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.

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.

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

FROM THE CHAIR
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 of up students from eight other disciples 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.

THE SCHOOL OF DRAMA
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.

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.
### 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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAM 109a/b</td>
<td>Structural Design for the Stage</td>
</tr>
<tr>
<td>DRAM 119b</td>
<td>Electricity</td>
</tr>
<tr>
<td>DRAM 149a</td>
<td>Production Planning</td>
</tr>
<tr>
<td>DRAM 159a</td>
<td>Theater Safety</td>
</tr>
<tr>
<td>DRAM 169a</td>
<td>Shop Technology</td>
</tr>
<tr>
<td>DRAM 209b</td>
<td>Physics of Stage Machinery</td>
</tr>
<tr>
<td>DRAM 249a</td>
<td>Technical Management</td>
</tr>
<tr>
<td>DRAM 249b</td>
<td>Production Management</td>
</tr>
<tr>
<td>DRAM 279b</td>
<td>Technical Design</td>
</tr>
<tr>
<td>DRAM 399a</td>
<td>Technical Writing</td>
</tr>
<tr>
<td>DRAM 399b</td>
<td>Technical Design and Production Thesis</td>
</tr>
<tr>
<td>DRAM 69a</td>
<td>Welding Technology</td>
</tr>
<tr>
<td>DRAM 69b</td>
<td>Mechanical Instrumentation</td>
</tr>
<tr>
<td>DRAM 89b</td>
<td>Costume Construction</td>
</tr>
<tr>
<td>DRAM 111a</td>
<td>Functions of Leadership: Organizational Direction</td>
</tr>
<tr>
<td>DRAM 111b</td>
<td>Functions of Leadership: Motivation and Organizational Design</td>
</tr>
<tr>
<td>DRAM 121a</td>
<td>Managing People</td>
</tr>
<tr>
<td>DRAM 129b</td>
<td>History of Theater Architecture</td>
</tr>
<tr>
<td>DRAM 139a</td>
<td>Introduction to Sound Engineering and Design</td>
</tr>
<tr>
<td>DRAM 141b</td>
<td>Law and the Arts</td>
</tr>
<tr>
<td>DRAM 152a/b</td>
<td>Scene Painting</td>
</tr>
<tr>
<td>DRAM 162a</td>
<td>Life Drawing Studio</td>
</tr>
<tr>
<td>DRAM 169b</td>
<td>Stage Rigging Techniques</td>
</tr>
<tr>
<td>DRAM 179a/b</td>
<td>Technical Design and Drafting</td>
</tr>
<tr>
<td>DRAM 199b</td>
<td>Digital Technology</td>
</tr>
<tr>
<td>DRAM 6a/b</td>
<td>Survey of Theater and Drama</td>
</tr>
<tr>
<td>DRAM 209b</td>
<td>Physics of Stage Machinery</td>
</tr>
<tr>
<td>DRAM 249a</td>
<td>Technical Management</td>
</tr>
<tr>
<td>DRAM 249b</td>
<td>Production Management</td>
</tr>
<tr>
<td>DRAM 279b</td>
<td>Technical Design</td>
</tr>
<tr>
<td>DRAM 399a</td>
<td>Technical Writing</td>
</tr>
<tr>
<td>DRAM 399b</td>
<td>Technical Design and Production Thesis</td>
</tr>
<tr>
<td>DRAM 69a</td>
<td>Welding Technology</td>
</tr>
<tr>
<td>DRAM 69b</td>
<td>Mechanical Instrumentation</td>
</tr>
<tr>
<td>DRAM 89b</td>
<td>Costume Construction</td>
</tr>
<tr>
<td>DRAM 111a</td>
<td>Functions of Leadership: Organizational Direction</td>
</tr>
<tr>
<td>DRAM 111b</td>
<td>Functions of Leadership: Motivation and Organizational Design</td>
</tr>
<tr>
<td>DRAM 121a</td>
<td>Managing People</td>
</tr>
<tr>
<td>DRAM 129b</td>
<td>History of Theater Architecture</td>
</tr>
<tr>
<td>DRAM 139a</td>
<td>Introduction to Sound Engineering and Design</td>
</tr>
<tr>
<td>DRAM 141b</td>
<td>Law and the Arts</td>
</tr>
<tr>
<td>DRAM 152a/b</td>
<td>Scene Painting</td>
</tr>
<tr>
<td>DRAM 162a</td>
<td>Life Drawing Studio</td>
</tr>
<tr>
<td>DRAM 169b</td>
<td>Stage Rigging Techniques</td>
</tr>
<tr>
<td>DRAM 179a/b</td>
<td>Technical Design and Drafting</td>
</tr>
<tr>
<td>DRAM 199b</td>
<td>Digital Technology</td>
</tr>
<tr>
<td>DRAM 6a/b</td>
<td>Survey of Theater and Drama</td>
</tr>
<tr>
<td>DRAM 209b</td>
<td>Physics of Stage Machinery</td>
</tr>
<tr>
<td>DRAM 249a</td>
<td>Technical Management</td>
</tr>
<tr>
<td>DRAM 249b</td>
<td>Production Management</td>
</tr>
<tr>
<td>DRAM 279b</td>
<td>Technical Design</td>
</tr>
<tr>
<td>DRAM 399a</td>
<td>Technical Writing</td>
</tr>
<tr>
<td>DRAM 399b</td>
<td>Technical Design and Production Thesis</td>
</tr>
<tr>
<td>DRAM 289a</td>
<td>Patternmaking</td>
</tr>
<tr>
<td>DRAM 309a</td>
<td>Mechanical Design for Theater Applications</td>
</tr>
<tr>
<td>DRAM 319a</td>
<td>Automation Control</td>
</tr>
<tr>
<td>DRAM 329b</td>
<td>Theater Engineering: Lighting, Sound, Video, and Communication Systems</td>
</tr>
<tr>
<td>DRAM 339a</td>
<td>Advanced Topics in Projection Engineering</td>
</tr>
<tr>
<td>DRAM 339b</td>
<td>Advanced Structural Design for the Stage</td>
</tr>
<tr>
<td>DRAM 409a</td>
<td>Control Systems for Live Entertainment</td>
</tr>
<tr>
<td>DRAM 419b</td>
<td>Control Systems for Live Entertainment</td>
</tr>
<tr>
<td>DRAM 429b</td>
<td>Theater Engineering: Overhead Rigging and Stage Machinery</td>
</tr>
<tr>
<td>DRAM 439a</td>
<td>Architectural Acoustics</td>
</tr>
<tr>
<td>DRAM 469b</td>
<td>Scenery Construction for the Commercial Theater</td>
</tr>
<tr>
<td>DRAM 489a/b</td>
<td>Costume Seminar</td>
</tr>
<tr>
<td>DRAM 529b</td>
<td>Theater Planning Seminar</td>
</tr>
</tbody>
</table>

---

"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 an amazing opportunity. The relationships from Yale can take you through your entire career."

—JOHN STARMER, ’06
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 119b | DRAM 129b | DRAM 209a/b | DRAM 309a | DRAM 319a | 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 | DRAM 199b | DRAM 239a | DRAM 339a | DRAM 419b | DRAM 129a | DRAM 209a | DRAM 309a | DRAM 319a | DRAM 199a | DRAM 239a | DRAM 339a | DRAM 419b

ANNA GLOVER, BA, CSP, CMIOSH
Lecturer. Director of Theater Safety and Occupational Health. DRAM 159a | DRAM 359b

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. 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

JENNIFER MCLURE, 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

ALAN HENDRICKSON, FACULTY
ERICH BOLTON, FACULTY
SHAMINDA AMARAKOON, CHAIR
JONATHAN REED, FACULTY

THE 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

NATHAN JASUNAS, BFA
Assistant Scenic Artist

HARRY JOHNSON
Senior First Hand

LINDA KELLEY-DODD, MFA
Costume Project Coordinator

LINDA-CRISTAL YOUNGBERG
Senior Draper

MARY ZIHAL, MFA
Senior Draper

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

LINDA-CRISTAL YOUNGBERG
Senior Draper

MARY ZIHAL, MFA
Senior Draper

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 119b | DRAM 129b | DRAM 209a/b | DRAM 309a | DRAM 319a | 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 | DRAM 199b | DRAM 239a | DRAM 339a | DRAM 419b | DRAM 129a | DRAM 209a | DRAM 309a | DRAM 319a | DRAM 199a | DRAM 239a | DRAM 339a | DRAM 419b

ANNA GLOVER, BA, CSP, CMIOSH
Lecturer. Director of Theater Safety and Occupational Health. DRAM 159a | DRAM 359b

ROBIN HIRSC
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

JENNIFER MCLURE, BFA
Lecturer. Properties Master. DRAM 389a/b

C. NIKKI MILLS, MFA
Lecturer. Associate Head of Production and Student Labor Supervisor. DRAM 399a/b

THE 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

LINDA-CRISTAL YOUNGBERG
Senior Draper

MARY ZIHAL, 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 DESIGNER
All Access Staging and Productions. Joey Brennan, ’15

PARTNER
All of the Things. Karen Walcott, ’13

TECHNICAL DESIGNER
INVENT. 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

GENERAL AND PRODUCTION MANAGER
Orlando Repertory Theatre. Chris Brown, ’08

OWNER
Mad Productive Inc. Michael Madravazakis, ’03

DIRECTOR OF ENGINEERING
McCann Systems. Darren Clark, ’92

ASSISTANT PRODUCTION MANAGER
Milwaukee Repertory Theater. Kaitlynn 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

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 DESIGN SPECIALIST
Yale College. Michael Best, ’16

ASSISTANT DEAN FOR THE ARTS, DIRECTOR OF PRODUCTION
Yale College. Kate Krier, ’07

TECHNICAL DIRECTOR
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

TECHNICAL DIRECTOR
Western Washington University. Fred Ramage, ’99

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

TECHNICAL DIRECTOR
Yo College. Michael Best, ’16

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

Positions as of fall 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
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:

| Tuition Scholarship | 64% |
| Educational Loans   | 13% |
| Work-Study          | 8%  |
| Living Stipends     | 10% |
| Student/Family Contribution | 5% |

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

Shaminda Amarakoon
Department Chair
203.432.1224
shaminda.amarakoon@yale.edu

Ariel Yan
Registrar/Admissions Administrator
203.432.1507
ysd.admissions@yale.edu

Andre Massiah
Interim Financial Aid Officer
203.432.1540
ysd.finaid@yale.edu

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

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

—Jenna Heo ’19

“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

“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