

**DRAM 726a/THST 411, Special Topics in Performance Studies: Presence** This course accompanies the themed speaker series for the Performance Studies Working Group, a weekly meeting convened by faculty in Theater and Performance Studies and the School of Drama’s Dramaturgy and Dramatic Criticism program. For fall 2020, the theme is “Presence.” It features thematic research presentations by performance studies scholars and practitioners from Yale and surrounding regions. Students enrolled for credit complete weekly readings based on that week’s scholarship, as well as weekly written responses and a final paper of which they present a portion at the final meetings of the PSWG. Open to nondepartmental students with permission of the instructor. Kimberly Jannarone, Elise Morrison

**DRAM 736b, Greek Tragedy and the Modern Imagination** This seminar examines selected ancient tragedies by Aeschylus, Sophocles, and Euripides and their reimaging for the modern stage by such playwrights as Jean Cocteau, Jean Giraudoux, Virgilio Piñera, Jean-Paul Sartre, Jean Anouilh, Bertolt Brecht, Countee Cullen, Ola Rotimi, Adrienne Kennedy, Wole Soyinka, Heiner Müller, Caryl Churchill, Marina Carr, Femi Osofisan, Yerandy Fleites Pérez, Mickaël de Oliveira, Luis Alfaro, and Slavoj Žižek. Course work for this reading-intensive seminar includes seminar presentations, written assignments, and focused discussion based on the close reading and analysis of plays, as well as modern assessments and commentary from scholars, theorists, and practitioners. Open to nondepartmental and non-School of Drama students with permission of the instructor. Paul Walsh

### *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. Not offered in 2020–2021]

[**“Canon” Fodder: Building the 2021 Summer Reading List** [F] In an effort to expand and shake up the monolithic (not to mention monochromatic) “dramatic canon,” each year the Dramaturgy and Dramatic Criticism department creates a summer reading list of plays old and new, revered and undiscovered, all united by a theme explored in a volume from the Palgrave Theatre &... series. This fall we propose to make this a joint endeavor of faculty and students around Jill Dolan’s *Theatre & Sexuality*.

[**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. Not offered in 2020–2021]

[**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

[**Dance Dramaturgy** This module gives us an opportunity to (1) read and discuss recent writing on dance dramaturgy and materials useful to the practicing dance dramaturg; (2) discuss any relevant practical experiences of the instructor and the students; and (3) spend one session “on our feet” in a studio with a choreographer and a few professional

dancers, to experiment with looking at movement phrases and analyzing work in progress. Not offered in 2020–2021]

**[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 2020–2021]

**[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. Not offered in 2020–2021]

**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, artistic 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. Not offered in 2020–2021]

## 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

Classicism

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

Pastoral Drama and the Pastoral Landscape

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

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

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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

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

We begin those practices by asking three important questions:

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

**With whom are you making art?** New work is at the center of the School 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?** How is theater made *with* rather than *for* audiences and communities? The playwright is asked important questions about connection to audience and community: What portion of humanity are you illuminating or examining, and whom are you inviting to witness, examine, with you? The 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 at least one writing course and/or anchor class. More than one writing workshop/course may be taken. In addition, throughout the year, the playwriting department hosts guest 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*

The four-year plan posits no admissions or production during the 2020–2021 cycle. Admissions may resume in spring of 2021–2022, and production in various steps after the 2020–2021 cycle.

### *Class of 2024*

#### REQUIRED SEQUENCE

##### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 7a	Hansberry Welcome
DRAM 17a/b	First-Year Anchor Class
DRAM 37a	The Process for Playwrights: Impossible Theater
DRAM 47a	Fall Workshop: Lessons from My Teachers
DRAM 47b	Spring Workshop: Readings with Actors
DRAM 177a/b	The Playwrights’ Studio
DRAM 344b	Advanced Professional Projection Design

**Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 17a	First-Year Anchor Class (Tutorial)
DRAM 21a	Founding Visions
DRAM 47a	Fall Workshop
DRAM 47b	Spring Workshop
DRAM 50a	The Collaborative Process
DRAM 51b	New Play Lab
DRAM 87b	Serial Television and Series Writing
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: Adaptations

**Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 27a/b	Second-Year Anchor Class
DRAM 37a	The Production Process for Playwrights
DRAM 47a	Fall Workshop
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: Adaptations
DRAM 217a	Langston Hughes Tutorial
DRAM 248a	Designers and Directors Workshop I
DRAM 350b	The Choreographic Imagination

**Year four (2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 37a/b	The Production Process for Playwrights
DRAM 47a	Fall Workshop
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

*Class of 2023*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 7a	Hansberry Welcome
DRAM 27a	Second-Year Anchor Class
DRAM 37b	The Process for Playwrights: New Orleans Godot
DRAM 47a	Fall Workshop: Lessons from My Teachers
DRAM 47b	Spring Workshop: Readings with Actors
DRAM 67b	Libretto Writing for Musical Theater
DRAM 177a/b	The Playwrights' Studio
DRAM 187b	Features: Adaptations
DRAM 337b	Theater and God

**Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 27b	Second-Year Anchor Class
DRAM 37a	The Production Process for Playwrights
DRAM 47a	Fall Workshop
DRAM 47b	Spring Workshop
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 four (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 7a	Hansberry Welcome
DRAM 37a/b	The Production Process for Playwrights
DRAM 47a	Fall Workshop
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

## Class of 2022

### REQUIRED SEQUENCE

#### Year three (2020–2021)

Course	Subject
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 7a	Hansberry Welcome
DRAM 47b	Spring Workshop: Readings with Actors
DRAM 66a	Lyric Writing for Musical Theater
DRAM 177a/b	The Playwrights' Studio
DRAM 207a	Draft to Draft: Teach What You Write
DRAM 317a	Fall Tutorial III
DRAM 327b	Spring Tutorial

#### Year four (2021–2022)

Course	Subject
DRAM 7a	Hansberry Welcome
DRAM 37a/b	The Production Process for Playwrights
DRAM 47a	Fall Workshop
DRAM 47b	Spring Workshop
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 3a/b, Toward Anti-Racist Theater Practice** Required of all playwrights, this course meets both within individual departments and across disciplines, with students and faculty members as fellow learners, using readings, viewings, and discussions in pursuit of these goals: to identify the roots and branches of racism and white supremacy in the structures and practices of theater making in the United States, including at Yale School of Drama and Yale Repertory Theatre; to interrogate where the practices do harm and hinder; and to invest in the future by inviting students and faculty to imagine and uplift systems and cultures that do not depend upon or promote supremacy, to build a more just and equitable field. Subtitled the course “New Visions” in Playwriting, and using the text *All About Love: New Visions* by bell hooks, the department seeks to forecast and create a field that works from an ethic of love.

**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 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

**DRAM 17a, First-Year Anchor Class/Tutorial** Required of Class of 2024 playwrights. Students do a deep dive into the writers and works that influence their own, 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. In year two of the course, tutorial, they meet with the instructor about progress on their full-length drafts. Jackie Sibbles-Drury

**DRAM 17b, First-Year Anchor Class** Required of Class of 2024 playwrights. Students engage in origin storytelling by looking at performance and storytelling practices from their origin points. Over the term students are asked to study, engage, and create works that are shaped by their origin points. Tarell Alvin McCraney

[**DRAM 21a, Founding Visions** Required of the Class of 2024 in the second year. See description under Theater Management. Not offered in 2020–2021]

**DRAM 27a, Second-Year Anchor Class** Required of Class of 2023 playwrights. Taught in New Haven, this course begins with a deep dive into writers outside of the playwright's field of vision or influence. 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 Anchor Class** Required of Class of 2023 playwrights. This course is taught in New York City and is expected to take place in spring 2022. 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. Not offered in 2020–2021]

**DRAM 37a, The Process for Playwrights: Impossible Theater** A module on experiments in paper theater, utopian theater, and impossible theater—theaters that enact their work first and foremost in the imagination of their creators and their publics. This course looks at how an understanding of the production can inform the playwright's

work and investigates how plays in production shape publics and public culture. Open to nondepartmental students. Anne Erbe

**DRAM 37b, The Process for Playwrights: Symposium on Paul Chan's *Waiting for Godot in New Orleans*** An extended look at the dramaturgy of the play, the play-in-production, and the years-long event that was Paul Chan's *Waiting for Godot in New Orleans*. We examine the structure and dramaturgy of Beckett's play, Classical Theater of Harlem's production of *Waiting for Godot*, and Paul Chan's transposition of this production to environmental settings in New Orleans, post-Katrina: looking at the larger social, economic, and pedagogical framework of the project and raising questions of art and ethics in a time of disaster, as well as how to view the potential scope and scale of an artist's work. Anne Erbe

[**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. Not offered in 2020–2021]

**DRAM 47a, Fall Workshop: Lessons from My Teachers** Required of incoming and second-year playwrights, this course explores different ways of teaching playwriting, as taught to Sarah Ruhl by five teachers. It assumes there is no single way to teach playwriting, and it assumes that the ancestors are endlessly valuable as we move the theatrical conversation forward. We discuss the playwright teacher's work as a writer and as a teacher, including reading writing of the teachers' former students. This class is offered as an elective to third-year playwrights. Sarah Ruhl

**DRAM 47b, Spring 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. Anne Erbe

[**DRAM 50a, The Collaborative Process** See description under Directing. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**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. Not offered in 2020–2021]

[**DRAM 97a, Industry Practice I** A module course for 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. Not offered in 2020–2021]

[**DRAM 97b, Industry Practice II** A module course for students about to make their way into the industry. This seminar covers refresher topics, including protocols for submitting scripts to professional theaters and agents, writing funding proposals, and ongoing career strategies. Not offered in 2020–2021]

[**DRAM 147a, Writing for the Ensemble** A seminar for playwrights, directors, and dramaturgs. It explores the history and practice of writing plays for ensemble-based theater companies. Not offered in 2020–2021]

[**DRAM 163b, Text Analysis I** See description under Acting. Not offered in 2020–2021]

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

**DRAM 187b, Features: Adaptations** A reading and writing course around the idea of adaptation, collisions, genre, and transformation. We read plays by black playwrights that are specifically in dialogue with another play, film, or fable. What is it to dismantle, adapt, be in dialogue with, transform, be in conversation with another work of art? What is the position of the writer with regard to the other work of art? Sarah Ruhl

**DRAM 207a, Draft to Draft: Teach What You Write** A nine-week module course required of all third-year playwrights to focus on teaching what writers have learned to specific community learning centers. This course is designed to help students gain perspective on what to expect upon graduating and how to prepare for instruction and continuing education after graduation. Majkin Holmquist

[**DRAM 207b, Carlotta Tutorial** An eight-week module course required of all 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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

[**DRAM 234a/b, Visual Storytelling** See description under Projection Design. Not offered in 2020–2021]

**DRAM 248a, Sound 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. Tarell Alvin McCraney

**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 337b, Theater and God** Required of second-year playwrights. Students study recent plays that contemplate God and discuss how different playwrights allow spirituality into their work, either as a subject or a structure. What makes the theater uniquely suited to mystical experience? We consider the history of religion in theatrical practice (e.g., medieval European mystery and morality plays and West African storytelling traditions) and how the mainstream American theater has become associated with the secular/profane. Students each teach one class, choosing a contemporary American play that they think answers the question, “Where do you find God in our dramatic literature?” Amy Herzog

**DRAM 344b, Advanced Professional Projection Design** See description under Projection 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. Not offered in 2020–2021]

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

Narda E. Alcorn, Chair

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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

The 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 stage management positions for productions at Yale School of Drama and Yale Repertory Theatre. Stage managers are introduced to mentoring best practices, and they are regularly given opportunities to mentor classmates throughout their production assignments. The curricular and production components are structured to prepare the student for work in the commercial, regional, and nontraditional arenas. Many graduates combine their professional practice with formal educational positions like lecturer and professor. The program of study is devoted to dismantling historic stage management practices that have upheld systems of oppression. Students are encouraged to integrate anti-racism into their daily practice and foster a culture of inclusion where change, flexibility, and adaptability are 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 or second year, the student may have the opportunity to work at Yale Rep in a production capacity. As part of the second or third year of study, the student may be assigned as an assistant stage manager on a production. In the third and/or fourth 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

*Class of 2024*

### REQUIRED SEQUENCE

#### Year one (2020–2021)

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 40a/b	Principles of Stage Management
DRAM 59a	Theater Safety and Health Culture
DRAM 80a	Stage Combat and Intimacy for Stage Managers
DRAM 100a/b	Stage Management Seminar: Process and Practice
DRAM 108b	Music Literacy
DRAM 112a	Scenic Design: Background and Practice
DRAM 149a	Production Planning
DRAM 191b	Managing the Production Process
DRAM 700a/b	Stage Management Forum: The Artistic Process
DRAM 900a/b	Independent Study and Enrichment

Electives not suggested first year

#### Year two (2021–2022)

<i>Course</i>	<i>Subject</i>
DRAM 21a	Founding Visions
DRAM 60a	Professional Stage Management Practice in the Equity Agreement
DRAM 60b	Professional Stage Management in Performance
DRAM 80a	Stage Combat and Intimacy for Stage Managers
DRAM 124a	Introduction to Lighting Design
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

One required elective with chair approval

Production assignments as assigned

#### Year three (2022–2023)

<i>Course</i>	<i>Subject</i>
DRAM 80a	Stage Combat and Intimacy 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

Production assignments as assigned

#### **Year four (2023–2024)**

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

One required elective with chair approval

Production assignments as assigned

### *Class of 2023*

#### REQUIRED SEQUENCE

#### **Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 60a	Professional Stage Management Practice in the Equity Agreement
DRAM 60b	Professional Stage Management in Performance
DRAM 80a	Stage Combat and Intimacy for Stage Managers
DRAM 124a	Introduction to Lighting Design
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 900a/b	Independent Study and Enrichment

Electives fulfilled through independent study and enrichment

#### **Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 80a	Stage Combat and Intimacy 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 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

Production assignments as assigned

**Year four (2022–2023)**

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

One required elective with chair approval

Production assignments as assigned

*Class of 2022***REQUIRED SEQUENCE****Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
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

Three required electives with chair approval

**Year four (2021–2022)**

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

One required elective with chair approval

Production assignments as assigned

**REQUIRED ELECTIVE SEQUENCE**

One elective is required during the second and fourth years, 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 221b, Labor and Employee Relations; DRAM 224a, Introduction to Projection Design; DRAM 249a, Technical Management I; DRAM 249b, Technical Management II; DRAM 253a, Commedia.

### *Courses of Instruction*

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

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

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

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

[**DRAM 21a, Founding Visions** See description under Theater Management. Not offered in 2020–2021]

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

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

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

**DRAM 80a, Stage Combat and Intimacy for Stage Managers** This course is designed to provide the stage manager an understanding of the techniques and safety measures employed when staging combat and intimacy. Through both group-led discussion and practical learning, we establish how to create and maintain the safe and equitable room needed for this work. We explore the spectrum of staging emotional and physical intimacy, unarmed combat, swordplay, weapon use and maintenance, theatrical effects, interdepartmental collaboration, and safety issues. Kelsey Rainwater, Mike Rosmy

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

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

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

**DRAM 112a, Scenic Design: Background and Practice** 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. Not offered in 2020–2021]

[**DRAM 121a, Managing People** See description under Theater Management. Not offered in 2020–2021]

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

[**DRAM 141b, Law and the Arts** See description under Theater Management. Not offered in 2020–2021]

**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. Not offered in 2020–2021]

[**DRAM 169a, Shop Technology** See description under Technical Design and Production. Not offered in 2020–2021]

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

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

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

**DRAM 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. Not offered in 2020–2021]

**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. Not offered in 2020–2021]

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



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

[**DRAM 249a, Technical Management I** See description under Technical Design and Production. Not offered in 2020–2021]

[**DRAM 249b, Technical Management II** See description under Technical Design and Production. Not offered in 2020–2021]

[**DRAM 253a, Commedia** See description under Acting. Not offered in 2020–2021]

**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** “If not us, then who? If not now, then when?” This course is an insightful study of those next steps into professional stage management using anti-racism as the platform guide. Through this prism, topics include perception and leadership in today’s ever-changing world, ethics, the development of relationships, problem-solving, networking, and the tools by which to pursue potential employment opportunities. Current topics are at the forefront, as well as a candid and honest look into our theatrical practices and how we can proactively combat racism on both a personal and professional level. Diane DiVita

**DRAM 500a/b, The Stage Manager’s Thesis** Each third- or fourth-year student must fulfill three requirements in fulfillment of their thesis: stage manage a major production at 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 or third year. Both production reflections and stage management topics must be evaluated and critiqued by two approved independent readers. The final, bound edition of the written thesis is considered by the faculty along with production work in determining whether a degree should be granted. Narda E. Alcorn

**DRAM 600a, Theory-Guided Stage Management Practice** Theory-guided practice incorporates perspective, long-term thinking, a point of view, anticipation, innovation, and anti-racism. 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

**DRAM 800a/b, The Call: Yale Rep Stage Management Staff Seminar** This weekly seminar discussion is required of all stage management students in their second and third years of study. Current issues playing out in Yale Repertory Theatre's rehearsal rooms and meetings and on its stages are discussed among stage management students working at Yale Rep and with the production stage manager. This course is meant to bring the 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

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

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

Shaminda Amarakoon, Chair

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

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 a 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 professional work assignments (PWAs) that further students' skills and professional goals. Some PWAs place students in key technical management roles in mounting School of Drama and Yale Repertory Theatre productions, including: production manager, associate production manager, associate safety adviser, technical director, assistant technical director, stage carpenter, properties manager, assistant properties manager, production electrician, assistant production electrician, sound engineer, and projection engineer. During non-production times, the department may identify and assign research projects for students to undertake as their PWA. Additional roles or research projects can be requested by students for PWAs. All professional work assignments serve to give students practical management training or research time to complement and reinforce theory from the classroom. Additionally, they

expose students to new technical disciplines and give students the opportunity to learn how to work with new teams effectively and safely. The successful completion of six to eight PWAs is necessary for the degree.

The M.F.A./Certificate program culminates in a research thesis, designed, written, and realized 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

### *Class of 2024*

#### REQUIRED SEQUENCE

##### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 9a/b	TD&P Seminar
DRAM 109a/b	Structural Design for the Stage I/II
DRAM 149a	Production Planning
DRAM 159a	Creating a Positive Theater Safety Culture with Supporting Technology
DRAM 169b	Stage Rigging Techniques: Part I
DRAM 179a	Drafting I
DRAM 179b	Technical Design I
DRAM 199b	Professional Development for Technical Managers
DRAM 559a/b	Imagining a New Anti-Racist Production Process

Two electives (one per term)

One or two professional work assignments

##### **Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama
DRAM 9a/b	TD&P Seminar
DRAM 119b	Electricity
DRAM 169a	Shop Technology
DRAM 169b	Stage Rigging Techniques: Part II
DRAM 209a	Physics of Stage Machinery
DRAM 299b	Technical Writing

Four electives (two per term)

Three professional work assignments

##### **Year three (2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 9a/b	TD&P Seminar
DRAM 249a	Technical Management I

DRAM 240b      Technical Management II

DRAM 279a      Technical Design II

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

Two professional work assignments

**Year four (2023–2024)**

*Course*              *Subject*

DRAM 9a/b      TD&P Seminar

DRAM 399b      Technical Design and Production Thesis

Two electives

Two professional work assignments

*Class of 2023\* (with Year Four)*

REQUIRED SEQUENCE

**Year two (2020–2021)**

*Course*              *Subject*

DRAM 3a/b      Toward Anti-Racist Theater Practice

DRAM 6a/b      Survey of Theater and Drama

DRAM 9a/b      TD&P Seminar

DRAM 209a      Physics of Stage Machinery

DRAM 279a      Technical Design II

DRAM 299b      Technical Writing

DRAM 559a/b    Imagining a New Anti-Racist Production Process

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

One or two professional work assignments

**Year three (2021–2022)**

*Course*              *Subject*

DRAM 9a/b      TD&P Seminar

DRAM 249a      Technical Management I

DRAM 249b      Technical Management II

DRAM 399b      Technical Design and Production Thesis†

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

Two professional work assignments

**Year four (2022–2023)**

*Course*              *Subject*

DRAM 9a/b      TD&P Seminar

DRAM 399b      Technical Design and Production Thesis†

Two electives

Two professional work assignments

\*Students who matriculated in the Technical Design and Production department in fall 2019 as members of the original Class of 2022 have the option of completing their studies in four years.

†DRAM 399b is taken once in the third or fourth year depending on the length of the student's residency.

*Class of 2022*

## REQUIRED SEQUENCE

**Year two (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 9a/b	TD&P Seminar
DRAM 209a	Physics of Stage Machinery
DRAM 279a	Technical Design II
DRAM 299b	Technical Writing
DRAM 559a/b	Imagining a New Anti-Racist Production Process

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

One or two professional work assignments

**Year three (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 9a/b	TD&P Seminar
DRAM 249a	Technical Management I
DRAM 249b	Technical Management II
DRAM 399b	Technical Design and Production Thesis

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

Two professional work assignments

*Class of 2022\* (with Year Four)*

## REQUIRED SEQUENCE

**Year three (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 9a/b	TD&P Seminar
DRAM 399b	Technical Design and Production Thesis†
DRAM 559a/b	Imagining a New Anti-Racist Production Process

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

One or two professional work assignments

**Year four (2021–2022)**

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

Two electives

One or two professional work assignments

\*Students who matriculated in the Technical Design and Production department in fall 2018 as members of the original Class of 2021 have the option of completing their studies in four years.

†DRAM 399b is taken once in the third or fourth year depending on the length of the student's residency.

## Class of 2021

### REQUIRED SEQUENCE

#### Year three (2020–2021)

Course	Subject
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 9a/b	TD&P Seminar
DRAM 399b	Technical Design and Production Thesis
DRAM 559a/b	Imagining a New Ant-Racist Production Process

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

One or two professional work assignments

### ELECTIVE SEQUENCE

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

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

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

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s)

in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

**DRAM 9a/b, TD&P Seminar** This course brings together all TD&P students weekly. Sessions include presentations by industry professionals, training in specific aspects of technical theater, career development strategy, and departmental EDI conversations. Toward the end of the term, all students with PWAs are expected to prepare and give a brief presentation, sharing their research and recommendations. Shaminda Amarakoon and faculty

**DRAM 59a, Creating a Positive Theater Safety Culture** How do you create a positive theater safety culture that balances OSHA requirements with artistic vision? Topics include risk assessment, chemical and fire hazards, weapons, special effects, 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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**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. Robin Hirsch

**DRAM 109a/b, Structural Design for the Stage I/II** This course concurrently develops the precalculus mathematics and physical sciences requisite for advanced study in modern theater technology. It concentrates on the application of statics to the design of safe, scenic structures. Assignments relate structural design principles to production applications. Open to 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 production electrician. Emphasis is placed on relevant portions of the National Electrical Code. Open to nondepartmental students with permission of the instructor. Not offered in 2020–2021]

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

**[DRAM 169a, Shop Technology** This course serves as an introduction to the scene shops and technology available at 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. Not offered in 2020–2021]

**DRAM 169b, Stage Rigging Techniques: Part I** 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. (Lectures will be offered in spring 2021; labs will be provided in spring 2022.) Neil Mulligan

**DRAM 179a, Drafting I** This course explores drafting as the means to communicate ideas and design solutions effectively. Students start the term sketching by hand and quickly transition to using AutoCAD to create drawings and three-dimensional models. Topics are presented through a combination of lectures, demonstrations, and lab work. Students complete individual assignments and participate in class critiques of their work. Open to 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 discussions, 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 methods, including interpreting the sketch and research; selecting and sourcing fabrics/materials; budgeting; and developing strong, communicative working relationships between the costume designer, production staff, stage managers, actors, directors, and other members of the creative team. Christine Szczepanski

**DRAM 189b, Period Styles and Décor** The history of interior design informs the lectures and presentations for this exploration of period styles, with a specific focus on how they relate to choices made regarding set design and decoration. Class projects integrate specific plays set in different locations and time periods. Open to nondepartmental and non-School of Drama students with permission of the instructor. Jennifer McClure

**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 219b, Lighting Production Process** In conjunction with the lighting design department, this course prepares the student in the procedures of translating a light plot to the actual design on stage and fosters a collaborative process between the designer and technician. We explore the various paperwork, software, and workflow needed from the moment of receiving the light plot right up to the focus call, and those same procedures for maintaining the design during the run of the show as well as planning for loading out of the production. We wrap up the course with each student taking on the role of a production electrician – receiving a light plot from a designer and working with the lighting staff to execute the design, which includes inputting the show into the console. 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. 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. Not offered in 2020–2021]

**[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. Not offered in 2020–2021]

**DRAM 279a, 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. Not offered in 2020–2021]

**DRAM 299b, Technical Writing** The objective of this second-year course is to improve writing skills, assisting students to convey information clearly, logically, and effectively. The course focuses on interpreting and writing different forms of technical documentation produced in the field of technical management including installation, operations and maintenance manuals, technical riders, and bid package documents. The course also includes thesis preparation and topic development, 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 I** 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. Not offered in 2020–2021]

**[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. [Not offered in 2020–2021]

[**DRAM 339b, Advanced Projection Engineering** Forthcoming in 2021–2022. Not offered in 2020–2021]

**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. Not offered in 2020–2021]

**DRAM 379a, Drafting II** This course studies 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 I/II** Through lectures and demonstrations, students study design and fabrication of stage properties. Assignments are a blend of research projects and presentations and some hands-on work with materials, which is supplied to participants to work from home. Open to nondepartmental students with prior permission of the instructors. Jennifer McClure, David P. Schrader

**DRAM 399b, Technical Design and Production Thesis** Prior to the start of the course, each student submits a thesis proposal for 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 presented to and evaluated and critiqued by department faculty and three independent readers and/or evaluators. Following revisions and with department approval, two bound copies and one digital copy of the thesis are submitted to complete the course. 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 419b, Systems Integration for Live Entertainment** Topics include data communication and networking principles; details of entertainment-specific protocols such as DMX512, MIDI, OSC, sACN, and SMPTE Time Code; and practical applications and principles of system design. Open to nondepartmental and non-School of Drama students with permission of the instructor. Eric Lin

**DRAM 429b, Theater Engineering: Overhead Rigging and Stage Machinery** This course introduces the basic concepts necessary to design overhead rigging and stage machinery systems for performing arts buildings. Topics include the role of the theater consultant in the architectural design process; programming, designing, and budgeting stage equipment; relevant code requirements; and collaborating with other design disciplines to successfully integrate stage equipment and supporting infrastructure into the final building design. Open to nondepartmental students with permission of the instructor. Matt Welander

[**DRAM 439a, Architectural Acoustics** This course is both an introduction to the basic principles and terminology of acoustics and a survey of the acoustics of performance venues, with an emphasis on theaters. Topics include physical acoustics, room acoustics, psychoacoustics, electro-acoustics, sound isolation, noise and vibration control, and measurement and simulation of the built environment. The goals are to furnish the student with a background in acoustical theory and its practical application to performance spaces, and to instill the basics of recognizing and modifying aspects of the built environment that determine acoustic conditions. Open to nondepartmental students with permission of the instructor. Not offered in 2020–2021]

**DRAM 449b, Themed Entertainment Production** A survey course on the production process in themed entertainment, this course invites alumni and other guests from the field to share aspects from design to performance to load out. Students learn the terminology used, standards and protocols for technical design and fabrication, as well as safety and risk mitigation. In addition, students hear how the skills developed in a theatrical training program translate to production in themed entertainment. Finally, guests relate how the field of themed entertainment is working toward greater equity, diversity, and inclusion in their practices. Open to nondepartmental and non-School of Drama students with permission of the instructor. Shaminda Amarakoon

**DRAM 459a, Risk and Behavior-Based Safety in Theater** Theaters face exposure to a wide range of risks. Increasingly, organizations are taking a holistic approach to managing risk using the principles and language of business risk management (BRM). This course looks at how the principles of BRM can help and support decision-making around risks at both strategic and operational levels in an organization. This work takes place alongside an investigation into behavior-based safety, showing how a combination of the two can help theaters make the best use of limited resources to manage the health

and safety of every member of the community and understand their own exposure to risk. Open to third-year and nondepartmental students with prior permission of the instructor. Anna Glover

**[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. Not offered in 2020–2021]

**DRAM 479a, Technical Design III** Students in this course budget, design, draft, and manage the construction and installation of a permanent YSD automation lab. Each student either designs an element for the lab or manages the design of several elements (similar to a typical TD-ATD relationship). Students work with staff carpenters to realize and refine designs within the given time and budget parameters. Prerequisite: DRAM 279a. Neil Mulligan

**DRAM 489a/b, Costume Seminar** This course provides the opportunity for exploration, in-depth analysis, and conversation about the processes involved in realizing stage-worthy costumes. We focus 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 technicians 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 the knowledge acquired in DRAM 329b, 429b, and 439a, although these courses are not prerequisites. Not offered in 2020–2021]

**DRAM 549a/b, Independent Study** Students who want to pursue special research or the study of topics not covered by formal courses may propose an independent study. Following 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 559a/b, Imagining a New Anti-Racist Production Process** This course uses Kenneth Jones and Tema Okun's "The Characteristics of White Supremacy Culture" to investigate the roots of racism within the theatrical production process. Students

interrogate the previous YSD production model, as well as each production department, using Jones's and Okun's principles. Students then imagine a new process that incorporates the listed antidotes, or additional ones crafted by the class, outlining the resources necessary to achieve them. The class builds toward a list of recommendations for a new production model for theater, one less rooted in white supremacist culture. This year, the course will host DRAM 3a/b, *Toward Anti-Racist Theater Practice*. Shaminda Amarakoon and faculty



# 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 supervisors, scenic artists, costumers, or production electricians. This training program combines six graduate-level courses with closely guided and monitored practical production work. In a non-production year, interns will take up to eight courses. 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, as well as two terms of anti-racism training offered by the department or School. An assigned faculty or staff adviser guides each intern in selecting three additional courses each term (four each term in a non-production year). Interns may also audit one additional course as well as participate in the TD&P Seminar course both terms. Most courses offered as part of the department's three-year M.F.A./Certificate program of study are open to technical interns. The courses cover a wide range of topics, including: shop technology, electricity, drafting, properties construction, projection engineering, sound technology, scene painting, costume construction, patternmaking, rigging, and theater safety. Interns are encouraged to consider courses from the Design and Sound Design departments as well. In addition to practicum and course work, interns may be assigned one or two professional work assignments (PWAs) in their area, giving them some technical design, production planning, and management experience.

Due to the non-production year in 2020–2021, interns also have the option to add a third term of training in the fall of 2021. The additional term may focus more on practical production work and PWA opportunities, rather than many additional courses.

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./Certificate 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***Class of 2021 (2 Terms)***REQUIRED SEQUENCE****2020–2021**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 99a/b	Internship Practicum
DRAM 559a/b	Imagining a New Anti-Racist Production Process

Eight electives (four per term)

DRAM 9a/b, TD&P Seminar (optional)

One additional elective as an audit per term (optional)

*Class of 2021 (3 Terms)***REQUIRED SEQUENCE****Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 99a/b	Internship Practicum
DRAM 559a/b	Imagining a New Anti-Racist Production Process

Eight electives (four per term)

DRAM 9a/b, TD&P Seminar (optional)

One additional elective as an audit per term (optional)

**Third term (fall 2021)**

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

DRAM 9a/b, TD&P Seminar (optional)

One additional elective as an audit per term (optional)

One professional work 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 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 3a/b, Toward Anti-Racist Theater Practice** This course meets both within individual departments and across disciplines, with students and faculty members as fellow learners, using readings, viewings, and discussions in pursuit of these goals: to identify the roots and branches of racism and white supremacy in the structures and practices of theater-making in the United States, including at Yale School of Drama and Yale Repertory Theatre; to interrogate where the practices do harm and hinder; and to invest in the future by inviting students and faculty to imagine and uplift systems and cultures that do not depend upon or promote supremacy, to build a more just and equitable field.

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

**DRAM 9a/b, TD&P Seminar** This course brings together all TD&P students weekly. Sessions include presentations by industry professionals, training in specific aspects of technical theater, career development strategy, and departmental EDI conversations. Toward the end of the term, all students with PWAs are expected to prepare and give a brief presentation, sharing their research and recommendations. Shaminda Amarakoon and faculty

**DRAM 99a/b, Internship Practicum** This course provides practical work in the intern's area of concentration through projects developed with the intern's adviser. Interns train on tools, software, and processes necessary for production within their discipline. Additional training beyond these projects is also possible in consultation with faculty or staff advisers. Open only to those in the Technical Internship Program. Shaminda Amarakoon and faculty

**DRAM 559a/b, Imagining a New Anti-Racist Production Process** This course uses Kenneth Jones and Tema Okun's "The Characteristics of White Supremacy Culture" to investigate the roots of racism within the theatrical production process. Students interrogate the previous YSD production model, as well as each production department, using Jones's and Okun's principles. Students then imagine a new process that incorporates the

listed antidotes, or additional ones crafted by the class, outlining the resources necessary to achieve them. The class builds toward a list of recommendations for a new production model for theater, one less rooted in white supremacist culture. This year, the course will host DRAM 3a/b, *Toward Anti-Racist Theater Practice*. Shaminda Amarakoon and faculty

# Theater Management (M.F.A.)

Joan Channick, Chair

*Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. All sections pertaining to production work in this chapter of the bulletin refer to a typical production schedule and are not necessarily applicable for the 2020–2021 academic year.*

The Theater Management department prepares aspiring managerial and artistic leaders to create inclusive organizational environments favorable to theatrical creation, supportive of artists and other theater workers, conducive to collaboration, and responsive to their communities. 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. Adjustments to this schedule, to be determined, will be necessary for any students entering the School of Drama in the fall of 2020 who are admitted to the School of Management. Candidates interested in the joint-degree option are advised to apply to both Schools before coming to Yale. Theater Management students who develop an interest in the joint-degree option while at Yale should apply to the School of Management during their first year or, at the latest, by October of their second year. Regardless of the outcome of their application, they must inform the 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 two years, the student enrolls in a sequence of required courses and topical workshops; researches and writes a case study on a theater organization; and is given several professional work assignments.

In the third and fourth 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 third-year student has the option of replacing one term in residence with a fellowship in a professional setting away from the campus, selected in conjunction with the faculty.

### *Class of 2024*

#### REQUIRED SEQUENCE

##### **Year one (2020–2021)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 6a/b	Survey of Theater and Drama
DRAM 11a	Theater Organizations
DRAM 31a	Business Writing for Theater Managers
DRAM 111a	Functions of Leadership: Organizational Direction
DRAM 111b	Functions of Leadership: Motivation and Organizational Design
DRAM 181a	Financial Accounting
DRAM 181b	Financial Management
DRAM 191b	Managing the Production Process
DRAM 411	Workshops*

##### **Year two (2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 6a/b	Survey of Theater and Drama
DRAM 21a	Founding Visions
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 151a or b	Case Study
DRAM 161b	Principles of Development
DRAM 411	Workshops*

**Years three and four (2022–2023, 2023–2024)**

<i>Course</i>	<i>Subject</i>
DRAM 211a	Governance
DRAM 221b	Labor and Employee Relations
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 281b	Advanced Financial Management
DRAM 301a/b	Management Seminar
DRAM 331b	Managing Crisis and Recovery
DRAM 351b	Responsive Arts
DRAM 361a	Artistic Producing
DRAM 411	Workshops*

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

*Class of 2023*

REQUIRED SEQUENCE

**Years two, three, and four (2020–2021, 2021–2022, 2022–2023)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 151a or b	Case Study
DRAM 211a	Governance
DRAM 221b	Labor and Employee Relations
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 281b	Advanced Financial Management
DRAM 301a/b	Management Seminar
DRAM 331b	Managing Crisis and Recovery
DRAM 351b	Responsive Arts
DRAM 361a	Artistic Producing
DRAM 411	Workshops*

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

*Class of 2022*

## REQUIRED SEQUENCE

**Years three and four (2020–2021, 2021–2022)**

<i>Course</i>	<i>Subject</i>
DRAM 3a/b	Toward Anti-Racist Theater Practice
DRAM 211a	Governance
DRAM 221b	Labor and Employee Relations
DRAM 231b	Advanced Topics in Marketing
DRAM 261a	Advanced Topics in Development
DRAM 271a	Producing for the Commercial Theater
DRAM 281b	Advanced Financial Management
DRAM 301a/b	Management Seminar
DRAM 331b	Managing Crisis and Recovery
DRAM 351b	Responsive Arts
DRAM 361a	Artistic Producing
DRAM 411	Workshops*

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

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

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

**DRAM 8a/b, The Artist as Citizen** This course offers theater artists and managers a forum for reading, writing, and discussion, which may be guided or self-directed. Each student has an opportunity to consider personal responsibility to collaborators, the audience, and the broader society, with specific reference to each artist's personal history and identity. What ethical and practical frameworks should shape our art form and its professional sphere? How might they align with personal practice and with value systems of the



wider world? With an individual's culture of origin? Or with the culture(s) in which we choose to work? What are the obligations and privileges of national and/or global citizenship? How can love and joy be centered when the artist embraces the role of citizen? This course is offered in person in both fall and spring terms and may be taken no more than eight times during a student's enrollment. James Bundy

**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, Zelda Fichandler, Joe Papp, Judith Malina and Julian Beck, Douglas Turner Ward, Joseph Chaikin, Luis Valdez, Herbert Blau, Robert Brustein, Tyrone Guthrie, Charles Ludlam, and others. The course also considers the challenges of sustaining and reinvigorating a theater's fundamental ideals, which often dissipate with time and successive leadership. Open to nondepartmental students with prior permission of the instructor. Not offered in 2020–2021]

**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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**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, Joshua Borenstein, Kelvin Dinkins, Jr., Naomi Grabel, Andrew Hamingson, Nancy Yao Maasbach, 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. Not offered in 2020–2021]

**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. Florie Seery

**[DRAM 207b, Carlotta Tutorial** See description under Playwriting. Not offered in 2020–2021]

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

**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. Not offered in 2020–2021]

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

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

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

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

skills, practices, and aesthetics that support meaningful and consequential public communication. Garth Ross

**DRAM 361a, Artistic Producing** Students immerse themselves in the understanding and function of the artistic producer. This course explores producing in the context of the nonprofit theater, investigating producing through four distinct but equally important pillars: artistry, leadership, facilitation, and advocacy. Students discuss and evaluate how these pillars serve the art-making process and create the conditions that allow artists to do their work. Students tackle all this through the lens of their core values; values shape the kind of artistic producer one becomes. Open to nondepartmental students with prior permission of the instructor. Enrollment limited to twelve. Jacob G. Padrón

### *Theater Management Department Topical Workshops*

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

**DRAM 411(02), Values-Based Planning** (three sessions) At a moment of enormous change, this workshop explores concepts of innovation, adaptability, value, and values as a basis for planning and for imagining how the arts of the future might be organized and behave. Open to 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** (two sessions) Management and leadership are core elements to a successful organizational safety program. This workshop looks at the building blocks of a successful safety program, discusses the importance of a good safety culture, and offers insight into best practice. Open to 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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

[**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. Not offered in 2020–2021]

**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

[**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. Not offered in 2020–2021]

**[DRAM 411(29), Making the Ask** Artistic directors, executive directors, managing directors, producers, and development professionals all need to know the dynamics of asking for money. In this two-part workshop, students learn how to identify funding priorities, assess a prospect's interests, align them with a project, determine an appropriate ask amount, select a venue for the meeting, and steer the discussion while staying open to cues the prospect offers. We also discuss the steps to build confidence and prepare to make one's best presentation. Students assume leadership roles and practice making an ask using scenarios influenced by real situations. Open to nondepartmental students with prior permission of the instructor. Not offered in 2020–2021]

**[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. Not offered in 2020–2021]

**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(40), Identity-Specific Theaters** (four sessions) The workshop explores the history, impact, and current state of identity-specific theaters in the American theater ecology. Guest speakers from leading identity-specific theaters such as African American, Latinx, Asian American, Muslim, disability community, or LGBTQ+ engage in dialogue



with students on issues of aesthetics, intersectionality, and social justice through art, as well as organizational topics including historical funding patterns/access to resources; sustainability; equity, diversity, and inclusion (EDI); and audience engagement; among others. Open to nondepartmental students with prior permission of the instructor. David Roberts

**[DRAM 411(43), Growth Mindset** Open to second-year theater management students. Not offered in 2020–2021]

**[DRAM 411(44), Overview of Theater Management Professional Development System** Open to second-year theater management students. Not offered in 2020–2021]

**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 second-year theater management students. Not offered in 2020–2021]

**[DRAM 411(47), Building a Deliberately Developmental Organization** Open to final-year theater management students. Not offered in 2020–2021]

**[DRAM 411(48), Creating a Personal Development Plan** Open to second-year theater management students. Not offered in 2020–2021]

**[DRAM 411(49), Present Yourself** An overview of best practices for executive presence and presentation in public/professional spaces. Open to second-year theater management students. Not offered in 2020–2021]

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

# 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.

Due to the current and inevitable future disruptions of COVID-19, neither Yale School of Drama nor Yale Repertory Theatre will produce a season of plays in 2020–2021. In service of our mission, the School of Drama is temporarily extending the M.F.A. and Certificate programs by one fully funded year of study. Similarly, the School is temporarily extending the Technical Internship program by one fully funded term. All sections pertaining to production work in this chapter of the School of Drama bulletin refer to a typical production schedule and are not necessarily applicable for 2020–2021.

## 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 is tentatively scheduled for January 4–9, 2021. Classes are held from 9 a.m. to 2 p.m., Monday through Saturday. Traditionally, 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. Official confirmation of Seminar Week, and its schedule, will be announced by 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 April 30 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.

For sudden, unplanned absences from class, students and technical interns should alert the faculty member teaching the course, their department chair, and their department's senior administrative assistant via e-mail. Requests for absences that will require a student or technical intern to miss multiple classes and/or required work-study must be made in advance, using an electronic absence request form available on YSDinfo (<https://ysdinfo.yale.edu>), listing all classes, professional assignment(s), and required work-study assignment(s) the student or technical intern would miss during the requested absence. The completed absence request is automatically transmitted to 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; production electricians and sound engineers during a build period; understudies during performance weeks; and work-study assignments such as ushers and electric crew during performances and load-ins, respectively. In these circumstances, students are notified of any additional assignments by the student labor supervisor 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. Due to the cancellation of all Yale School of Drama and Yale Repertory Theatre theatrical productions for the 2020–2021 season, we do not anticipate any recess pay in this academic year.

## 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 August 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>.

## 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 company and 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 number of work-study hours. For the 2020–2021 year, we expect all students and interns will work a minimum of thirty hours, which will be achieved through a combination of assigned and/or elective 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 any 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. If a student has an overlapping work-study assignment, approval from the student labor supervisor is also required before committing to the 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 requires that students prepare for classes and rehearsals, attend them, and participate fully in the life of the School. Students requesting to work outside of the School of Drama must receive written approval from their department chair and the dean before committing to any outside work. If approved, written confirmation of approval and the details of the commitment will be shared with the student labor supervisor. Elective participation in work outside of the School, including work for the University, may impact a student's access to assigned or elective work-study hours. 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 Student Accessibility Services (SAS) 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 SAS.



## 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, associate dean, or assistant 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 non-enrollment.
7. A student on a leave of absence is not eligible for the use of any University facilities normally available to registered students.
8. A student on a leave of absence is not eligible for coverage by Yale Health Basic or Yale Health Hospitalization/Specialty Coverage. Coverage terminates the day the leave is granted. In order to secure continuous coverage through Yale Health, a student must request enrollment in Yale Health Affiliate Coverage and pay the premium prior to the beginning of the term for which the leave is taken. If a leave of absence is granted during the term, the student must request Yale Health Affiliate Coverage enrollment within thirty days of the date the registrar is notified of the leave. Applications are available from the Yale Health Member Services Department, 55 Lock

Street (203.432.0246), or can be downloaded from the Yale Health website (<http://yalehealth.yale.edu>).

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, 2021.

## 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>.

## AUDIO, VIDEO, AND PHOTOGRAPHIC RECORDING POLICY

The purpose of this policy is to set forth expectations regarding the audio, video, and photographic recording of classes, meetings, or other conversations at the School, at School-sponsored events, or between members of our community. For policies regarding theatrical production photos and performance recordings, please refer to the Yale School of Drama Production Handbook, which is available at <https://ysdinfo.yale.edu/handbooks-guides>.

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

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

## 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); Florie Seery, Associate Dean/Managing Director (florie.seery@yale.edu, 917.744.0400); James Bundy, Dean/Artistic Director (james.bundy@yale.edu, 203.668.7335).

Please note that employees of 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 their work in action groups and 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.

Student affinity group leadership may change each term or academic year. Any changes to mission statements or group names that occur during the academic year will be updated on the School of Drama website.

# Yale University Resources and Services

## A GLOBAL UNIVERSITY

Global engagement is core to Yale's mission as one of the world's great universities. Yale aspires to:

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

Yale's engagement beyond the United States dates from its earliest years. The University remains committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community.

Yale's globalization is guided by the vice 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.

Teaching and research at Yale benefit from the many collaborations underway with the University's international partners and the global networks forged by Yale across the globe. International activities across all Yale schools include curricular initiatives that enrich classroom experiences from in-depth study of a particular country to broader comparative studies; faculty research and practice on matters of international importance; the development of online courses and expansion of distance learning; and the many fellowships, internships, and opportunities for international collaborative research projects on campus and abroad. Together these efforts serve to enhance Yale's global educational impact and are encompassed in the University's global strategy.

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

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

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

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

## CULTURAL OPPORTUNITIES

Keep up to date about campus news and events by subscribing to the Yale Today and/or Yale Best of the Week e-newsletters (<https://news.yale.edu/subscribe-ewnewsletter>), which feature stories, videos, and photos from YaleNews (<http://news.yale.edu>) and other campus websites. Also visit the Yale Calendar of Events (<http://calendar.yale.edu>) and the University’s Facebook, Twitter, Instagram, Tumblr, LinkedIn, and YouTube channels.

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 all. 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, the School of Music presents the Ellington Jazz Series, Faculty Artist Series, Horowitz Piano Series, New Music New Haven, Onepo Chamber Music Series, and Yale in New York, as well as performances by the Yale Opera, Yale Philharmonia, Yale Choral Artists, and various YSM ensembles, along with concerts at the Yale Collection of Musical Instruments. The Norfolk Chamber Music Festival/Yale Summer School of Music 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>). 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, Yale Glee Club, Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. 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 varsity basketball, volleyball, and gymnastics competitions; the Robert J.H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous group exercise classes in dance, martial arts, zumba, yoga, pilates, spinning, HIIT and cardio, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. Memberships are also available for spouses and children of all members. Additional information is available at <https://sportsandrecreation.yale.edu>.

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

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale students, faculty, staff, and alumni may use the 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, including volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or online at <https://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 20 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, blood draw, 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 within thirty days. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

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

## YALE HEALTH STUDENT DEPENDENT PLANS

A student may enroll the student's lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of three student dependent plans: Student + Spouse, Student + Child/Children, or Student Family Plan. These plans include services described in both Yale Health Basic 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, 2020. 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 Medicat online system (available after June 20), 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, 2020.

**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, 2020. 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 and are over the age of twenty-nine.

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

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

## STUDENT ACCESSIBILITY SERVICES

Student Accessibility Services (SAS) facilitates accommodations for all Yale students with disabilities who choose to register with the office. Registration with SAS is confidential. SAS helps arrange academic, transportation, dietary, and housing accommodations across campus. To qualify as a student with a disability, supporting documentation must be provided. The required first step for a student with a disability is completion of the registration form, which will initiate the process of obtaining disability-related accommodations; see [https://yale-accommodate.symplicity.com/public\\_accommodation](https://yale-accommodate.symplicity.com/public_accommodation).

SAS works with students with temporary disabilities as well. At any time during a term, students with a newly diagnosed disability or recently sustained injury requiring accommodations should register following the above instructions. More information can be found at <https://sas.yale.edu>, including instructions for requesting or renewing accommodations and the guidelines for supporting documentation. 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 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, grab a cup of coffee, 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>.



# Tuition

The tuition fee for 2020–2021 is \$33,800. 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 2020–2021 academic year is between \$53,293 and \$56,068. It includes:

Tuition*	\$33,800
Books and supplies (estimated)†	\$700–\$3,475
Estimated living expenses (includes Yale Health Hospitalization/Specialty Coverage fee)	\$18,793

\*Tuition for Special Students is \$33,800. Tuition for Technical Interns and for Special Research Fellows is \$16,900. 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 2021–2022 academic year will be higher.

## TUITION REBATE AND REFUND POLICY

On the basis of the federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the rebate and refund of tuition are subject to the following policy.

1. For purposes of determining the refund of Title IV funds, any student who withdraws from Yale School of Drama for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2020–2021, the last days for refunding Title IV funds will be November 4, 2020, in the fall term and a to-be-determined date in the 2021 spring term, when the School’s spring calendar is finalized.\*
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 10, 2020, in the fall term and a to-be-determined date in the 2021 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 27, 2020, in the fall term and a to-be-determined date in the 2021 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 25, 2020, in the fall term and a to-be-determined date in the 2021 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.

\*All spring-term dates will be posted on the School of Drama website as soon as they are available.

## STUDENT ACCOUNTS AND BILLING

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 <https://student-accounts.yale.edu>.

### *Student Account*

The Student Account is a record of all the direct charges for a student's Yale education such as tuition, room, board, fees, and other academically related items assessed by offices throughout the University. It is also a record of all payments, financial aid, and other credits applied toward these charges.

Students and student-designated proxies can view all activity posted to their Student Account in real time through the University's online billing and payment system, YalePay (<https://student-accounts.yale.edu/yalepay>). At the beginning of each month, e-mail reminders to log in to YalePay to review the Student Account activity are sent to all students at their official Yale e-mail address and to all student-designated YalePay proxies. Payment is due by 4 p.m. Eastern Time on the first of the following month.

Yale does not mail paper bills or generate monthly statements. Students and their authorized proxies can generate their own account statements in YalePay in pdf form to print or save. The statements can be generated by term or for a date range and can be submitted to employers, 401K plans, 529/College Savings Plans, scholarship agencies, or other organizations for documentation of the charges.

Students can grant others proxy access to YalePay to view student account activity, set up payment plans, and make online payments. For more information, see *Proxy Access and Authorization* (<http://sfas.yale.edu/proxy-access-and-authorization>).

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. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the University will not fulfill requests for transcripts or provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

### *Payment Options*

There are a variety of options offered for making payments toward a student's Student Account. Please note:

- All bills must be paid in U.S. currency.
- Yale does *not* accept credit or debit cards for Student Account payments.
- Payments should not be made to a Student Account that are in excess of the balance due (net of pending financial aid credits). Yale reserves the right to return any overpayments.

#### ONLINE PAYMENTS THROUGH YALEPAY

Yale's recommended method of payment is online through YalePay (<https://student-accounts.yale.edu/yalepay>). Online payments are easy and convenient and can be made by anyone with a U.S. checking or savings account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments are immediately posted to the Student Account, which allows students to make payments 365/24/7 up to 4 p.m. Eastern Time on the due date of the bill, from any location, and avoid late fees.

For those who choose to pay by check, a remittance advice and mailing instructions are available on YalePay. Checks should be made payable to Yale University, in U.S. dollars, and drawn on a U.S. bank. To avoid late fees, please allow for adequate mailing time to ensure that payment is received by 4 p.m. Eastern Time on the due date.

Cash and check payments are also accepted at the Student Financial Services Cashier's Office, located at 246 Church Street. The Cashier's Office is open Monday through Friday from 8:30 a.m. to 4:30 p.m.

Yale University partners with Flywire, a leading provider of international payment solutions, to provide a fast and secure way to make international payments to a Student Account within YalePay. Students and authorized proxies can initiate international payments from the Make Payment tab in YalePay by selecting "International Payment via Flywire" as the payment method, and then selecting the country from which payment will be made to see available payment methods. International payment via Flywire allows students and authorized proxies to save on bank fees and exchange rates, track the payment online from start to finish, and have access to 24/7 multilingual customer support. For more information on making international payments via Flywire, see *International*

Payments Made Easy at <https://student-accounts.yale.edu/sites/default/files/files/Yale%20International%20Payments%20-%20YalePay.pdf>.

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*

A Yale Payment Plan provides parents and students with the option to pay education expenses monthly. It is designed to relieve the pressure of lump-sum payments by allowing families to spread payments over a period of months without incurring any interest charges. Participation is optional and elected on a term basis. The cost to sign up is \$50 per term.

Depending on the date of enrollment, students may be eligible for up to five installments for the fall and spring terms. Payment Plan installments will be automatically deducted on the 5th of each month from the bank account specified when enrolling in the plan. For enrollment deadlines and additional details concerning the Yale Payment Plan, see <https://student-accounts.yale.edu/ypp>.

### *Bill Payment and Pending Military Benefits*

Yale will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other facilities, or the requirement that a student borrow additional funds, on any student because of the student's inability to meet their financial obligations to the institution, when the delay is due to the delayed disbursement of funding from VA under chapter 31 or 33.

Yale will permit a student to attend or participate in their course of education during the period beginning on the date on which the student provides to Yale a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 and ending on the earlier of the following dates: (1) the date on which payment from VA is made to Yale; (2) ninety days after the date Yale certifies tuition and fees following the receipt of the certificate of eligibility.

## **INTERRUPTION OR TEMPORARY SUSPENSION OF UNIVERSITY SERVICES OR PROGRAMS**

Certain events that are beyond the University's control may cause or require the interruption or temporary suspension of some or all services and programs customarily furnished by the University. These events include, but are not limited to, epidemics or other public health emergencies; storms, floods, earthquakes, or other natural disasters; war,

terrorism, rioting, or other acts of violence; loss of power, water, or other utility services; and strikes, work stoppages, or job actions. In the face of such events, the University may, at its sole discretion, provide substitute services and programs or appropriate refunds. The decision to suspend services and programs shall be made at the sole discretion of the University.

# 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 2020–2021.

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 expense scholarship. As of 2020, the average student with demonstrated high financial need receives from the School work-study employment, tuition scholarships, 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 scholarships, providing 72 percent of the cost of attendance over three years. The average student with demonstrated low financial need receives work-study employment and scholarships, providing 53 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 2020–2021 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. In the event that a student earns an outside scholarship, or other resource, the School of Drama's policy is to first apply the scholarship toward the reduction of the first-year loan, then toward the parental contribution, and then toward the student contribution if applicable. In rare circumstances, if an outside scholarship results in aid above the cost of attendance, our need-based scholarship may need to be reduced since students cannot receive financial aid above the total cost of attendance.

### *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 2020–2021 academic year, the first portion of a student's need was met through work-study employment in the amount of \$525, which represents thirty hours of work-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 scholarships.

**Sample Awards for 2020–2021 Based on Demonstrated High Financial Need\***

	<i>first-year student</i>	<i>second-year student</i>	<i>third-year student</i>
Average Work-Study	\$525	\$525	\$525
Educational Loans	\$9,500	0	0
Average Scholarship	\$28,848	\$38,348	\$38,348
Average Living Expense Scholarship	\$9,420	\$9,420	\$9,420

\*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 eliminate the required loan from the need-based calculation after the first year. For many students this will result in an increase in scholarship after the first year. In other cases, students may not see a significant increase, due to their demonstrated financial need.

**Work-study** The work-study component of the financial aid award consists of a combination of assigned and/or elective work-study jobs within Yale School of Drama, Yale Repertory Theatre, and Yale Cabaret. All students and technical interns (excluding special students and special research fellows) are expected to complete work-study jobs totaling thirty hours in the 2020–2021 academic year. Work-study earnings are paid weekly or semi-monthly. Students and technical interns on financial aid who fall short of earning thirty hours of work-study as a result of conflicting assigned commitments to the School of Drama or Yale Repertory Theatre, or other extenuating circumstance such as illness or injury, are eligible to request a conversion of their remaining unearned hours (up to thirty) 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 borrow the expected student contribution and any expected parental contribution 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. Students in a Certificate program should contact the Financial Aid Office for information on federal loan guidelines and restrictions that apply to Certificate programs.

**Tuition scholarships** If a 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 tuition scholarship do not meet a



student's full financial need, a living expense scholarship is awarded. This scholarship assists with living expenses and is paid in two installments, the first at the start of the fall term and the second at the start of the spring term.

## 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 2021–2022 Free Application for Federal Student Aid (FAFSA) by March 22, 2021, 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 2021–2022 College Board CSS/Financial Aid PROFILE® application by March 22, 2021, 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' 2019 federal income tax returns by March 22, 2021. 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 living expense scholarship.

1. *Complete the College Board CSS/Financial Aid PROFILE® application by March 22, 2021, at [www.collegeboard.org](http://www.collegeboard.org).*
2. *Mail the International Student Certification of Finances by March 22, 2021. 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' 2019 tax documents and income and bank statements (U.S. and home country) by March 22, 2021. 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 22, 2021.

Returning students whose financial aid applications are submitted after the March 22, 2021, 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. Emergency grants are most commonly used for sudden travel related to a family emergency or bereavement. Emergency grants may also be used for sudden repair of technology that is necessary for a student's academic program. Documentation of expenses (i.e., estimates and/or receipts) is required for all grant requests.

**Computer loan** In accordance with federal regulations for Title IV funds, a student's cost of attendance budget may be increased for a computer purchase, one time only, during their attendance at Yale School of Drama. Students must submit an estimate to the Financial Aid Office for pre-approval of the loan prior to the purchase, and also a receipt for documentation after the purchase is completed. The computer loan cannot exceed \$3,500.

## STUDENTS WHO DO NOT QUALIFY FOR FINANCIAL AID

Eligibility for receipt of 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 *Victoria Nolan Scholarship*, established in 2020 by Jeremy Smith '76 and other YSD alumni, honors Victoria Nolan, former Deputy Dean of the School and Managing Director, Yale Repertory Theatre, for her legacy of twenty-seven years of inspired leadership and distinguished service.

The *Dwight Richard Odle Scholarship*, established in 2019 through a gift from the estate of Dwight Richard Odle '66, supports students studying at 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, 2019–2020

The *ASCAP Cole Porter Prize* is awarded to students of Yale School of Drama for excellence in writing. Awarded to Noah Asa Diaz.

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 Irene Yaro Yarashevich.

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 Ciara Monique McMillian.

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 Rebecca Ann Adelsheim.

The *Bert Gruver Memorial Prize* is awarded to students of Yale School of Drama for excellence in stage management. Awarded to Samantha Tirrell.

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 Rosalie Bochansky.

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 Elizabeth Volz.

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 Logan Ellis.

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 Stephanie Julie Bahniuk.

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 April Monique Hickman.

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 Laurie Eileen Ortega-Murphy.

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 Elsa Rinde GibsonBraden and Alexander Lawrence Bertrand McCargar.

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 Zachry Jason Bailey.

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 Irene Yaro Yarashevich.

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 Liam David Bellman-Sharpe.

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 John Evans Reese IV.

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 Danielle Lynette Barlow.

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 Brandon Edward Burton.

# Enrollment, 2020 – 2021

## REGISTERED FOR THE DEGREE OF DOCTOR OF FINE ARTS\*

\*In residence

Taylor Barfield	Amauta Marston-Firmino
Michael Steven Breslin	Charles O'Malley
David Bruin	Kari Olmon
Ashley Chang	Ariel Katherine Sibert
Madeline Blaire Charne	Sophia Siegel-Warren
Matthew Conway	Emily B. Sorensen
Maria Inês Evangelista de Oliveira	Nahuel Telleria
Marques	Alex Noel Vermillion
Molly Jean FitzMaurice	Gavin Alexander Whitehead
Evan Gregory Hill	Patrick James Young

## REGISTERED FOR THE DEGREE OF MASTER OF FINE ARTS

### Third Year

Rebecca Ann Adelsheim	Sarah Anne Lyddan
Benjamin Nathanael Benne	Danielle Christine Mader
Christopher Darnell Betts	Gloria Peter Majule
Margo Jean Camden	Stephen Elliot Marks
Estefani Castro	Alexandra Darlene Maurice
Laura Copenhaver	David James Mitsch
Nefesh X. Cordero Pino	Phuong Thi Lan Nguyen
Shannon Paige Csorny	Lauren Noel Nichols
Francesca Giovina DeCicco	Reed Northrup
Patrick Roon Denney	Kelly O'Loughlin
Riva Michelle Fairhall	Edmond Lamar O'Neal
William Abraham Gaines	Eliza Liefland Orleans
Maeli Ariel Goren	Emma Rose Perrin
Sophie Irene Greenspan	Dominick John Pinto
Anna Elise Grigo	Margaret H. Powers
Daniela Victoria Hart	Oakton Anthony Reynolds
Carl Joseph Holvick	Henriëtte Rietveld
Angeline Jones	Julian Xavier Sanchez
Alexandra Warren Keegan	Madeline French Seidman
Doun Kim	Adam Siddiqui Shaukat
Ji Sun Kim	Hyejin Son
Nicole Elizabeth Lang	James Lawrence Stubbs
Bridget Nicole Lindsay	Camilla Tassi
Daniel J. Liu	Jackeline Torres Cortes
Shaoqian Lu	Bailey Elan Trierweiler
Amanda Luke	Matthew Elijah Webb
	Jinghong Zhu

**Second 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 Finckel  
 James Lincoln Fleming  
 Caroline Fosburgh  
 Cameron Frostbaum  
 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  
 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 Zambélé  
 Graham Mitchell Zellers

**First Year**

Taha Abdul Majeed  
 Abbas Akbari  
 Garrett Carter Allen  
 Risa Ando  
 Whitney Andrews  
 Nakia Shalice Avila  
 Nicolas Cy Benavides  
 Cooper Perry Bruhns  
 Luke Tarnow Bulatowicz  
 Aholibama Madai Castañeda González  
 Alexis Jade Coney  
 Michael Allyn Crawford  
 David DeCarolis  
 Allison Kay Delaney  
 Jason Dixon  
 Abigail Cooper Douglas  
 Samuel Woodhull Douglas  
 Giovanna Alcantara Drummond  
 Tia Fortunato Dubois  
 Diego Sebastián Eddowes Vargas  
 Abigail Beth Entsminger  
 Safwon Bruce Farmer  
 Rebecca Diane Flemister  
 Sydney Raine Garick  
 Hannah Fennell Gellman  
 Karl J. Green

Annabel Guevara  
 John Anton Horzen  
 Gabrielle Shimona Hoyt  
 Jacob Avi Hurwitz  
 Lucas Iverson  
 Malik Tyreece James  
 Dudsadee Jubsee  
 Karen Anne Killeen  
 Natalie Anne King  
 Chloe B. Knight  
 Joseph Patrick Krempez  
 Stefani Chiayi Kuo  
 Xiaonan Liu  
 Janiah Lockett  
 Miguel Angel Lopez  
 Nathaly Meryann Lopez  
 Charlie E. Lovejoy  
 Stanley Arthur Mathabane  
 Charles Thomas Meier

Max Monnig  
 Bobbin Alexis Marie Ramsey  
 Carolina Reyes Rivera  
 Douglas Robinson  
 Rebeca Lauren Robles  
 Alan Kinnebrew Roy  
 Suzu Sakai  
 Jacob Daniel Santos  
 Kiyoshi Patrick Shaw  
 Yu-Jung Shen  
 Samantha Lindsay Skynner  
 Danielle Staggar  
 Léa Andrée Ketty Tubiana  
 Cameron Waitkun  
 Michael Winch  
 Amelia Windom  
 Samuel Jackson Zeisel  
 Xiaopu Zhou  
 Yichen Zhou

#### REGISTERED FOR THE CERTIFICATE IN DRAMA

##### **Third Year**

Patrick Marron Ball  
 Olusola Olubukunmi Fadiran  
 Anthony Holiday  
 Maia Mihanovich  
 Malia I. West  
 Jessica Anne Yates

##### **Second Year**

Rodolfo Alberto Cano  
 John Bert Sullivan

##### **First Year**

Rolanda Burnett  
 Eugenio Sáenz Flores

#### REGISTERED FOR THE TECHNICAL INTERNSHIP

Jenna Carroll  
 Christina Dragen-Dima  
 Jihane Fareseddine  
 Kaitlyn Mary Hughes  
 Asia Nancy McCallum

Micah Elizabeth Ohno  
 Rebecca Anne Satzberg  
 Erin Sims  
 Alary Nicholas Sutherland

#### REGISTERED AS SPECIAL RESEARCH FELLOWS

Brandon Stirling Baker  
 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	11
Second-Year Class	13
First-Year Class	14
<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	5
Second-Year Class	7
First-Year Class	4
<b>Playwriting</b>	
Third-Year Class	3
Second-Year Class	3
First-Year Class	3
<b>Stage Management</b>	
Third-Year Class	3
Second-Year Class	4
First-Year Class	5
<b>Technical Design and Production</b>	
Third-Year Class	9
Second-Year Class	8
First-Year Class	11
<b>Theater Management</b>	
Third-Year Class	7
Second-Year Class	6
First-Year Class	7
<b>Technical Internship</b>	9



*General Summary*

Candidates for the D.F.A. Degree (in residence)	19
Candidates for the M.F.A. Degree	177
Third-Year Class	53
Second-Year Class	60
First-Year Class	64
Candidates for the Certificate in Drama	10
Candidates for the Technical Internship Certificate	9
Special Student	0
Special Research Fellows	2
<i>Total number of students registered</i>	217

*Geographical Distribution*

One student from each state or country unless otherwise noted.

**United States**

Arizona  
 California (20)  
 Colorado (4)  
 Connecticut (7)  
 District of Columbia (2)  
 Florida (8)  
 Georgia (5)  
 Illinois (11)  
 Indiana  
 Kansas  
 Maryland (9)  
 Massachusetts (3)  
 Michigan (3)  
 Minnesota (2)  
 Mississippi  
 Missouri (2)  
 Nevada  
 New Jersey (7)  
 New York (51)  
 North Carolina (3)  
 Ohio (5)  
 Oklahoma  
 Oregon (2)  
 Pennsylvania (6)  
 Puerto Rico (3)  
 Rhode Island (2)  
 South Carolina

South Dakota  
 Tennessee  
 Texas (8)  
 Utah (3)  
 Virginia (10)  
 Washington (2)

**Foreign Countries**

Argentina  
 Canada (3)  
 China (5)  
 France  
 Hong Kong (2)  
 India  
 Iran  
 Ireland  
 Japan (2)  
 Korea, Republic of (4)  
 Malaysia  
 Mexico (2)  
 Peru  
 Sri Lanka  
 Taiwan  
 Tanzania  
 Thailand  
 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 208292, New Haven CT 06520-8292.

**School of Art** Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, 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 (CERT), Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma (A.D.), Doctor of Musical Arts (D.M.A.).

For additional information, please visit <https://music.yale.edu>, 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 the Environment** Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://environment.yale.edu>, 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 the Environment, 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://www.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.











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, Senior Director of the Office of Institutional Equity and Access, 221 Whitney Avenue, 4th Floor, 203.432.0849. For additional information, see <https://oiea.yale.edu>.

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the University's Title IX Coordinator, 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, or by calling the Yale Police Department at 203.432.4400, 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>.*

BULLETIN OF YALE UNIVERSITY  
New Haven CT 06520-8227

Periodicals postage paid  
New Haven, Connecticut