THE THEATRE SCHOOL

The Theatre School is the Midwest’s oldest theatre conservatory. Founded as the Goodman School of Drama in 1925, the school carries on an almost 100 year history as a leading drama school in the United States. The conservatory format provides for an intensive, highly disciplined training program. The central core of the program is an extensive production-oriented approach. The School produces more than 150 public performances each season for an audience of more than 50,000 people, featuring students in every aspect of the production. Programs of study are offered in acting, scene design, costume design, lighting design, sound design, theatre technology, costume technology, wig and makeup design & technology, projection design, stage management, playwriting, dramaturgy/criticism, comedy arts, theatre management, and theatre arts. Graduate programs are offered in acting, directing and arts leadership. The objectives of the professional curricula are to prepare the student for creative participation in any form of theatre requiring a high level of technical competence, to provide the student with the aesthetic and cultural background requisite to an understanding of their art and of the world in which they work, and to develop the specific skills and disciplines necessary for competence in the student's area of specialization. Theatre School students are not eligible for the Theatre Studies Minor.

Each Theatre School course builds and expands upon its predecessor. When the program is complete, the student will have been exposed to the necessary artistic tools and shown their proper usage in order to realize their goals. In addition, liberal education requirements are incorporated into all of the school's programs so that the student may practice their craft with an awareness of history, literature, philosophy, and current and past cultural and social events.

Advanced students in the Theatre Studies and Design and Technical programs enhance their training experience by completing internships at local and national organizations. Internships have been conducted at the Brooklyn Academy of Music, Metropolitan Opera, Seattle Opera, Goodman Theatre, Guthrie Theatre, Arena Stage, Playwrights Horizons, the David Lettmerman Show, Chicago Shakespeare Theater, Disney Theatricals, Alabama Shakespeare Festival, Fox Theatricals, Oregon Shakespeare Festival, Berkshire Theatre Festival, The Second City, and Steppenwolf Theatre Company, among numerous others.

SCHEDULING

The pre-production calendar for some production assignments may require that students attend rehearsals, meetings, work calls and/or build calls before classes begin in the autumn and during the winter and spring breaks. This could be a minimum of one rehearsal or as much as 2-3 weeks.

DESIGN/TECH and THEATRE STUDIES DEPARTMENTS: Any student who cannot work during these dates may request to opt out of that production and will be re-assigned accordingly in conversation with their advisor.

PERFORMANCE DEPARTMENT: Any student who cannot work during these dates may request (in advance of casting) to opt out of that production. This request must be made formally to the Chair of Performance and must be requested prior to the particular deadline stated for that casting session.

FIRST YEAR CREW: First year students can express their conflicts in the "Crew Survey" administered by the faculty member coordinating crew assignments.

Specific details about the specific courses and assignments that may include this activity are available in the Theatre School Student Handbook and on the Theatre School website.

Contact Us
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Faculty and Staff

In keeping with the school's concept of the dual importance of theory and practice and of producing a superior quality of instruction, The Theatre School's faculty and staff are highly qualified, both professionally and academically. The faculty is regularly supplemented by accomplished working professionals.

In addition, visiting artists and professionals appear in our guest speaker series, CHICAGO LIVE: THE ARTS. Among them have been playwright David Mamet; actresses Celeste Holm, Florence Henderson, and Julie Harris; actors Rip Torn, Charles Durning, Ray Liotta, Jonathan Pryce, Brian Dennehy, and Laurence Fishburne; Chicago's nationally known Steppenwolf Ensemble including John Malkovich, Jeff Perry, and Gary Sinise; the late comedian Avery Schrieber; director JoAnne Akalaitis, Anne Bogart, Frank Galati, and Paul Sills; and alumni Gillian Anderson, Joe Mantegna, John C. Reilly, David Datsmalchian, Michael Rooker, and Sean Gunn, among scores of others.

Rob Adler, Graduate Certificate in Directing
Assistant Professor of Acting
University of California

Alfredo "Fredo" Aguilar, BFA
Production Technician
Massachusetts College of Liberal Arts

Chris Anthony, MFA
Assistant Professor of Acting
California Institute of the Arts

Emily Altman, BFA
Paint Shop Supervisor
Northern Illinois University

Miguel Armstrong
Makeup Design

Neena Arndt
Dramaturgy II

Bryan Back, BFA

Lighting Supervisor
The Theatre School, DePaul University

Quenna L. Barrett, EdD
Performance
New York University

Jeff Bauer, MFA
Principles of Design
Northwestern University

Lisa Beasley
Performance

Jason Beck, MBA
Assistant Dean
DePaul University

Tara Betts
Performance

Chris Binder, MFA
Head of Lighting Design
Northern Illinois University

Jeff Bouthiette
Comedy Arts

Coya Paz Brownrigg, Phd
Head, Theatre Arts
Northwestern University

Lili-Anne Brown
Performance

Katherine Brucher
Theatre Arts

Paula Bui
Performance

Dexter Bullard, MFA
Head of Graduate Acting
The School of the Art Institute of Chicago

Michael Burke
Performance

Richard Bynum
Design/Technical

Nina Castillo
Design/Technical

David Chack, PhD (abd)
Theatre Studies
Boston University

Mackenzie Chinn
Performance

Kumari Christiansen, M.Ed.
Business Operations Manager
DePaul University

Anthony Churchill
Projection Design
Diane Claussen, MBA/MA
Head of Theatre Management
Southern Methodist University

Timothy Combs, BFA
Scene Shop Technical Director
Creighton University

Bren Coombs
House Manager

Dean Corrin, MFA
Associate Dean and Playwriting
Ohio University

John Culbert, MFA
Dean Emeritus
New York University

Rebecca Curl, BFA
Wig & Makeup Design and Technology
Webster University

Bren Coombs
House Manager

Emily DeBold
Manager of Public Relations and Special Events

Victoria Deiorio, BFA
Head of Sound Design
Syracuse University

Caitlin DesSoye
Costume Design

Michael Dias
Performance

Dominic DiGiovanni
Scene Shop Foreperson

Katrina Dion
Theatre Arts

Thomas Dixon, BS
Sound Design II & III
Northwestern University

Deb Doetzter, BA
Voiceover
University of Massachusetts, Boston

Sally Dolembo, MFA
Head of Costume Design
Northwestern University

Tracee Duerson, MA
Director of Admissions
New York University

Patrice Egleston, MFA
Head of Movement
Southern Methodist University

Erica Elam
Comedy Arts

Mark Elliott, MFA
Musical Theatre
San Diego State University

Ryan Emens
Design/Technical

Marika Engelhardt, MFA
Performance
DePaul University

Max Epps, MFA
Draper
UNC Chapel Hill

Stephanie Farina, BA
Sound Design
University of South Florida

Kristina Fluty, MA
Movement
Columbia College, Chicago

Christine Freeburg, BFA
Stage Management
The Theatre School, DePaul University

Daniel Friedman
Vector Works

Maggie Fullilove-Nugent
Production Management

Joel Furmanek
Technical Drawing

Julie Ganey, BFA
Performance
The Theatre School, DePaul University

Regina Garcia, MFA
Head of Scene Design
Tisch School of the Arts, New York University

Charles Andrew Gardner
Performance

Ryan Garson
Theatre Management

Tania Gaul
Performance

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Acting
University of Illinois

Jessica (Jessie) Gowens, BS
Wardrobe Supervisor
Northern Arizona University

Sammi Grant, MFA
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The Royal Central School of Speech and Drama
Colette Gregory
Comedy Arts
Martine Kei Green-Rogers, PhD.
Dean
University of Wisconsin-Madison
Phyllis E. Griffin, MFA
Voice and Speech
Goodman School of Drama
Randy Handley, MFA
Costume and Wig & Makeup Shop Manager
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Sarah Hecht, MFA
Theatre Studies
The Theatre School at DePaul University
Criss Henderson, BFA
Arts Leadership Program
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Todd Hensley, MFA
Lighting Design
University of Minnesota
Joel Hobson
Construction and Rigging medy Arts
Carolyn Hoerdemann, BFA
Performance Workshop for Non-Majors
The Theatre School, DePaul University
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Director of Technical Operations
Adams State College
Maggie Hofmann, MFA
Interim Head of Costume Technology
UW- Madison
Kristin Idaszak, MFA
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University of California, San Diego
Izumi Inaba
Costume Design
McKinley Johnson
Costume Design
Chris Jones, PhD
Dramatic Criticism, Graduate Seminar
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Collin Jones, BS
Manager of Audience Services
University of Evansville
Janelle Jones, EdM
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Harvard University
Kellye Jue
Comedy Arts
Lin Batsheva Kahn, MA
Modern Dance
Case Western Reserve University
Jan Kallish
Theatre Management
Mica Kamenski
Portfolio Preparation
Azar Kazemi, MFA
World of Theatre
The Theatre School, DePaul University
George Keating, BFA
Movement to Music
The Theatre School, DePaul University
Shane Kelly, MFA
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University of Delaware
Jim Keith, MFA
Assistant Theatre Technical Director
University of Missouri Kansas City
Lawrence Kern
Performance
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The Theatre School, DePaul University
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School of Music, DePaul University
Stephen Kniss
Directing Seminar
Dawn Kusinski
Theatre Management
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Design and Technology
University of Delaware
Jen Leahy, BFA
Assistant Technical Director
The Theatre School, DePaul University
Hillary Leben
Projection Design
Jeffrey Levin
Sound Design
Jennifer Lightfoot, BFA
Wig and Makeup Shop Supervisor
The Theatre School at DePaul University

Michelle Lopez-Rios
Artistic Director of Playworks

Alex Lubischer, MFA
Theatre Arts
University of Southern California

Erin Kennedy Lunsford
Head of Wig & Makeup Design and Technology

Caroline Macon Fleischer, MFA
Theatre Arts
DePaul University

Jack Magaw, MFA
Design & Technology
Northwestern University

Tara Mallen, BFA
Theatrical Collaboration
Brooklyn College

Alex Mallory, MFA
Theatre Arts
Northwestern University

Josh Maniglia, MS
Technical Operations Manager
DePaul University

Christopher Maravich
Lighting Design

David Marden, BA
Group Sales Representative
Ball State University

Verda Martell
Construction & Rigging

Lana Mckinnon
Makeup

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University of Texas at Austin

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National Theatre Conservatory

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Assistant Professor, Theatre Studies

Mechelle Moe, BA
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DePaul University

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Shade Murray, BS
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Northwestern University

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Jonathan Nelson
Theatre Arts

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Boston University

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Roosevelt University

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Southern Oregon University

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Northwestern University

Mia Park
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The Theatre School, DePaul University

Cara Parrish
Stage Management

Shadana Patterson, MS, MFA
Performance
DePaul University

Thomas Pearl
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Amy Peter BFA
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University of Wisconsin-Milwaukee

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Nicolas Sandys Pullin, PhD (abd)
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Loyola University Chicago
Matthew Randle-Bent, MA
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Queen Mary, University of London
Carolyn Ratke
Costume Design
Birgit Rattenborg-Wise
Costume Design
Kerry Reid
Theatre Arts
Nicole Ricciardi, MFA
Acting
Carnegie Mellon University
Katherine Riopelle
Arts Leadership
Calvin Roberts
House Manager
Clifton D. Robinson
Master Drummer/West African Dance
Maren Robinson, MA
Dramaturgy
University of Chicago
Antonio Rodriguez, MFA
Theatre Arts
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Charlique Rolle
Theatre Arts
Bailey Rosa
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Head of Comedy Arts
Claire Saxe
Theatre Arts
Mary Schmich, BA
Yoga

Pomona College
Jen Seleznow
Interim Head Theatre Technology
James Sherman, MFA
Theatre Arts
Brandeis University
Rachel Shteir, DFA, MA
Head of Dramaturgy/Criticism
Yale School of Drama
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Comedy Arts
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Willa Taylor
Theatre Arts
Jess Thigpen
Performance
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Anneliese Toft
Comedy Arts
Michael Tutaj
Interim Head Projection Technology
Susan Wachowski
Theatre Arts
Jessica Wardell
Design/Technology
Toranika Washington, MFA
Performance
Jacksonville University
John Ransford Watts, PhD
Dean Emeritus
Union Graduate School
Joanna White, MFA
Scenic Artist
University of Florida
Laura Whitlock, BA
Costume Technology
University of Northern Iowa
Emilio Williams
Theatre Arts

Jeanne Williams, BA
Associate Director, Academic Advising
Columbia College

Sandy Wilson, BA
Playwriting and Directing
Mount Holyoke

Anna Wooden, MFA
Design/Technology
Northwestern University

Claire Yearman, MFA
Combat
Western Illinois University

Dexter Zollicoffer, MFA
Diversity Student Mentor
The Theatre School, DePaul University

Undergraduate Academics

The Theatre School is home to undergraduate majors and minors and graduate programs.

Students in undergraduate programs at The Theatre School must achieve a grade of C- or better in major requirements to receive course credit. Any grade lower than a C- will require the student to repeat the course.

Students in the graduate programs must achieve a grade of C or better in major requirements to receive course credit. Any grade lower than a C will require the student to repeat the course. If a graduate student is taking an undergraduate level course, to fulfill a major requirement, the student must receive a B- or better to receive course credit.

Admission and Retention

The Theatre School only admits students for entry into Autumn quarter each year. Enrollment in each area of concentration is limited by strict capacities. In all of The Theatre School’s programs, students are evaluated annually by the faculty and formally invited to continue into the subsequent year. The evaluation, a professional and confidential process, is based on four key elements: discipline, collaboration, professional potential, and progress in the program.

Honors Program

Most students follow the Liberal Studies Program (https://catalog.depaul.edu/undergraduate-core/liberal-studies-program/) to meet their general education requirements. However, students accepted into the Honors Program (https://catalog.depaul.edu/undergraduate-core/honors-program/program-requirements/) fulfill general education requirements through an alternative set of courses. A student in the Honors Program pursuing a primary major in The Theatre School follows the requirements below:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Quarter Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>HON 100</td>
<td>RHETORIC AND CRITICAL INQUIRY</td>
<td>4</td>
</tr>
<tr>
<td>HON 102</td>
<td>HISTORY IN GLOBAL CONTEXTS *</td>
<td>4</td>
</tr>
</tbody>
</table>

*AP credit for HST 111 or HST 171 fulfills HON 102

Theatre majors whose math placement indicates a need for MAT 120 may fulfill the Honors math requirement with this course in place of HON 180.

Theatre Management majors do not take HON 180, and should take an honors approved elective in its place.

Science Requirement

- One course chosen from the university’s Scientific Inquiry list.

Junior Seminar

- HON 302

The Honors Program is committed to developing students’ knowledge and cultural awareness so they may respect and learn from difference. Honors students meet the multicultural requirement by completing HON 302.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Quarter Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select one of the following:</td>
<td>4</td>
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<tr>
<td>HON 350</td>
<td>HONORS SENIOR SEMINAR</td>
<td></td>
</tr>
<tr>
<td>HON 351</td>
<td>HONORS SENIOR SEMINAR IN SERVICE LEARNING</td>
<td></td>
</tr>
<tr>
<td>HON 395</td>
<td>HONORS SENIOR THESIS</td>
<td></td>
</tr>
</tbody>
</table>

Honors Senior Thesis Option

Students who choose to complete an Honors Senior Thesis must have their project approved at least one term prior to executing the project. To gain approval for a senior thesis, students must complete an application, including a project proposal signed by two faculty advisors. In keeping with the interdisciplinary nature of the program, the thesis should attempt to move outside the boundaries normally associated with one particular discipline and should be supervised by two readers from different academic fields. While the final product must be a substantial piece of work building on the student’s accumulated knowledge and new research, specific requirements for each thesis will depend on the nature of the project. See the Director or Associate Director for an application and thesis materials. Students may opt to enroll in HON 300 (a two-credit elective) to receive dedicated guidance as they prepare the thesis project.

Grade Requirements

A grade of C- or higher in HON 100 and HON 110 or HON 111 is required to remain in the Honors Program.

A grade of C- or higher is required to pass the following courses: HON 100, HON 350, HON 351, and HON 395.
Graduate Academics
The Theatre School is home to undergraduate majors and minors and graduate programs.

Students in undergraduate programs at The Theatre School must achieve a grade of C- or better in major requirements to receive course credit. Any grade lower than a C- will require the student to repeat the course.

Students in the graduate programs must achieve a grade of C or better in major requirements to receive course credit. Any grade lower than a C will require the student to repeat the course. If a graduate student is taking an undergraduate level course, to fulfill a major requirement, the student must receive a B- or better to receive course credit.

The Theatre School Graduate Student Handbook
In addition to the DePaul University Graduate Student Handbook, The Theatre School Graduate Student Handbook includes requirements, rules and regulations for its graduate programs.

Upon admission to a graduate program, a student is to follow the catalog requirements in effect at the time of entrance. A student who is readmitted or who changes his or her program or enrollment status is subject to the terms of the catalog in effect at the time of readmission or status change.

As a graduate student you assume the responsibility to know and meet both the general and particular regulations, procedures, policies, and deadlines set forth in this catalog and handbook. This catalog does not constitute a contract between the student and the University. Every effort has been made to provide accurate and firm information. The University reserves the right to revise the content of its catalogs and schedules, and to change policies, programs, requirements, rules, regulations, procedures, calendars and schedule of tuition and fees; to establish and modify admission and registration criteria; to cancel or change courses or programs and their content and prerequisites; to limit and restrict enrollment; to cancel, divide or change time or location or staffing of classes; or to make any other necessary changes.

Registration and Enrollment
No one is permitted to attend a class for which he or she has not been properly registered. Credit is accumulated on the basis of quarter hours. The normal class extends over a ten-week period.

Students enrolled for eight or more quarter hours of credit are considered full-time. Those enrolled in four to 7 hours of credit are considered half-time. Those registered for less than 4 quarter hours of credit are considered less than half-time. Normally, students in Theatre School programs are required to be enrolled as full-time students.

Probation
Academic Probation
A student is subject to probation as soon as his/her graduate GPA falls below 2.500. The student remains on probation until the end of the subsequent quarter, at which time another evaluation is made. If, at that time, the student has failed to raise his/her GPA to the required level of 2.500 the student may be dismissed for poor scholarship, and prohibited from registering for additional course work. If the student has raised his/her GPA to the required level of 2.500, the student will be removed from academic probation.

Disciplinary Probation
The Theatre School’s Disciplinary Probation Policy is detailed in The Theatre School Student Handbook on the school’s website.

Professional Probation
The Theatre School’s Professional Probation Policy is detailed in The Theatre School Student Handbook on the school’s website.

Invitation to Return & Evaluation Policies
A grade of C or better is required in all required courses.

A student must earn a grade of B- or higher to receive graduate credit for any upper level undergraduate course (300 or above) that has been accepted for graduate credit.

Please consult The Theatre School Student Handbook on the school’s website for details on the following:
- MFA Acting Program Capacities and Invitations to Return
- MFA I Grading Procedures for the Acting Program
- MFA Directing Program Evaluation and Continuance Policies
- MFA Arts Leadership Evaluation and Continuance Policies

Readmission
A student who was previously enrolled in a graduate program in The Theatre School but has not been in attendance since the end of a leave of absence, but not more than four calendar years, must file a Readmission Application. Normally, this application requires that the student take part in the annual interview and audition process and meet the annual application deadlines. Detailed information is available on the school’s website. (If more than four years have elapsed since the student been in attendance, a new application is required.)

Official copies of transcripts recording scholastic work taken while not enrolled at DePaul University must be submitted. As a policy, students are held to the degree requirements that are in force at the time of readmission.

Transfer Credit
Normally graduate programs at The Theatre School do not accept credit transferred from another institution. Exceptions can only be granted by the specific departmental chair or program director.

Undergraduate Courses
Courses numbered 300 through 399 are advanced undergraduate courses. If listed in this Catalog, they may be accepted for graduate credit within the limitations stipulated by the specific departmental chair or program director.

Graduation Requirements
Students must have successfully completed all of the general and specific degree requirements as listed in departmental or program sections of the catalog under which the student was admitted.

Completed degree requirements can include the submitting of the dissertation, thesis or research paper, examination scores, and, if necessary, grade changes. Students need to achieve a minimum grade point average of 2.500 to graduate.

Graduation with Distinction
Distinction is conferred upon a student who has maintained a 3.75 cumulative grade point average in the degree program, and passes with distinction the final oral or written examination or the master’s thesis or project where applicable.
Additional Policies
The Theatre School Student Handbook located on the Theatre School website details additional policies, including (but not limited to) policies related the productions, production assignments, casting, and rehearsal procedures.

Leaves of Absence
Students who find it necessary to interrupt their attendance at The Theatre School may apply for a leave of absence. For details about this policy, please consult The Theatre School Student Handbook on the school's website.

Students applying for a leave should also complete the DePaul University Leave of Absence application on Campus Connect.

Admission & Aid
Admission
Candidates interested in admission to any of the undergraduate or graduate programs of The Theatre School should contact The Theatre School Admissions Office at (773) 325-7999 or (800) 4DEPAUL (Extension 7999). The office will provide each candidate with detailed instructions for the application and audition/interview process.

Theatre applicants are responsible for scheduling their own audition (for acting) or interview (for all other majors), which can be done on The Theatre School's website. If, for any reason, an applicant is unable to reserve a slot online, he or she should contact The Theatre School Admissions Office directly.

The Theatre School only admits students for entry into Autumn quarter each year. Enrollment in each area of concentration is limited by strict capacities. In all of The Theatre School's programs, students are evaluated annually by the faculty and formally invited to continue into the subsequent year. The evaluation, a professional and confidential process, is based on four key elements: discipline, collaboration, professional potential, and progress in the program. For more information about the School's policies about admission, retention, evaluations of students, invitations to return, and related matters, please see The Theatre School website.