

# 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 Letterman 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

### Administration

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## Theatre Box Office and Charitable Ticket Donation Inquiries

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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, Kevin Anderson, David Datsmalchian, Michael Rooker, 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

Britt Anderson, MFA  
Theatre and Comedy Arts  
Columbia College

Martin C. Alcocer, BFA  
Production Manager  
University of Utah

Emily Altman, BFA  
Paint Shop Supervisor  
Northern Illinois University

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

Miguel Armstrong  
Makeup Design

Neena Arndt  
Dramaturgy II

Anna Ashley  
Stage Management 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

Christine A. Binder, MFA  
Head of Lighting Design  
Northern Illinois University

Maggie Bridger, MS  
Topics in Theatre Studies  
University of Illinois, Chicago

Coya Paz Brownrigg, PhD  
Associate Dean and Head of Theatre Studies  
Northwestern University

Paula Bui  
Performance

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

Michael Burke  
Performance

Richard Bynum

## Design/Technical

Stacy Caballero, MFA  
Costume Design  
The Theatre School, DePaul University

Nina Castillo  
Design Workshop

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  
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Southern Methodist University

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House Manager

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Associate Dean and Playwriting  
Ohio University

Travis Cowsill  
Portraiture: Wig/Makeup Artist

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Dean Emeritus  
New York University

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Wig & Makeup Design and Technology  
Roosevelt University

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Stage Management III

Emma Devens  
Script Analysis

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Movement  
Ohio University

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Scene Shop Foreperson

Katrina Dion  
Theatre Arts

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Sound Design II & III  
Northwestern University

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Voiceover  
University of Massachusetts, Boston

Sally Dolemba, MFA  
Head of Costume Design  
Northwestern University

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The Theatre School, DePaul University

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Southern Methodist University

Mark Elliott, MFA  
Musical Theatre  
San Diego State University

Ryan Emens, MFA  
Scenographic Drafting  
Yale School of Drama

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Performance  
DePaul University

Max Epps, MFA  
Draper  
UNC Chapel Hill

Stephanie Farina, BA  
Sound Design  
University of South Florida

Kemper Florin  
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University of North Carolina

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Columbia College, Chicago

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Stage Management  
The Theatre School, DePaul University

Daniel Friedman, BFA  
Introduction to Vectorworks  
The Theatre School, DePaul University

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Director  
The Theatre School, DePaul University

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Production Management

Joel Furmanek  
Technical Drawing

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Theatre Arts  
The Theatre School, DePaul University

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

Charles Andrew Gardner  
Performance

Michael Gillis  
The Onion Elective

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Acting  
University of Illinois

David Gonzalez  
Graduate Movement II

Alex Goodman, BA  
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Indiana University

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

Sammi Grant, MFA  
Voice and Speech  
The Royal Central School of Speech and Drama

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Dean  
University of Wisconsin-Madison

Colette Gregory  
Comedy Arts

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Goodman School of Drama

Dionna Griffin-Irons  
MFA1 Workshop

Alex Hagman  
Draper

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Costume and Wig & Makeup Shop Manager  
University of North Carolina at Chapel Hill

Timothy R. Harrison  
Monster Making

Sarah Hecht, MFA  
Theatre Studies  
The Theatre School at DePaul University

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Lighting Design  
University of Minnesota

Risha Tenae Hill, MFA  
Performance

California Institute of the Arts

Joel Hobson  
Construction and Rigging

Carolyn Hoerdemann, MAAE  
Theatre Studies and Performance  
School of the Art Institute

Maggie Hofmann, MFA  
Head of Costume Technology  
UW- Madison

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History of Dramatic Literature

Kristin Idaszak, MFA  
Theatre Studies  
University of California, San Diego

Izumi Inaba, MFA  
Global History of Costume, Hair and Makeup  
Northwestern University

Arti Ishak  
Scene Study: Comedy

McKinley Johnson  
Costume Design

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Dramatic Criticism, Graduate Seminar  
The Ohio State University

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Graduate Acting  
Harvard University

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Comedy Arts

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Modern Dance  
Case Western Reserve University

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Theatre Management

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Movement to Music  
The Theatre School, DePaul University

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University of Missouri Kansas City

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Head Theatre Technology and Projection Design

## University of Delaware

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Non-Profit Theatre Management

Brad Kemp, BA  
Music Comedy  
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Performance

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Theatre Management

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Intimacy and Fight Choreography  
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Sound Design  
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Artistic Director of Playworks

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University of Southern California

Erin Kennedy Lunsford  
Head of Wig & Makeup Design and Technology

Caroline Macon Fleischer, MFA  
Theatre Arts

## DePaul University

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Design & Technology  
Northwestern University

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Theatrical Collaboration  
Brooklyn College

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Theatre Arts  
Northwestern University

Josh Maniglia, MS  
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DePaul University

Charlotte Markle  
Voice & Speech

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Makeup

Gus Menary  
Director

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Movement & Greece Summer Acting Intensive  
National Theatre Conservatory

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Topics in Teaching Artistry  
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African Dance  
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Movement

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Lighting Technology

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Theatre Arts  
Boston University

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Box Office Manager  
Roosevelt University

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Performance  
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Graduate Performance

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Events Coordinator

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Stage Combat  
Loyola University Chicago

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Performance  
Queen Mary, University of London

Sully 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  
The Theatre School, DePaul University

Bailey Rosa  
Lighting Design

Michael Rourke, MFA  
Design Workshop, Lighting Technology  
University of Virginia

Rebecca Ryan, PhD  
Director of Admissions  
University of Wisconsin, Madison

Alan Salzenstein, JD  
Performing Arts Management and MFA Arts Leadership  
IIT, Chicago Kent College of Law

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Mary Schmich, BA  
Yoga  
Pomona College

Jen Seleznow  
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East 15 Acting School, University of Essex

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The University of the Arts

Willa Taylor  
Theatre Arts

Phil Timberlake, MFA  
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Virginia Commonwealth University

Anneliese Toft  
Comedy Arts

Michael Tutaj  
Interim Head Projection Technology

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

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Associate Director, Academic Advising  
Columbia College

Sandy Wilson, BA  
Playwriting and Directing  
Mount Holyoke

Mario Wolfe  
Stage Management

Anna Wooden, MFA  
Design/Technology  
Northwestern 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:

### Honors Core

Course	Title	Quarter Hours
HON 100	RHETORIC AND CRITICAL INQUIRY	4
HON 102	HISTORY IN GLOBAL CONTEXTS *	4
HON 104	RELIGIOUS WORLDVIEWS AND ETHICAL PERSPECTIVES	4
HON 105	PHILOSOPHICAL INQUIRY	4
HON 110	HONORS DISCOVER CHICAGO	4
HON 180	DATA ANALYSIS AND STATISTICS	4
or MAT 120	QUANTITATIVE REASONING	
HON 203	SEMINAR IN MULTICULTURALISM	4
HON 302	SEMINAR IN SOCIAL JUSTICE	4

\*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.

### Honors Senior Capstone

Course	Title	Quarter Hours
Select one of the following:		4
HON 350	HONORS SENIOR SEMINAR	
HON 351	HONORS SENIOR SEMINAR IN SERVICE LEARNING	
HON 395	HONORS SENIOR THESIS	

## 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.