

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 theatre 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.

FRONT: THE CAST OF *THE SKIN OF OUR TEETH* BY THORNTON WILDER. YALE SCHOOL OF DRAMA, 2015.
PHOTO BY T. CHARLES ERICKSON.



Artistry. Collaboration. Discovery. Inclusion. Professionalism.

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

The application of theory to professional practice is a central tenet of training at the School of Drama, enhanced in scope by the integration of the School with Yale Repertory Theatre in a relationship analogous to that of a medical school and a teaching hospital. More than forty productions are staged at Yale School of Drama, Yale Repertory Theatre, and Yale Cabaret each season.

Yale School of Drama has an unparalleled track record of training outstanding and diverse students from every conceivable background. Together, our students, faculty, staff, and guest artists form a richly collaborative community reflecting the extraordinary breadth of contemporary society, aesthetics, and theatre experience.

Affordability.

Yale School of Drama leads the nation in investing the resources necessary to remove the financial barriers to outstanding graduate theatre training. Tuition fees at Yale School of Drama are the lowest of any leading theatre training program in the country, and our need-based financial aid policy minimizes students' educational debt. As of fall 2017:

- all students are admitted without regard to their ability to pay;
- 92% of students currently receive financial aid;
- an average student with financial need receives 82% of the total cost of attendance over three years in aid provided by the School of Drama, amounting to the equivalent of 124% of tuition over three years, including living stipends and paid work-study;
- the typical financial aid package is designed to make it possible to graduate with as little as \$9,500 in educational loans.

James Bundy
JAMES BUNDY, DEAN

Financial aid figures are for 2017-18 and may change in future years.

JAMES BUNDY, DEAN
VICTORIA NOLAN, DEPUTY DEAN
CHANTAL RODRIGUEZ, ASSOCIATE DEAN
KELVIN DINKINS, JR., ASSISTANT DEAN



drama.yale.edu

FROM THE CHAIR



Thank you for your interest in the Technical Design & Production department (TD&P) at Yale School of Drama. You have begun an exciting adventure to research the next step in your career.

This department is the largest graduate program in the world devoted exclusively to technical production and technical management. Yale School of Drama is also one of the only graduate training centers in the country that offers degrees in all disciplines of theatre. This affords students the unique opportunity to collaborate with peers in every aspect of creating live performance. Working

with fellow artists throughout your time at YSD, you develop a profound network, and friendships, that extend well past commencement.

The TD&P department supports the production needs of the School of Drama and its professional arm, Yale Repertory Theatre. In doing so, it meets our students's individual career goals, while also having a tremendous impact on the field at large. Contemporary theatre design and production technology has become more complex and the 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 professional technicians and technical managers, the department selects highly-motivated students who can best benefit from the world-class resources of the School of Drama and Yale Rep. We've assembled the largest and most professionally renowned faculty in the country, we've developed the most extensive list of industry-leading course offerings you'll find anywhere, and our students work alongside an accomplished professional staff.

In short, over the past five decades, we've developed the program you need to fast-track your career in: Production Management, Technical Direction, Stage Machinery Design & Automation, and Theatre Planning & Consulting.

Our program will give you the production planning tools and technical expertise to work on complex projects and with large teams immediately after graduation. In addition, you'll build a large and supportive network which will help to open many doors throughout your career. Every year, within two months of graduation, virtually all of our graduates are placed in middle to upper-management positions that meet their specific needs in terms of career development, geographic location, and level of income.

The program also offers one-year internships for those seeking to enter the job market as carpenters, sound engineers, projection engineers, properties masters, costumers, scenic artists, or master electricians. Read through the booklet and learn why applying to the TD&P department at Yale School of Drama would be a sound investment in your future. In these pages, you'll see our influence on the industry, the diverse career paths of our alumni, some features of the program, and testimonials from our graduates and current students. Whether your interest is in our MFA program or our one-year internships, please feel free to visit our website, call, or email me for answers to any questions you might have. Reach out today so we can begin working on your career together.

SHAMINDA AMARAKOON
CHAIR, TECHNICAL DESIGN & PRODUCTION/DIRECTOR OF PRODUCTION
YALE SCHOOL OF DRAMA/YALE REPERTORY THEATRE



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GENERAL INFORMATION

BALANCE BETWEEN ACADEMICS AND PRODUCTION

TD&P students complete 32 courses and eight production assignments during a three-year residency and research and write a masters' thesis.

Academic coursework provides our students with a solid background in theory. The core of our academic program consists of 18 required courses. Those courses are complemented by 14 electives each student chooses in defining an individual concentration within the larger field of Technical Management.

The School's facilities include a number of classrooms and labs to support the program. The Electro-Mechanical Laboratory is a classroom equipped for research and for class and production use of electronic test equipment, programmable logic controllers, motion controllers, and hydraulic and pneumatic workstations. The scene shop's CNC router, CNC vertical mill, metal lathe, and sheet metal forming equipment allow in-house fabrication of machine components for lab or production use. The Robertson Computer Lab, to memorialize Scott Robertson '91, is a networked, 22-workstation classroom and workspace which affords our students 24-hour access to a sophisticated level of computer technology.

This is a demanding program with an intense course load and level of management needed for production assignments. Here, though, given the nature of the training and opportunities, it's likely to be more rewarding—especially considering how large and diverse the student body is.



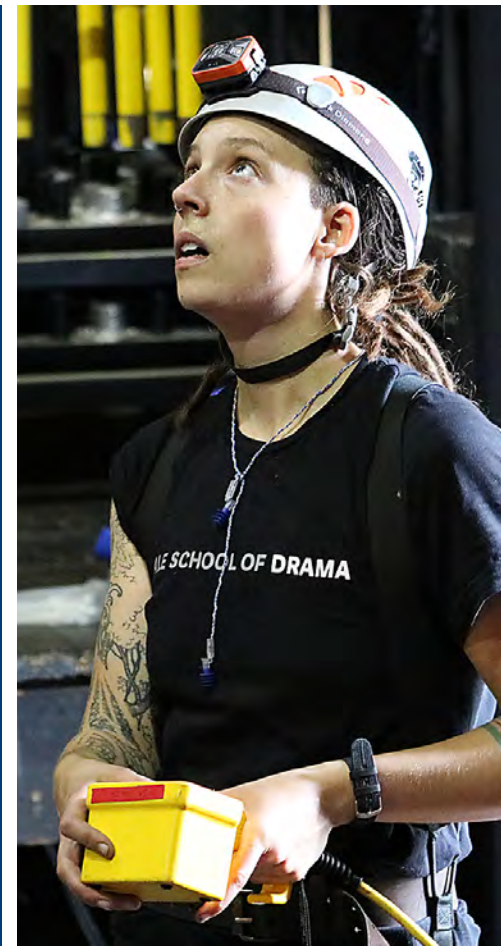
EQUITY, DIVERSITY, AND INCLUSION

are an important part of training at Yale School of Drama. In their first year, students and interns participate in **Beyond Diversity: Practicing Equity, Diversity, and Inclusion**, a three-day workshop led by faculty member Carmen Morgan. Carmen is the founder and director of artEquity, a national facilitator training program for engaged arts professionals committed to equity-based initiatives. The School of Drama also supports six student-led affinity groups which empower coalition-building and networking among students who share common interests, goals, and/or a self-identified background. Additionally, our Equity, Diversity, and Inclusion Working Group holds open monthly meetings to allow for continued conversation and work between students, interns, faculty, staff, and deans around these issues.

THE STUDENT BODY

The student body is made up of students from eight other disciplines including Acting, Directing, Design, Sound Design, Dramaturgy and Dramatic Criticism, Playwriting, Stage Management, and Theater Management. The TD&P department's 33+ students have a wide variety of individual strengths. As undergraduates, some developed solid academic backgrounds in the liberal arts and sciences but did not gain a great deal of production experience. Others focused their studies more narrowly, devoting more time and energy to production.

Together, these students are one of our program's greatest strengths. Their questions enrich each other's training. Their efforts support each other's work.



PRODUCTION ASSIGNMENTS

Production assignments place our students in key technical management roles in mounting Yale School of Drama and Yale Repertory Theatre productions. Those roles normally include the following management positions:

- TD, ATD, Sound Engineer, Assistant Properties Master, Master Electrician, or Projection Engineer on a Yale Rep production
- TD, ATD, Sound Engineer, Properties Master, Master Electrician, Projection Engineer or Stage Carpenter on a School production
- Associate Production Manager on Yale Rep and School productions for a portion of the year
- Production Manager for Yale Cabaret

All first- and second-year students complete three production assignments; third-year students, only two. At the end of each year, students continuing in the program submit their assignment requests, and the Department Chair uses those requests as the basis for making assignments for the following year.

Each student's assignments promote their professional growth. When appropriate, we devise special production assignments to suit a student's career goals. We also permit second and third-year students to substitute an approved research project for one production assignment. In all this, the guiding principle is to allow students to pursue practical experiences that would most benefit them and allow them to work as independently as possible.



MATT WELANDER, FACULTY

DEGREES AND CERTIFICATES

THE MFA AND CERTIFICATE PROGRAM

Upon completion of our three-year program, students who already have a bachelor's degree receive the MFA; Those who have no bachelor's degree receive a certificate in drama, which converts to an MFA upon completion of a bachelor's degree. As their career goals emerge, three-year students traditionally focus their studies in one of four areas of concentration:

- Technical Direction
- Production Management
- Theater Planning and Consulting
- Stage Machinery Design and Automation

These concentrations share a core of 18 required courses. The choice of elective courses and production assignments distinguishes each area of concentration from the others.

THE TECHNICAL INTERNSHIP PROGRAM

The Department offers one-year internships for those seeking to become professional carpenters, sound engineers, projection engineers, properties masters, costumers, scenic artists, or master electricians. Interns receive individual attention, training, and supervision from department supervisors, earning academic credit for the 30 hours they spend on average each week working side-by-side with the professional staff. In addition, interns take three courses each term from among the courses listed in this brochure. Interns pay half tuition and, as full-time students in residence, qualify for the same forms of financial aid as MFA students. Interns who successfully complete the program receive a technical internship certificate. Those who are subsequently admitted to the MFA program receive credit for courses already completed. Those who choose instead to enter the job market receive individual assistance from the School of Drama Registrar's Dossier Service as well as assistance from the Department Chair. Our alumni provide many job opportunities for professionally trained theatre technicians. For more information please visit drama.yale.edu.

SPECIAL RESEARCH FELLOW PROGRAM

Occasionally, we admit as one-year Special Students individuals who want to take a number of specific courses rather than pursue an MFA or Certificate in Drama. Each Special Student devises a unique course of study in consultation with the Department Chair. Special Students who apply to enter the degree program after their year of study must meet all regular application requirements. Special Students pay the same tuition as degree candidates, but since their aim is neither a degree nor certificate, they are not eligible for most forms of financial aid. They are, however, eligible for assistance under various supplemental loan programs.

REQUIRED TD&P COURSES

DRAM 109a/b
Structural Design for
the Stage

DRAM 119b
Electricity

DRAM 149a
Production Planning

DRAM 159a
Theater Safety

DRAM 169a
Shop Technology

DRAM 169b
Stage Rigging
Techniques

DRAM 179a/b
Technical Design and
Drafting

DRAM 199b
Digital Technology

DRAM 6a/b
Survey of Theater and
Drama

DRAM 209b
Physics of Stage
Machinery

DRAM 249a
Technical Management

DRAM 249b
Production
Management

DRAM 279b
Technical Design

DRAM 399a
Technical Writing

DRAM 399b
Technical Design and
Production Thesis

"It is a great opportunity to meet collaborators in—and most importantly—out of class. Having the entirety of the Yale grad programs at your finger tips is and amazing opportunity. The relationships from Yale can take you through your entire career."

—JOHN STARMER, '06



JENNIFER McCLURE, LECTURER

POPULAR ELECTIVES

The elective sequence allows each student reasonable flexibility in selecting courses in their chosen area of concentration within the department and sometimes in other departments. Essentially, any credit-bearing, advisor-approved course, graduate or undergraduate, that can contribute to your development as a technical theater professional, can serve as an elective.

DRAM 69a
Welding Technology

DRAM 69b
Mechanical
Instrumentation

DRAM 89b
Costume Construction

DRAM 111a
Functions of
Leadership:
Organizational Direction

DRAM 111b
Functions of
Leadership: Motivation
and Organizational
Design

DRAM 121a
Managing People

DRAM 129b
History of Theater
Architecture

DRAM 139a
Introduction to Sound
Engineering and Design

DRAM 141b
Law and the Arts

DRAM 152a/b
Scene Painting

DRAM 162a
Life Drawing Studio

DRAM 189a
Costume Production

DRAM 189b
Fabric and Fabric
Manipulation

DRAM 191b
Managing the
Production Process

DRAM 229a
Theater Planning and
Construction

DRAM 239a
Projection Engineering

DRAM 289a
Patternmaking

DRAM 309a
Mechanical Design for
Theater Applications

DRAM 319a
Automation Control

DRAM 329b
Theater Engineering:
Lighting, Sound, Video,
and Communication
Systems

DRAM 339a
Advanced Topics in
Projection Engineering

DRAM 359b
Advanced Topics in
Theater Safety

DRAM 369a
Advanced Rigging
Techniques

DRAM 379b
Autodesk Inventor

DRAM 389a/b
Properties Design and
Construction

DRAM 409a
Advanced Structural
Design for the Stage

DRAM 419b
Control Systems for
Live Entertainment

DRAM 429b
Theater Engineering:
Overhead Rigging and
Stage Machinery

DRAM 439a
Architectural Acoustics

DRAM 469b
Scenery Construction
for the Commercial
Theater

DRAM 489a/b
Costume Seminar

DRAM 529b
Theater Planning
Seminar

THE FACULTY

Leading industry professionals who teach both required and elective TD&P courses.

CHUCK ADOMANIS, MFA

Lecturer. [DRAM 469b](#)

SHAMINDA AMARAKOON, MFA

Chair, Technical Design and Production.
Director of Production [DRAM 249a/b](#)

MIKE BACKHAUS, MFA

Lecturer. Sound Supervisor. [DRAM 139a](#)

ALEX BAGNALL, MFA

Lecturer. [DRAM 329b](#)

ERICH BOLTON, MFA

Assistant Professor Adjunct. Projection
Supervisor. [DRAM 199b](#) | [DRAM 239a](#) |
[DRAM 339a](#) | [DRAM 419b](#)

JON CARDONE, MFA

Lecturer [DRAM 399a](#)

DAMIAN DORIA, BS, FASA

Lecturer. [DRAM 439a](#)

TONY FORMAN, MFA

Lecturer. [DRAM 399A/B](#)

ALAN HENDRICKSON, MFA

Professor in the Practice. [DRAM 119b](#) | [DRAM 129b](#) | [DRAM 209a/b](#) | [DRAM 309a](#) | [DRAM 319a](#)

ANNA GLOVER, BA, CSP, CMIOSH

Lecturer. Director of Theater Safety and
Occupational Health. [DRAM 159a](#) | [DRAM 359b](#)

ROBIN HIRSCH

Lecturer. [DRAM 89b](#) | [DRAM 289a](#)

TROY JENSON, BS

Lecturer. [DRAM 329b](#)

DAVID JOHNSON

Lecturer. [DRAM 69a/b](#) | [DRAM 69b](#)

EUGENE LEITERMANN, MFA, ASTC

Lecturer. [DRAM 229a](#) | [DRAM 529b](#)

TOM McALISTER

Professor in the Practice. Costume Shop
Manager. [DRAM 189a/b](#) | [DRAM 489a/b](#)

JENNIFER McCLURE, BFA

Lecturer. Properties Master. [DRAM 389a/b](#)

C. NIKKI MILLS, MFA

Lecturer. Associate Head of Production and
Student labor Supervisor. [DRAM 399a/b](#)

NEIL MULLIGAN, MFA

Professor in the Practice. Technical Director.
[DRAM 169a/b](#) | [DRAM 369a](#) | [DRAM 279b](#)

JONATHAN A. REED, MFA

Assistant Professor Adjunct. Production
Manager. [DRAM 149a](#) | [DRAM 199b](#) |
[DRAM 249a/b](#)

WILLIAM J. REYNOLDS, MFA

Lecturer. [DRAM 159a](#) | [DRAM 359b](#)

BRONISLAW SAMMLER, MFA

Henry McCormick Professor in the Practice.
[DRAM 109a/b](#) | [DRAM 409a](#)

DAVID P. SCHRADER, BA

Lecturer. Properties Craftsperson.
[DRAM 389a/b](#)

ROSALIE STEMER, MS

Lecturer. [DRAM 399a](#)

MATT WELANDER, MFA

Associate Professor Adjunct. Technical
Director. [DRAM 169a](#) | [DRAM 179a/b](#) |
[DRAM 379b](#)



SHAMINDA AMARAKOON, CHAIR
JONATHAN REED, FACULTY



ERICH BOLTON, FACULTY

ALAN HENDRICKSON, FACULTY

DEPARTMENT STAFF

All production departments are staffed with full-time professionals to help realize the productions of the School and Yale Rep.

LIA AKKERHUIS, BFA

Assistant Scenic Artist

ELIZABETH BEALE, BFA

Costume Stock Manager

DEBORAH BLOCH, MBA

Senior First Hand

ELIZABETH BOLSTER, MFA

Wardrobe Coordinator

JENNIFER CARLSON, BFA

Senior Head Electrician

JANET CUNNINGHAM

Stage Carpenter

ASHLEY FLOWERS, BS

Properties Assistant

MATTHEW GAFFNEY, BA

Master Shop Carpenter, ETCP Certified Rigger

RYAN GARDNER, BA

Master Shop Carpenter, ETCP Certified Rigger

NATHAN JASUNAS, BFA

Assistant Scenic Artist

HARRY JOHNSON

Senior First Hand

LINDA KELLEY-DODD, MFA

Costume Project Coordinator

GRACE E. O'BRIEN, MFA

Senior Administrative Assistant

BILLY ORDYNOWICZ, BS

Head Properties Runner

MICHAEL PADDOCK, BS

Head Projection Technician

SHARON REINHART, BA

Master Shop Carpenter

JACOB RILEY, BFA

FOH Mix Engineer

STEPHANIE SMITH, BS

Staff Sound Engineer

ERIC SPARKS, BS

Shop Foreman, ETCP Certified Rigger

LIBBY STONE, BS

Master Shop Carpenter

DON TITUS, MFA

Lighting Supervisor, Inventory Manager

PATRICIA VAN HORN, MFA

Senior First Hand

RU-JUN WANG, MFA

Professor in the Practice, Painting Supervisor

DAVID WILLMORE

Lightboard Programmer

LINDA-CRISTAL YOUNG, BA

Senior Head Electrician

CLARISSA YOUNGBERG, BA

Senior Draper

MARY ZIHAI, MFA

Senior Draper

ALUMNI POSITIONS

A sample of positions that 400+ alumni of this program hold around the world.

TECHNICAL DESIGNER

All Access Staging and Productions. Nick Vogelpohl, '16

TECHNICAL DESIGN DEPARTMENT HEAD

All Access Staging and Production. Joey Brennan, '15

PARTNER

All of the Things. Karen Walcott, '13

PRODUCTION MANAGER

American Players Theatre. Michael Broh, '00

THEATRE DEPARTMENT CHAIR

Bellarmino College Prep. Gregg Carlson, '07

OPERATIONS AND BUSINESS MANAGER

Charlotte Street Foundation. Janann Eldredge, '06

PRODUCTION MANAGER

College of St. Benedict/St. John's University. Adam Dahl, '06

SENIOR THEATER DESIGN SPECIALIST

DLR Group, Westlake Reek Leskosky. Patrick Barrett, '98

ASSOCIATE PRINCIPAL

Fisher Dachs Associates. Robert Campbell, '90

TECHNICAL DIRECTOR

Guthrie Theater. Josh Peklo, '02

ENGINEERING MANAGER

Hudson Scenic. Chris Van Alstyne, '00

TECHNICAL DIRECTOR

INVNT. Andrew Knauff, '15

DIRECTOR OF PRODUCTION

Jazz at Lincoln Center. John Starmer, '06

SR VP FACILITIES AND OPERATIONS

Kimmel Center for the Performing Arts Inc. Ross Richards, '88

EVENTS TECHNICAL DIRECTOR

Krannert Center for the Performing Arts. Nicole Bromley, '13

OWNER

Mad Productive Inc. Michael Madravazakis, '03

DIRECTOR OF ENGINEERING

McCann Systems. Darren Clark, '92

ASSISTANT PRODUCTION MANAGER

Milwaukee Repertory Theater. Kaitlyn Anderson, '14

TECHNICAL DIRECTOR

Montclair State University. Benjamin Merrick, '06

ASSOCIATE PROFESSOR/ TECHNICAL SUPERVISOR

New York City College of Technology (City Tech). John McCullough, '09

DIRECTOR OF EVENTS

NY Institute of Technology. Jerry Limoncelli, '84

TEACHER

NYCDOE - LaGuardia HS of the Performing Arts. John Marean, '84

TECHNICAL DIRECTOR

NYU Tisch Drama. Kat Tharp, '07

ASSOCIATE DIRECTOR/ ASSOCIATE PROFESSOR

Oakland University School of Music, Theatre & Dance. Kerro Knox, '87

GENERAL AND PRODUCTION MANAGER

Orlando Repertory Theatre. Chris Brown, '08

CEO

Production Glue, LLC. Tom Bussey, '94

OWNER

Productions On Point. Kellen McNally, '10

DIRECTOR OF SPECIAL PROJECTS

Rose Brand. Thomas Sullivan, '88

SENIOR THEATRE CONSULTANT

Schuler Shook. Jody Kovalick, '01

PROFESSOR AND DESIGNER

Sheridan College and Independent. Magi Oman, '96

PRODUCTION MANAGER

ShowMotion Inc. Ashley Bishop, '02

ASSOCIATE CHAIR THEATRE ARTS AND DANCE, DIRECTOR OF THEATRE

Southern Utah University. Brian Swanson, '08

TECHNICAL DIRECTOR/ ADJUNCT FACULTY
Syracuse Stage/Syracuse University. Randy Steffen, '01

DIRECTOR OF CLIENT SERVICES
The Hilb Group of New England. Elisa Cardone, '96

PRODUCTION MANAGER
The Old Globe. Benjamin Thoron, '92

PRODUCTION MANAGER
TheatreSquared. Kat Wepler, '16

ENTERTAINMENT CREATIVE MANAGER
Universal Studios Japan. Dan Perez, '13

ASSISTANT PROFESSOR OF PRODUCTION TECHNOLOGY
University of British Columbia. Bradley Powers, '03

PRODUCTION MANAGER
University of Notre Dame. Ryan Retartha, '10

ASST. PROFESSOR OF THEATRE ARTS
University of the Incarnate Word. Justin Bennett, '14

PRODUCTION MANAGER
VIVA Creative. Sandra Jervey, '11

SENIOR PROJECT CONTROL SPECIALIST
Walt Disney Imagineering. Amanda Haley, '10

PERFORMING ARTS CENTER OPERATIONS MANAGER
Western Washington University. Fred Ramage, '99

CHIEF, DIV. OF PERFORMING ARTS
Wolf Trap National Park. Kenneth Lewis, '86

TECHNICAL DIRECTOR Yale College. Michael Best, '16

ASST DEAN FOR THE ARTS, DIRECTOR OF PRODUCTION Yale College. Kate Krier, '07

Positions as of fall 2017.

JONATHAN REED, FACULTY



drama.yale.edu



TD&P RECIPIENTS OF USITT AWARDS

At its annual conference each spring, the United States Institute for Theatre Technology recognizes significant achievement in key industry areas. We are proud to list the following TD&P recipients of USITT awards.

THE FREDERICK A. BUERKI GOLDEN HAMMER SCENIC TECHNOLOGY AWARD (EST. 1999)

2000 Chuck Adomanis
 2003 Alan Grudzinski
 2004 Nick Bria
 2006 Daniel Lisowski
 2007 Joseph Hamlin
 2008 Christopher Brown
 2009 John McCullough
 2010 Chris Swetcky
 2011 Erich Bolton
 2012 Andrew Wallace
 2013 Daniel Perez
 2014 Nicholas Christiani
 2017 Mike Hsu
 2018 Steph Waaser

THE K.M. FABRICS, INC. TECHNICAL PRODUCTION AWARD (EST. 1995)

1995 Eric Walstad
 1996 Elisa Padula Cardone
 1997 Alys Holden
 1999 Frederick Ramage
 2000 Scott Conn
 2002 Joshua Peklo
 2003 Michael Banta
 2007 Jonathan Reed
 2010 Amanda Haley
 2011 Bona Lee
 2014 C. Nikki Mills
 2016 Kate Newman
 2017 Ben Clark
 2018 Matt Davis

ASTC/USITT VENUE RENOVATION CHALLENGE

2015 Honor Award: Mitchell Cramond '16 and Yeong Sik Yoo '15

2016 Merit Award: Mitchell Cramond '16 and Mike Hsu '16

WE WROTE THE BOOKS

PUBLICATIONS BY TD&P FACULTY AND GRADUATES

Technical Design Solutions for Theatre, Vol. 1. Bronislaw J. Sammler and Don Harvey. Woburn (MA): Elsevier / Focal Press, 2002.

Technical Design Solutions for Theatre, Vol. 2. Bronislaw J. Sammler and Don Harvey. Woburn (MA): Elsevier / Focal Press, 2002.

Technical Design Solutions for Theatre, Vol. 3. Bronislaw J. Sammler and Don Harvey. Woburn (MA): Elsevier / Focal Press, 2013.

Structural Design for the Stage. Alys Holden and Bronislaw J. Sammler. Boston: Elsevier / Focal Press, 1999.

Structural Design for the Stage, Second Edition. Alys Holden, Bronislaw J. Sammler, Bradley L. Powers and Steven A. Schmidt. New York and London: Focal Press, 2015.

Control Systems for Live Entertainment. John Huntington. Woburn (MA): Elsevier / Focal Press, 2000.

Show Networks and Control Systems. John Huntington. Brooklyn (NY): Zircon Designs Press, 2012.

Show Networks and Control Systems, Second Edition. John Huntington. Brooklyn (NY): Zircon Designs Press, 2017.

Mechanical Design for the Stage. Alan Hendrickson (with contributing author Colin Buckhurst). Woburn (MA): Elsevier / Focal Press, 2008.

Theatre Planning: Facilities for Performing Arts and Live Entertainment. Gene Leitermann. CRC Press/Focal Press, 2017.



Yale School of Drama has been the most challenging experience of my life, but by far the most valuable. When you finish the program, the options you have in the world are basically limitless.

—ANDREW KNAUFF, '15

WHAT WE LOOK FOR

There's no such thing as the "perfect" applicant. We review statements of purpose, transcripts, resumes, portfolios, GRE scores, and letters of recommendation to develop a comprehensive picture of each applicant's strengths and commitment. We offer admission to 9 to 12 students each year who, all things considered, are suited to thrive in the program.

"You meet all the people you will work with for the rest of your career."

KERRO KNOX, '87

"The intense curriculum, great community, and the endless knowledge from faculty are assets of the program."

—JENNA HEO '19



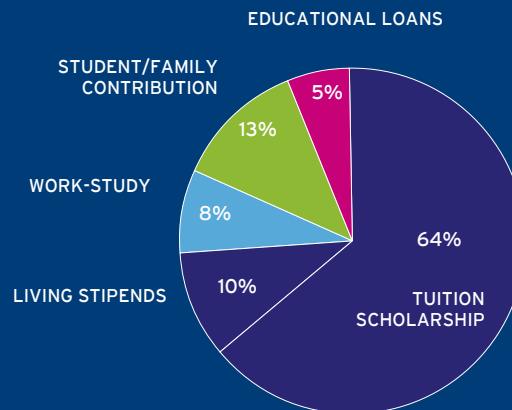
FINANCIAL AID POLICY

Yale's financial aid policy has been designed to ensure that, within the School's resources, all qualified students with financial need will have the opportunity to attend Yale. For that reason, financial aid at the School of Drama is awarded on the basis of financial need.

A small portion of our students and their families have the ability to pay the full costs of educational and living expenses, and others who have demonstrated need can bear substantial costs. Student and family contributions vary based on financial circumstances, but all students on financial aid are expected to contribute a minimum of \$2,000 toward their educational and living expenses each year.

Students with need demonstrated through documentation of personal, spousal, and parental income and assets receive financial aid awards consisting of a combination of work-study employment, educational loans, and Yale scholarship. The vast majority of School of Drama students on financial aid receive full tuition scholarships and, in addition, living stipends. The School expects first-year students only to take up to \$9,500 in educational loans.

For a student at the median of financial aid eligibility, who is typically unmarried with few assets and little income, the three-year program is financed as follows:



Financial aid figures are for 2017-18 and may change in future years.

FURTHER INFORMATION

More detailed information regarding the Technical Design and Production program, application procedures, financial aid, and deadlines is available online at drama.yale.edu.

CONTACT US

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Ariel Yan
Registrar/Admissions
Administrator
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ysd.admissions@yale.edu

Andre Massiah
Interim Financial Aid Officer
203.432.1540
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