

# PERFORMANCE (PRF)

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## **PRF 111 | ACTING I | 3 quarter hours (Undergraduate)**

First course in a 3 course sequence. Intensive work with Spolin-based improvisation in which the issues of creating theatrical reality are addressed through the medium of theater games. The work culminates in the spring with an ensemble performance open to core faculty and class peers.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 112 | ACTING I | 3 quarter hours (Undergraduate)**

Second course in a 3 course sequence. Intensive work on the relationship of imagination with the "given circumstances" and other Stanislavski principles. The work culminates in the spring with an ensemble performance open to core faculty and class peers.

**PRF 111 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 113 | ACTING I | 3 quarter hours (Undergraduate)**

Third course in a 3 course sequence. Intensive work on textual analysis, the actor's dramaturgy, and application of these to scripted acting. The work culminates with an ensemble performance open to core faculty and class peers.

**PRF 112 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 121 | MOVEMENT I | 3 quarter hours (Undergraduate)**

This quarter of movement is based on the technique of yoga as a means for the discovery of body mechanics, physical alignment, self-use, and over-all self awareness.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 122 | MOVEMENT I | 3 quarter hours (Undergraduate)**

This quarter of movement uses Bartenieff Fundamentals - the Patterns of Total Body Connectivity and the Basic Six exercises to continue to explore the basic structures of the human body, and to begin to understand developmental movement. Students will repattern movement to increase inner connectivity, dynamic alignment, and spatial awareness.

**PRF 121 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 123 | MOVEMENT I | 3 quarter hours (Undergraduate)**

This quarter of movement continues the repatterning and expansion of self-awareness in the previous two quarters through the practice of The Feldenkrais Method, in which there is emphasis on releasing unnecessary tension and discovering efficient ways of moving. Further exploration of relationship to other movers, as well increasing physical creative choices in movement, develops through devising and Le Jeu.

**PRF 122 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 131 | VOICE AND SPEECH I | 3 quarter hours (Undergraduate)**

First course in a 3 course sequence. Introduction to an approach to freeing the individual actor's voice in an ensemble class that includes exercises in alignment, breath, ease in phonation, centering, imagination, resonance, and articulation. Work on poetry and texts that support individual growth. Consideration of the actor's identity and the ways identity influences the voice.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 132 | VOICE AND SPEECH I | 3 quarter hours (Undergraduate)**

Second course in a 3 course sequence. Introduction to an approach to freeing the individual actor's voice in an ensemble class that includes exercises in alignment, breath, ease in phonation, centering, imagination, resonance, and articulation. Work on poetry and texts that support individual growth. Consideration of the actor's identity and the ways identity influences the voice.

**PRF 131 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 133 | VOICE AND SPEECH I | 3 quarter hours (Undergraduate)**

Third course in a 3 course sequence. Introduction to an approach to freeing the individual actor's voice in an ensemble class that includes exercises in alignment, breath, ease in phonation, centering, imagination, resonance, and articulation. Work on poetry and texts that support individual growth. Consideration of the actor's identity and the ways identity influences the voice.

**PRF 132 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 211 | ACTING II | 3 quarter hours (Undergraduate)**

First course in a 3 course sequence. Scene study work begins. Students explore the relationship of the self to the role through the use of givens, intention, relationship, environment, and text. Scripts are drawn from contemporary theatre.

**PRF 113 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 212 | ACTING II | 3 quarter hours (Undergraduate)**

Second course in a 3 course sequence. Scene study work continues. Students continue to explore the relationship of the self to the role through the use of givens, intention, relationship, environment, and text. Scripts are drawn from contemporary theatre.

**PRF 211 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## **PRF 213 | ACTING II | 3 quarter hours (Undergraduate)**

Third course in a 3 course sequence. Scene study work continues. Students explore the relationship of the self to the role through the use of givens, intention, relationship, environment, and text, with a larger application of Spolin to this work. Scripts are drawn from contemporary theatre, including those that are of more heightened language.

**PRF 212 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 214 | MAKE-UP | 4 quarter hours  
(Undergraduate)**

Practical demonstration and application course on stage make-up, hair, and wigs for the actor. The basics of make-up for screen are also included in this course.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 215 | MAKE-UP | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Basic skills of two-dimensional painting as well as basic prosthetic and skin-texturing work are analyzed in this course designed to acquaint the actor with theatrical make-up. (2 quarter hours)

**PRF 214 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 216 | MAKE-UP | 4 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Basic skills of two-dimensional painting as well as basic prosthetic and skin-texturing work are analyzed in this course designed to acquaint the actor with theatrical make-up. (2 quarter hours)

**PRF 215 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 221 | MOVEMENT II | 3 quarter hours  
(Undergraduate)**

Students will continue the study of Bartenieff Fundamentals in the exploration of larger movement through space and in relationship to other movers, most explicitly through the practice of Contact Improvisation. They will also begin to integrate these Improvisation skills with Composition skills in partner and ensemble creation assignments.

**PRF 123 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 222 | MOVEMENT II | 3 quarter hours  
(Undergraduate)**

Students will continue to deepen somatic sensitivities, improve functionality and bridge the explorations in Yoga, Bartenieff Fundamentals, and Feldenkrais with highly expressive movement. A good deal of time will be devoted to exploring Neutrality via exercises conceived by James Donlon, Jacques LeCoq and the instructor. Additionally, there will be consistent tai chi/qui-gong practice with physical training in Corporeal mime techniques, movement improvisation, tumbling, animal walks, rhythm techniques, isolations, composition etc. In addition to developing these skills and sensibilities, students will also create several original works of physical theatre.

**PRF 221 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 223 | MOVEMENT II | 3 quarter hours  
(Undergraduate)**

The technique of Movement to Music (developed at and unique to The Theatre School) will be used to: stimulate the actor's imagination, experiment with the identification, translation, and articulation of creative impulses, intensify ensemble work, expand the range of expression, and strengthen and condition the body.

**PRF 222 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 231 | VOICE AND SPEECH II | 3 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. Continuation of the freeing process, deepening of the actor's sensitivity and awareness, with attention to the felt sounds of speech, kinesthetic awareness of vowels and consonants. Introduction to a process of using the voice in the development of character, with attention to dialects.

**PRF 133 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 232 | VOICE AND SPEECH II | 3 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Continuation of the freeing process, deepening of the actor's sensitivity and awareness, with attention to the felt sounds of speech, kinesthetic awareness of vowels and consonants. Introduction to a process of using the voice in the development of character, with attention to dialects.

**PRF 231 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 233 | VOICE AND SPEECH II | 3 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Continuation of the freeing process, deepening of the actor's sensitivity and awareness, with attention to the felt sounds of speech, kinesthetic awareness of vowels and consonants. Introduction to a process of using the voice in the development of character, with attention to dialects.

**PRF 232 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 261 | INTRODUCTION TO PERFORMANCE | 3 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. Under the guidance of a director, all second-year acting majors rehearse and perform a play for faculty viewing and evaluation. Students are encouraged to integrate skills acquired in other classes. (3 quarter hours)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 262 | INTRODUCTION TO PERFORMANCE | 3 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Under the guidance of a director, all second-year acting majors rehearse and perform a play for faculty viewing and evaluation. Students are encouraged to integrate skills acquired in other classes. (3 quarter hours)

**PRF 261 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 263 | INTRODUCTION TO PERFORMANCE | 3 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Under the guidance of a director, all second-year acting majors rehearse and perform a play for faculty viewing and evaluation. Students are encouraged to integrate skills acquired in other classes. (3 quarter hours)

**PRF 262 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 281 | STAGE COMBAT | 1 quarter hour  
(Undergraduate)**

Students learn the fundamentals of hand-to-hand combat and weaponry with a focus on developing skills safely and effectively for the stage. (1 quarter hour)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 303 | IMPROVISATION/COMPOSITION | 4 quarter hours  
(Undergraduate)**

Exploration of creative spontaneous movement will lead into the principles of composition with shape, space, time and energy. Students will study the mechanics of partnering. Required for minor.

**PRF 304 | CHOREOGRAPHY FOR PERFORMANCE | 4 quarter hours  
(Undergraduate)**

Students will create/refine solo and duet pieces for performance. Class includes how to view dance and give motivating feedback with the four-step process from Critical Response Process by Liz Lerman. Required for minor.

**PRF 305 | DANCE FOR FILM | 4 quarter hours  
(Undergraduate)**

Students learn to create solos, duets, and group pieces for film by selected students from CDM, giving an opportunity to collaborate with another DePaul program while learning about filming effects that enhance choreographic themes. Elective (two required for minor).

**PRF 311 | ACTING III | 4 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. Heightened language/classical work begins with Shakespeare. Specific emphasis is given to the rhythms of language, rhetoric, and text as a key element of action. This study is coordinated with both the movement and the voice and speech classes.

**PRF 213 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 312 | ACTING III | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Heightened Language/classical work continues with Shakespeare. Specific emphasis is given to the rhythms of language, rhetoric, and text as a key element of action. This study is coordinated with both the movement and the voice and speech classes.

**PRF 311 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 313 | ACTING III | 4 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Heightened Language continues with contemporary sources. Specific focus is given to adaptations of "classical" texts, and to texts by women and persons of color. This study is coordinated with both the movement and the voice and speech classes.

**PRF 312 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 314 | THE ACTOR IN TV & FILM | 1 quarter hour  
(Undergraduate)**

Initiates a comprehensive five course sequence by immersing students in the actor's role within film and television production, exploring various on-set roles beyond acting, and introducing basics of professional preparation for the screen. Whenever possible the course includes visits to Cinespace Studios' professional sound stages, providing a real-world context and experiencing a mock set environment.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 315 | ACTING LABORATORY | 0 quarter hours  
(Undergraduate)**

Course taken with MFA Directors in which both populations work on practical techniques of collaboration and creation.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 316 | ACTING LABORATORY | 1 quarter hour  
(Undergraduate)**

Course taken with MFA Directors in which both populations work on practical techniques of collaboration and creation.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 317 | TOPICS IN SCENE STUDY | 4 quarter hours  
(Undergraduate)**

Working with MFA II Directing students, this course will focus on scene study from plays by a particular seminal dramatist. Actors will benefit from in-depth analysis and rehearsal of scenes, exploring the playwright's style and dramatic influence. Course restricted to upper-level Theatre Performance Students only.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 318 | MOVIE ACTING TECHNIQUE | 1 quarter hour  
(Undergraduate)**

Delves into the techniques of film acting, emphasizing concentration and relaxation skills appropriate for the cinematic medium and building upon the foundational skills introduced in the first course of the sequence.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 319 | TECHNIQUE | 1 quarter hour  
(Undergraduate)**

Beginning Auditioning for the Stage Technique. Students work on basic skills of auditioning for the stage. Class includes mock auditions for Chicago professionals.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 321 | MOVEMENT III | 4 quarter hours  
(Undergraduate)**

Actors will focus on understanding how movement signatures can tell the story of the World of the Play, the World of a Production, and increase the dynamics of storytelling for the audience AND the actor. Full body Feldenkrais Awareness through Movement lessons are continued.

**PRF 223 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 322 | MOVEMENT III | 4 quarter hours  
(Undergraduate)**

Actors will begin to build their vocabulary of effort/shape techniques, thereby helping them expand range of choice in physical shape and action for role work. They will also explore Laban's Space Harmony theories in motion. Emphasis is placed on discovering personal movement profile through the lens of Laban Movement Analysis in order to expand movement repertoire and create self-care practices.

**PRF 321 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 323 | MOVEMENT III | 4 quarter hours  
(Undergraduate)**

Mask/Whole Body - While wearing a mask to conceal facial expression, students learn to involve their whole body in telling the story. This furthers outer-expressivity, physical dynamics, and encourages play and creativity.

**PRF 322 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 327 | ON-CAMERA SKILLS | 2 quarter hours  
(Undergraduate)**

The final Screen Acting class blends all the skills of the previous courses in the sequence with special attention on early career performance opportunities from audition to screening.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 328 | ACTING FOR THE CAMERA 3: TV & FILM; SKILLS | 2 quarter hours  
(Undergraduate)**

An advanced acting class where-in the actor goes deeper into their personal preparation for an on-camera role and learns more about the skill of acting once in front of the camera. The actor is coached in translating acting from stage to screen. Whenever possible, the actors will visit an actual television set at Cinespace, Chicago Film Studios.

**PRF 327 and status as a Theatre School student are prerequisites.**

**PRF 331 | VOICE AND SPEECH III | 4 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. Further building of the actor's voice with regard to range, imagination, application of the actor's voice to a variety of texts that challenge the actor to explore flexibility and technique. Extension of the actor's voice to explore the many contexts that the actor will use in voice and speech.

**PRF 233 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 332 | VOICE AND SPEECH III | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Further building of the actor's voice with regard to range, imagination, application of the actor's voice to a variety of texts that challenge the actor to explore flexibility and technique. Extension of the actor's voice to explore the many contexts that the actor will use in voice and speech.

**PRF 331 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 333 | VOICE AND SPEECH III | 4 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Further building of the actor's voice with regard to range, imagination, application of the actor's voice to a variety of texts that challenge the actor to explore flexibility and technique. Extension of the actor's voice to explore the many contexts that the actor will use in voice and speech.

**PRF 332 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 334 | SEMINAR: TOPICS IN PERFORMANCE | 1-4 quarter hours  
(Undergraduate)**

Seminars will offer intensive study of various areas of performance including history, styles, practice, and production. The courses may be organized around specific topics, issues, artists or themes.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 341 | MOSCOW ART THEATRE IMMERSIVE: PLAYS, CULTURE, AND TRAINING | 6 quarter hours  
(Undergraduate)**

Students will travel to Moscow for two weeks to train with the master teachers of the Moscow Art Theatre School (MXAT) from June 17-30. Students will study acting, acrobatics, stage combat, and Russian theatre history. Students will also see plays, visit the museum/homes of Stanislavsky and Meyerhold as well as the Kremlin and city center. Before going to Moscow they will meet for five class periods to go over Russian Theatre history, culture, basics of language, and current theatrical landscape.

**PRF 350 | PRACTICUM IN PRODUCTION | 3 quarter hours  
(Undergraduate)**

Rehearsal or performance of plays in Showcase, Playworks, or Studio productions.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 361 | REHEARSAL AND PERFORMANCE I | 4 quarter hours  
(Undergraduate)**

Advanced acting and directing students are continually involved in rehearsal and/or performance of plays in showcase, playworks, or studio productions. These students constitute the acting company for the school.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 362 | REHEARSAL AND PERFORMANCE I | 4 quarter hours  
(Undergraduate)**

Advanced acting and directing students are continually involved in rehearsal and/or performance of plays in showcase, playworks, or studio productions. These students constitute the acting company for the school.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 363 | REHEARSAL AND PERFORMANCE I | 4 quarter hours  
(Undergraduate)**

Advanced acting and directing students are continually involved in rehearsal and/or performance of plays in showcase, playworks, or studio productions. These students constitute the acting company for the school.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 374 | DIRECTING | 4 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. An introductory class in which the student is exposed to a wide range of topics related to the craft of the director. These range from pre-production preparation, to the theatre space and composition/picturization considerations, to the actor/director relationship. Teaching methods include lecture, discussion, and in-class projects.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 375 | DIRECTING | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. An introductory class in which the student is exposed to a wide range of topics related to the craft of the director. These range from pre-production preparation, to the theatre space and composition/picturization considerations, to the actor/director relationship. Teaching methods include lecture, discussion, and in-class projects.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 376 | DIRECTING | 4 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. An introductory class in which the student is exposed to a wide range of topics related to the craft of the director. These range from pre-production preparation, to the theatre space and composition/picturization considerations, to the actor/director relationship. Teaching methods include lecture, discussion, and in-class projects.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 377 | DIRECTING COMEDY | 4 quarter hours  
(Undergraduate)**

Students will work with actors to stage and present scenes from classic and contemporary comedies. The work will explore applying the general concepts of stage directing to comedy. Students will learn to analyze text and develop and execute a plan for staging the text, while communicating orally and in writing an interpretation of a text. They will also identify and communicate social, political, and historical issues raised in texts.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 381 | ADVANCED STAGE COMBAT | 1 quarter hour  
(Undergraduate)**

In this course students will continue their study of unarmed and rapier-&-dagger techniques, as well as adding a third weapon discipline as taught by The Society of American Fight Directors (past options have included knife, broadsword, quarterstaff, small sword) for use in stage and film performance. The students will perform choreography in all three disciplines, in scenes which they themselves select but which are choreographed by the instructor. The students are then given the opportunity to take the SAFD's Skills Proficiency Test for all three weapons, with an outside adjudicator, in the hope of reaching "Actor Combatant" status within the SAFD. (1 quarter hour)

**PRF 281 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 390 | MANAGING AN ACTING CAREER | 4 quarter hours  
(Undergraduate)**

Develops essential entrepreneurial skills for the acting profession, emphasizing perseverance and strategic networking. Through the initiation of their digital showcase and insights from industry guest speakers, students gain practical knowledge to navigate the complexities of the acting business.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 399 | INDEPENDENT STUDY: PERFORMANCE | 2-4 quarter hours  
(Undergraduate)**

Independent Study (variable credit)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 411 | DIGITAL SHOWCASE PREP | 4 quarter hours  
(Undergraduate)**

Provides focused coaching for students as they prepare performances for their digital showcases, synthesizing acting techniques and professional skills honed throughout the series. Works in collaboration with THE BUSINESS 2 and culminates in the production of a digital showcase for graduating BFA Actors.

**PRF 313 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 412 | ACTING IV | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Utilizing an ensemble approach, this class helps prepare the student for the rigors of the professional world by integrating the skills learned in previous years training through the use of exercises, improvisations, reading and discussions, and a variety of performance projects including scenes and monologues.

**PRF 411 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 413 | ACTING IV | 2 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Utilizing an ensemble approach, this class helps prepare the student for the rigors of the professional world by integrating the skills learned in previous years training through the use of exercises, improvisations, reading and discussions, and a variety of performance projects including scenes and monologues. (2 quarter hours)

**PRF 412 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 414 | ACTING AS A PROFESSION | 2 quarter hours  
(Undergraduate)**

Introduces students to Chicago's professional acting scene, introducing them to some of the city's theatre makers and guides students in selecting and refining networking materials and developing a diverse portfolio of stage audition pieces. The course focuses on effective audition strategies, professional communication techniques, and long-term career planning, including strategic monologue selection and techniques for industry engagement.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 415 | BUSINESS OF ACTING | 2 quarter hours  
(Undergraduate)**

Introduces students to the foundations of launching a professional acting career, covering career building basics, business planning and financing, unions, taxes, industry standards and trends.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 416 | GRADUATE SHOWCASE | 4 quarter hours  
(Undergraduate)**

Through a rehearsal and performance process, BFA acting majors (in conjunction with graduate acting majors) prepare scenes culminating in a showcase for an invited audience of industry professionals.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 417 | NEW PLAY WORKSHOP | 4 quarter hours  
(Undergraduate)**

A specialized workshop which brings together MFA 1 actors, MFA 3 Directors, and BFA 3 & 4 playwrights to explore the collaborative process of developing and staging new plays.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 418 | NEW PLAY WORKSHOP | 4 quarter hours  
(Undergraduate)**

A specialized workshop which brings together MFA 1 actors, MFA 3 Directors, and BFA 3 & 4 playwrights to explore the collaborative process of developing and staging new plays.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 419 | NEW PLAY WORKSHOP | 4 quarter hours  
(Undergraduate)**

A specialized workshop which brings together MFA 1 actors, MFA 3 Directors, and BFA 3 & 4 playwrights to explore the collaborative process of developing and staging new plays.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 420 | ON-CAMERA AUDITION | 3 quarter hours  
(Undergraduate)**

Advances to more complex on-camera scene work, covering the intricacies of auditioning and the fundamentals of creating compelling self-tape auditions, preparing students for the practical aspects of professional screen acting.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 421 | MOVEMENT IV | 4 quarter hours  
(Undergraduate)**

The technique of movement to music will be used to: Stimulate the actor's imagination, experiment with the identification, translation, and articulation of creative impulses, intensify ensemble work, expand the range of expression, and strengthen and condition the body. (2 quarter hours)

**PRF 323 and status as a Theatre student is a prerequisite for this class.**

**PRF 422 | MOVEMENT IV | 4 quarter hours  
(Undergraduate)**

The technique of Movement to Music will be used to: Stimulate the actor's imagination, experiment with the identification, translation, and articulation of creative impulses, intensify ensemble work, expand the range of expression, and strengthen and condition the body. (2 quarter hours)

**PRF 421 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 423 | MOVEMENT IV | 4 quarter hours  
(Undergraduate)**

This quarter the student will explore African dance, including West African dance styles, songs and rhythms, different ethnic groups from which the dances and songs originated, and the relationship between various West Africa tribal rhythms and movements.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 427 | ACTION FOR THE SCREEN-COMBAT | 2 quarter hours  
(Undergraduate)**

An advanced movement class focused on staged combat techniques for the actor on-camera. Camera angles, framing and falling out of frame, realistic slaps, punches, knife-fighting, and pistol/gun choreography will be addressed. Actors who prefer not to work with the prop guns will not be required to do so. This class will address small or short stunt-falls. Cameras will be recording your work during class so it is possible that some of that footage can be mined as a B-roll for the actor's reel.

**PRF 323 and status as a Theatre student is a prerequisite for this class.**

**PRF 428 | ACTION FOR THE SCREEN - MOTION CAPTURE | 2 quarter hours  
(Undergraduate)**

An advanced movement class focused on Motion Capture (MoCap) for the actor. Techniques such as Range of Motion (ROM), drills, and synching to previously recorded voice-over artists will be addressed. The proper carrying of prop guns for MoCap work will be addressed. Whenever possible, the last few weeks of class will be in concert with the Animation Majors from DePaul's School of Cinematic Arts and will result in B-roll for the actor's reel. A few actors may be chosen to create the Motion Capture for an animation student-project and this may result in a short, fully-animated film of the actor which they may then add to their reel.

**PRF 427 and status as a Theatre School student are prerequisites.**

**PRF 431 | VOICE AND SPEECH IV | 3 quarter hours  
(Undergraduate)**

First course in a 2 course sequence. Deepening of the actor's confident free use of voice and speech in their acting in production, extending into specific approaches to singing.

**PRF 333 and status as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 432 | VOICE AND SPEECH IV | 3 quarter hours  
(Undergraduate)**

Second course in a 2 course sequence. Deepening of the actor's confident free use of voice and speech in their acting in production, extending into specific approaches to singing.

**PRF 431 and as an Undergraduate Theatre student is a prerequisite for this class.**

**PRF 433 | VOICE AND SPEECH IV | 2 quarter hours  
(Undergraduate)**

Deepening of the actor's confident free use of voice and speech in their acting in production, extending into specific approaches to voiceover.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 434 | ADVANCED SCENE STUDY | 4 quarter hours  
(Undergraduate)**

An advanced course in acting with emphasis on acting for film.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 435 | ADVANCED SCENE STUDY | 4 quarter hours  
(Undergraduate)**

A scene study and monologue class taught by a resident or visiting professional actor or director. Scenes and monologues are drawn from a variety of performance styles. The class is intended to help the student navigate the gap between training and the professional acting world.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 436 | ADVANCED SCENE STUDY | 4 quarter hours  
(Undergraduate)**

A scene study and monologue class taught by a resident or visiting professional actor or director. Scenes and monologues are drawn from a variety of performance styles. The class is intended to help the student navigate the gap between training and the professional acting world. (2 quarter hours)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 461 | REHEARSAL AND PERFORMANCE II | 4 quarter hours  
(Undergraduate)**

Advanced acting and directing students are continually involved in rehearsal or performance of plays in Showcase, Playworks, or Studio productions. These students constitute the acting company for the school.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 462 | REHEARSAL AND PERFORMANCE II | 4 quarter hours  
(Undergraduate)**

Advanced acting and directing students are continually involved in rehearsal or performance of plays in Showcase, Playworks, or Studio productions. These students constitute the acting company for the school.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 463 | REHEARSAL AND PERFORMANCE II | 4 quarter hours  
(Undergraduate)**

Advanced acting and directing students are continually involved in rehearsal or performance of plays in Showcase, Playworks, or Studio productions. These students constitute the acting company for the school.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 471 | SEMINAR: SPECIAL TOPICS IN DIRECTING | 4 quarter hours  
(Undergraduate)**

According to the expertise of faculty and the needs and interests of advanced students, this course deals variously with selected topics in stage directing, including the history and development of stage directing as an independent art form, directing theory, and directing methodology.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 490 | PERFORMANCE INTERNSHIP | 2-12 quarter hours  
(Undergraduate)**

The internship provides the student with an opportunity to learn by working with professionals in an area related to their area of study at The Theatre School. (variable credit)

**PRF 500 | PRACTICUM: TOPICS IN DESIGN COLLABORATION | 4 quarter hours  
(Graduate)**

MFA Directors will work with designers on the conception of hypothetical projects, exploring methods of interaction and communication in a laboratory setting.

**DES 641 and status as a graduate Theatre student are prerequisites for this class.**

**PRF 501 | INTRO TO INTIMACY COORDINATION / INTIMACY DIRECTION | 2 quarter hours  
(Graduate)**

In this course students are introduced to the ins and outs of working as an Intimacy Coordinator including: definitions and principles of Intimacy Coordination - hierarchy, set and union definitions - power dynamics on set - SAG-AFTRA protocols, etc.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 502 | ADVANCED INTIMACY COORDINATION SKILLS | 3 quarter hours  
(Graduate)**

In this course students will progress to working with more sensitive aspects of the job such as choreographing simulated sex, working with barriers and modesty garments, and working through scenarios from start to finish. At the end of this course students will be ready to take the lead in their own practicum project with the support of a mentor.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 503 | COMMUNICATION SKILLS FOR IC | 2 quarter hours  
(Graduate)**

communicating.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 504 | CHOREOGRAPHY SKILLS FOR IC/ID | 3 quarter hours  
(Graduate)**

In this course students begin learning and practicing choreography and movement coaching skills for the camera. They will need to support physical story telling of intimate scenes on set.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 505 | MOVEMENT FOUNDATIONS | 4 quarter hours  
(Graduate)**

In this course students will learn various styles of movement to help expand their knowledge around choreographic styles. They will focus primarily on Laban/Bartenieff, Stage Combat, and Viewpoints.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 511 | GRADUATE ACTING I: TRUTH IN ACTION | 4 quarter hours  
(Graduate)**

Through a series of studies, exercises and improvisations from life study, personalization and imagination, the class explores truth in action and advanced fundamental components of the acting process. Scene work from contemporary plays are rehearsed at the end.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 512 | GRADUATE ACTING I: SCENE STUDY | 4 quarter hours  
(Graduate)**

Actors train in clarity and precision of action, deep personalization, high-level listening, drives, tactics, beyonds, and managing advanced scenic features and interpretations. Contemporary scene work forms the backbone of this class.

**PRF 511 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 513 | GRADUATE ACTING I: ENSEMBLE | 4 quarter hours (Graduate)**

The actors journey continues into the advanced acting process emphasizing needs, events, integration of voice and movement work, and group scenes from challenging and diverse contemporary writers.

**PRF 512 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 520 | MFA I SPEECH | 3 quarter hours (Graduate)**

Exploration of consonants and vowels as expressive tools of communication.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 521 | GRADUATE MOVEMENT I: YOGA FOR ACTORS | 1 quarter hour (Graduate)**

Students discover and build better body mechanics, physical alignment, self-use, and self-awareness through yoga developed for the actor.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 522 | GRADUATE MOVEMENT I: ACRO-YOGA | 1 quarter hour (Graduate)**

Students discover and build better body mechanics, physical alignment, self-use, and self-awareness through acro-yoga or partner-yoga developed for the actor.

**PRF 521 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 523 | GRADUATE MOVEMENT I: LABAN & MPA | 2 quarter hours (Graduate)**

Greater outer-expressivity is the focus of this class. Students learn the time, space, weight, and flow components of movement and how to use those to create greater meaning onstage. Students write their personal movement profiles and begin to do the same for the person they are embodying in a role.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 524 | GRADUATE MOVEMENT I: PATTERNS & CONTACT | 2 quarter hours (Graduate)**

Actors will begin to explore their existing movement patterns and how to re-pattern their body-mind for greater inner-connectivity. Through pattern-analysis, re-patterning, and Contact Improv, students will begin to understand that all movement has meaning.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 525 | GRAD MOVEMENT I: AWARENESS & RADIANCE | 2 quarter hours (Graduate)**

Physical re-patterning is furthered in this course by focusing on sensation, inner spaciousness, and expansion or radiance. Awareness Through Movement lessons help the student bypass habitual tensions and patterns while the practice of Radiance helps the student expand into the space around them. Both approaches lead to greater inner-connectivity and outer-expressivity.

**PRF 524 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 530 | MFA I ADVANCED SPEECH | 3 quarter hours (Graduate)**

Introduction to phonetics and listening for the features of accents and dialects.

**PRF 520 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 531 | GRADUATE VOICE AND SPEECH I | 2 quarter hours (Graduate)**

Introduction to phonetics and listening for the features of accents and dialects.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 532 | GRADUATE VOICE AND SPEECH I | 2 quarter hours (Graduate)**

Second course in a 3 course sequence. Introduction to an approach to freeing the individual actor's voice in an ensemble class that includes exercises in alignment, breath, ease in phonation, centering, imagination, resonance, and articulation. Work on poetry and texts that support individual growth. Consideration of the actor's identity and the ways identity influences the voice.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 533 | GRADUATE VOICE AND SPEECH I | 2 quarter hours (Graduate)**

Third course in a 3 course sequence. Introduction to an approach to freeing the individual actor's voice in an ensemble class that includes exercises in alignment, breath, ease in phonation, centering, imagination, resonance, and articulation. Work on poetry and texts that support individual growth. Consideration of the actor's identity and the ways identity influences the voice.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 540 | GRADUATE SPEECH I: ADVANCED NOTATION | 3 quarter hours (Graduate)**

Development of a process of accent/dialect acquisition.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 541 | MOSCOW ART THEATRE IMMERSIVE: PLAYS, CULTURE, AND TRAINING | 6 quarter hours (Graduate)**

Students will travel to Moscow for two weeks to train with the master teachers of the Moscow Art Theatre School (MXAT) from June 17-30. Students will study acting, acrobatics, stage combat, and Russian theatre history. Students will also see plays, visit the museum/homes of Stanislavsky and Meyerhold as well as the Kremlin and city center. Before going to Moscow they will meet for five class periods to go over Russian Theatre history, culture, basics of language, and current theatrical landscape.

**PRF 550 | PRACTICUM IN PRODUCTION | 3 quarter hours (Graduate)**

Rehearsal or performance of plays in Showcase, Playworks, or Studio productions.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 551 | MFA IMPROVISATION I | 2 quarter hours (Graduate)**

Intensive work in Spolin-based improvisation in which the issues of creating theatrical reality are addressed through the medium of theatre games.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 552 | MFA IMPROVISATION II | 2 quarter hours (Graduate)**

Further and deeper intensive work in Spolin-based improvisation in which the issues of creating theatrical reality are addressed through the medium of theatre games.

**Status as Graduate Theatre student is a prerequisite for this class.**



**PRF 553 | MFA I MEISNER | 2 quarter hours****(Graduate)**

Building on the work of the winter quarter, students will use their enhanced partner attention skills in order to focus on the second half of Meisner's definition of acting: "living truthfully under imaginary circumstances." Each exercise in the progression is designed to expand the actor's ability to imagine and personalize circumstances that are meaningful to them. We will also explore what the student needs to do to be ready for the first moment of a scene or play: Emotional Preparation. Finally, actors will learn how to carry over what they have learned into a scripted scene. (2 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 561 | REHEARSAL AND PERFORMANCE I | 5 quarter hours****(Graduate)**

Graduate acting and direction students are continually involved in rehearsal and performance of plays in the Showcase, the Playworks series and workshop productions. Acting students constitute the casting pool for the school. (5 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 562 | REHEARSAL AND PERFORMANCE I: MFA ACTORS PROJECT | 5 quarter hours****(Graduate)**

A rehearsed and performed Studio project developed specifically for the actors of the MFA 1 ensemble.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 563 | REHEARSAL AND PERFORMANCE I: CASTING POOL | 5 quarter hours****(Graduate)**

Graduate acting students are cast, rehearse, and perform in productions for the Watts, Healy, or Studio series. MFA and upper-level BFA Acting students constitute the casting pool for the school.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 571 | MFA WORKSHOP I: EQUILIBRIUM & POETRY | 1 quarter hour****(Graduate)**

MFA Workshop I is a course divided into two five-week sessions: the first focusing on anti-racism, sex and gender, performing intimacy, self-care, ensemble communication, and developing group agreements; the second on writing and performing poetry.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 572 | MFA WORKSHOP I: MAKEUP & MONOLOGUES | 1 quarter hour****(Graduate)**

This course is divided into two parts: the first focused on the application of makeup for stage and screen, and the second focused on the writing and performance of monologues.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 573 | MFA WORKSHOP I: COMMUNITY & DIALOGUE | 1 quarter hour****(Graduate)**

This course is divided into two parts: the first on the theater in response to and celebration of community, and the second on writing and exploring dialogue for stage and screen.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 580 | GRADUATE MOVEMENT II: UNARMED COMBAT | 1 quarter hour****(Graduate)**

Students will learn various forms of unarmed combat, for both stage and screen, with an emphasis on safety, technique, and story-telling.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 581 | DIRECTING I | 3 quarter hours****(Graduate)**

This course covers the basics of the directing process with an emphasis on textual analysis. Lecture discussion and performance projects are utilized to develop a common understanding and vocabulary useable in the wide variety of theatrical situations the contemporary director is likely to confront. The final project of the class is the direction of a short play. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 582 | DIRECTING I | 3 quarter hours****(Graduate)**

This course covers the basics of the directing process with an emphasis on textual analysis. Lecture discussion and performance projects are utilized to develop a common understanding and vocabulary useable in the wide variety of theatrical situations the contemporary director is likely to confront. The final project of the class is the direction of a short play. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 583 | DIRECTING I | 3 quarter hours****(Graduate)**

This course covers the basics of the directing process with an emphasis on textual analysis. Lecture discussion and performance projects are utilized to develop a common understanding and vocabulary useable in the wide variety of theatrical situations the contemporary director is likely to confront. The final project of the class is the direction of a short play. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 588 | GRADUATE ON CAMERA I: FILM | 3 quarter hours****(Graduate)**

This course introduces fundamentals of collaboration and study of an actor's role on a film production through experience in filmmaking.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 590 | IMPROVISATION | 4 quarter hours****(Graduate)**

This workshop for graduating and performance students is designed to renew the student's relationship with the foundation of the training program: Spolin-based improvisational work. There is a particular emphasis on the use of games as a stimulus for spontaneity, strong playing relationships and trouble shooting within the rehearsal process.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 591 | DIRECTING THEORIES | 4 quarter hours****(Graduate)**

This course is designed to introduce students to the history of stage directing as an independent art form and to the key directorial thinkers of Western theatre. Through both lecture and practice, student learn the theories and techniques of such innovators as Stanislavski, Meyerhold, Craig Artaud, Brecht, Clurman, Grotowski, Brook, LeCompte, and Bogart. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 592 | DIRECTING THEORIES | 4 quarter hours****(Graduate)**

This course is designed to introduce students to the history of stage directing as an independent art form and to the key directorial thinkers of Western theatre. Through both lecture and practice, student learn the theories and techniques of such innovators as Stanislavski, Meyerhold, Craigm Artaud, Brecht, Clurman, Grotowski, Brook, LeCompte, and Bogart. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 594 | MFA MAKEUP | 2 quarter hours****(Graduate)**

MFA Makeup is a quarter-long course designed to give the graduate actor facility in conceiving and creating the makeup for a given character he or she might have to portray on stage. The goal of the course is to demystify the art of makeup by doing ten weeks of character development, visual research and hands on painting that will produce a basic level of comfort with makeup techniques. Basic light and shade sculpting will be reviewed. Aging the face, making the face look younger, white face techniques, trauma, animal techniques, and non-realistic makeups will be explored and applied to the various theatre sizes we encounter here at DePaul as well as in stages all over Chicago. (2 quarter hours)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 595 | SOLO PERFORMANCE WORKSHOP | 4 quarter hours****(Graduate)**

Designed for advanced BFA and MFA acting students, Solo Performance Workshop offers students the opportunity to conceive, create and develop original solo works through writing exercises, structured improvisation, character creation and formal experiments. At the end of the quarter, students share their works-in-progress with the TTS community.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 596 | ADVANCED STAGE COMBAT | 1 quarter hour****(Graduate)**

An advanced movement class which, as an elective, builds new skills and furthers proficiency gained in the required Stage Combat class. Realistically portraying violence while remaining safe, good partnering, balance, and coordination are some of the movement skills that are honed through this course. Work continues on perfecting techniques and performance in Rapier-and-Dagger and Unarmed combat. Students may take this course more than once as a different third weapon (either knife, smallsword, quarterstaff, or broadsword) is added to the course-work each quarter. The students have the option to have their final scene-work adjudicated by a Fight Master from The Society of American Fight Directors, which, if successful, offers the opportunity to become a recognized "Actor-Combatant" with that institution. Entrance into class is competitive and is partially decided in accordance with discipline shown in the earlier course. (1 quarter hour)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 597 | ADVANCED STAGE COMBAT II | 1 quarter hour****(Graduate)**

An advanced movement class which, as an elective, builds new skills and furthers proficiency gained in the required Stage Combat class. Realistically portraying violence while remaining safe, good partnering, balance, and coordination are some of the movement skills that are honed through this course. Work continues on perfecting techniques and performance in Rapier-and-Dagger and Unarmed combat. Students may take this course more than once as a different third weapon (either knife, smallsword, quarterstaff, or broadsword) is added to the course-work each quarter. The students have the option to have their final scene-work adjudicated by a Fight Master from The Society of American Fight Directors, which, if successful, offers the opportunity to become a recognized "Actor-Combatant" with that institution. Entrance into class is competitive and is partially decided in accordance with discipline shown in the earlier course. (1 quarter hour)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**PRF 599 | INDEPENDENT STUDY | 1-4 quarter hours****(Graduate)**

Independent Study (variable credit)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 601 | APPLICATION OF CONSENT AND INTIMACY: PART TWO | 2 quarter hours****(Graduate)**

This course equips students with the advanced skills they need to apply what they learned in the online classes to scene work and moments of intimacy while being a liaison between the actor and creative team.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 602 | THEORIES OF POWER AND IDENTITY IN ENTERTAINMENT - PART TWO | 2 quarter hours****(Graduate)**

In this course students will take a deeper look into the theoretical underpinnings of Anti Racism- EDI Training / Allyship and Advocacy / Gender Identity and Sexual Orientation / Anti-Harassment or Anti-Sexual Harassment / Mediation or Conflict resolution / Bystander Intervention / Mental Health First Aid or Trauma Stewardship and how they intersection with the intimacy work.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 603 | INTIMACY DIRECTION APPLICATION | 3 quarter hours****(Graduate)**

In this course students will take the lead on a TTS project in which there is intimacy. They will have 10 hours of mentorship along with the necessary hours to complete production.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 611 | GRADUATE ACTING II: SHAKESPEARE | 4 quarter hours****(Graduate)**

A Heightened Text/Classical Acting course inviting students to join the emotional, physical and imaginative life of a role with the technical skills needed: rigorous textual foundation work, making strong choices that are grounded in that text, connection to givens and scene partners, and integrating with voice, speech and movement classes.

**PRF 513 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 612 | GRADUATE ACTING II: ACTIVISM & COMMUNITY | 4 quarter hours****(Graduate)**

This course looks at the actor and ensemble in direct relationship to contemporary society and its institutions through identity, direct action, and theatrical collaboration within a spectrum of communities to inspire disruption and change.

**PRF 611 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 613 | GRADUATE ACTING II: CLASSICAL | 5 quarter hours  
(Graduate)**

The spring quarter will focus on comedies by Shakespeare, Moliere, Sheridan, Wilde and Coward. Students will call upon all of the truth-seeking, risk-taking and relish-making that comedy and heightened language requires. Only farce and commedia are larger. The resulting agility with text provides a firm foundation for confident performance of all classical and modern roles. Exploration of Shakespeare's comedies will include collaboration with M.F.A. Directors with scenes to be presented as an invited-audience showing. (5 quarter hours)

**PRF 612 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 614 | THE DIRECTOR AND THE ACTING PROCESS | 3 quarter hours  
(Graduate)**

This year-long class focuses on how the director helps the actor. Through both participation and observation in this undergraduate scene study class taught by a senior member of the acting faculty, the directing student acquires the skills and strategies necessary in helping the actor personalize and embody the text. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 615 | THE DIRECTOR AND THE ACTING PROCESS | 3 quarter hours  
(Graduate)**

This year-long class focuses on how the director helps the actor. Through both participation and observation in this undergraduate scene study class taught by a senior member of the acting faculty, the directing student acquires the skills and strategies necessary in helping the actor personalize and embody the text. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 616 | THE DIRECTOR AND THE ACTING PROCESS | 3 quarter hours  
(Graduate)**

This year-long class focuses on how the director helps the actor. Through both participation and observation in this undergraduate scene study class taught by a senior member of the acting faculty, the directing student acquires the skills and strategies necessary in helping the actor personalize and embody the text. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 617 | DIRECTING: SCENE STUDY | 3 quarter hours  
(Graduate)**

This is a two-quarter classic play scene study class. MFA directors will learn a variety of techniques in staging, text analysis, and working with actors. Directors will work with a variety of modern writers including Chekov, Ibsen, Miller, and O'Neill. They will also investigate working with heightened text including Moliere, Shakespeare, and the Greeks. (3 quarter hours)

**PRF 583 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 618 | DIRECTING: SCENE STUDY | 3 quarter hours  
(Graduate)**

This is a two-quarter classic play scene study class. MFA directors will learn a variety of techniques in staging, text analysis, and working with actors. Directors will work with a variety of modern writers including Chekov, Ibsen, Miller, and O'Neill. They will also investigate working with heightened text including Moliere, Shakespeare, and the Greeks. (3 quarter hours)

**PRF 583 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 619 | THE DIRECTOR AND THE NEW PLAY DEVELOPMENT PROCESS | 3 quarter hours**

**(Graduate)**

This course is offered every other year and explores the director's role in the development of new plays. MFA Directors work with professional playwrights on new work. Directors are introduced to the many ways they may be charged with presenting new work, including table readings, staged readings, workshops, designed workshops and world premieres. Over the course of the quarter, directors rehearse and present one sit-down reading and one staged reading. Additionally, students rehearse and present a staged reading in a professional situation. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 620 | GRAD MOVEMENT I: NEUTRAL MASK & CORPOREAL EXPRESSION | 2 quarter hours**

**(Graduate)**

At the same time students are studying the components of outer-expressivity, they explore how their slightest movement produces meaning. This is done through the study of neutrality or neutral mask and corporeal or full-bodied story-telling without text.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 621 | GRADUATE MOVEMENT II: STORYTELLING & THE WORLD OF PLAY | 2 quarter hours**

**(Graduate)**

Actors further their ability to tell the story of a specific person in a specific world by focusing on how that world is evidenced in movement behaviors and how that person abides by or breaks the movement rules. Students cultivate their physical imagination in order to dynamically inhabit the world of the play.

**PRF 523 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 622 | GRADUATE MOVEMENT II: MASK/WHOLE BODY | 3 quarter hours**

**(Graduate)**

While wearing a mask to conceal facial expression, students learn to involve their whole body in telling the story. This furthers outer-expressivity, physical dynamics, and encourages play and creativity.

**PRF 621 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 623 | GRADUATE MOVEMENT II: RED NOSE/FLYING | 2 quarter hours  
(Graduate)**

This subject of this advanced class will be chosen each year. It may focus on the fundamentals of clowning (truth, sincerity and failure through physical expression), advanced partner weight-sharing, or the daring of aerial work.

**PRF 622 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 624 | GRADUATE MOVEMENT II: WEAPONS & MOTION CAPTURE | 2 quarter hours**

**(Graduate)**

Actors will learn various forms of armed combat with an emphasis on activation of prop, safety, and dynamic story-telling. Students will also learn basic techniques in performance for Motion Capture or MoCap.

**PRF 580 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 630 | GRADUATE SPEECH II: TEXT & RHETORIC | 2 quarter hours  
(Graduate)**

Advanced study of text and rhetoric.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 631 | GRADUATE VOICE AND SPEECH II | 2 quarter hours  
(Graduate)**

First course in a 3 course sequence. Continuation of the freeing process, deepening of the actor's sensitivity and awareness, with attention to the felt sounds of speech, kinesthetic awareness of vowels and consonants. Texts are chosen that place greater demands on the actor's growing emotional and vocal capabilities.

**PRF 533 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 632 | GRADUATE VOICE AND SPEECH II | 2 quarter hours  
(Graduate)**

Second course in a 3 course sequence. Continuation of the freeing process, deepening of the actor's sensitivity and awareness, with attention to the felt sounds of speech, kinesthetic awareness of vowels and consonants. Texts are chosen that place greater demands on the actor's growing emotional and vocal capabilities.

**PRF 631 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 633 | GRADUATE VOICE AND SPEECH II | 2 quarter hours  
(Graduate)**

Third course in a 3 course sequence. Continuation of the freeing process, deepening of the actor's sensitivity and awareness, with attention to the felt sounds of speech, kinesthetic awareness of vowels and consonants. Texts are chosen that place greater demands on the actor's growing emotional and vocal capabilities.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 641 | GRADUATE ACTING II: MYTH, FABLE, & FOLKLORE IN DRAMA | 2 quarter hours  
(Graduate)**

This course explores the world of archetype, performance and magic in drama across boundaries of time and tradition. Inspired by folktales, myths, oral poetry and rituals from many traditions, the students develop original and play-based theatrical work both solo and ensemble. Resources include the traditional stories of African, Asian, South American, European and American literature, as well as plays from modernity that explore a mythic or folkloric basis. (2 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 642 | GRADUATE ACTING II: TRAGIC FOCUS FROM 1700 TO 1950 | 2 quarter hours  
(Graduate)**

This course explores a broad swath of tragic-focused dramatic material from Restoration through 1950. The students select scenes from plays that follow tragic shape and perform them in scene study form. (2 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 643 | GRADUATE ACTING II: COMIC FOCUS FROM 1700 TO 1950 | 2 quarter hours  
(Graduate)**

This course explores a broad swath of comic-focused dramatic material from Restoration through 1950. The students select scenes from plays that follow comic shape and perform them in scene study form. (2 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 650 | INTIMACY COORDINATOR/DIRECTOR EXTERNSHIP | 3 quarter hours  
(Graduate)**

In this course students will take the lead on an external professional project outside of DePaul in which there is intimacy. They will have 10 hours of mentorship along with the necessary hours to complete production.

**Status as a student in the Intimacy Professionals for Theatre & Cinema Certification program is a prerequisite for this course.**

**PRF 661 | REHEARSAL AND PERFORMANCE II: CASTING POOL | 5 quarter hours  
(Graduate)**

Graduate acting students are cast, rehearse, and perform in productions for the Watts, Healy, or Studio series. MFA and upper-level BFA Acting students constitute the casting pool for the school.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 662 | REHEARSAL AND PERFORMANCE II: CASTING POOL | 5 quarter hours  
(Graduate)**

Graduate acting students are cast, rehearse, and perform in productions for the Watts, Healy, or Studio series. MFA and upper-level BFA Acting students constitute the casting pool for the school.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 663 | REHEARSAL AND PERFORMANCE II: CASTING POOL | 5 quarter hours  
(Graduate)**

Graduate acting students are cast, rehearse, and perform in productions for the Watts, Healy, or Studio series. MFA and upper-level BFA Acting students constitute the casting pool for the school.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 671 | MFA WORKSHOP II: MARKETING & SELF TAPING | 1 quarter hour  
(Graduate)**

This two part class encompasses aspects of the business of acting: developing materials, online presence, self-marketing, agency and union relations, then hands-on work self-taping for submission to jobs.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 672 | MFA WORKSHOP II: ACTOR AS ENTREPRENEUR | 2 quarter hours  
(Graduate)**

MFA Workshop is a flexible laboratory time period designed to accommodate a number of possibilities of workshops, lectures, and demonstrations with guest artists mainly from the Chicago theatre community and beyond. MFA Workshop also accommodates a number of projects generated by the MFA Acting students themselves. As MFA Workshop is a process class, projects and workshops may or may not result in a showing. (Some activities in the class will combine MFA I and MFA II students and some will be specific to each class.) (2 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 673 | MFA WORKSHOP II: BUSINESS OF ACTING & COMPANY CREATION | 1 quarter hour  
(Graduate)**

This two part course encompasses the individual actor as business owner in a career path, and the requirements for the initial creation, organization, financing and management of theater and production companies.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 680 | ADVANCED STAGE COMBAT | 1 quarter hour  
(Graduate)**

In this course students will continue their study of unarmed and rapier-& dagger techniques, as well as adding a third weapon discipline as taught by The Society of American Fight Directors (past options have included knife, broadsword, quarterstaff, small sword) for use in stage and film performance. The students will perform choreography in all three disciplines, in scenes which they themselves select but which are choreographed by the instructor. The students are then given the opportunity to take the SAFD's Skills Proficiency Test for all three weapons, with an outside adjudicator, in the hope of reaching 'Actor Combatant' status within the SAFD. (1 quarter hour)

**PRF 580 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 681 | DIRECTING II | 3 quarter hours  
(Graduate)**

A laboratory class in which student directed scenes are rehearsed and presented for discussion and criticism. Several cuttings are directed during the year. (3 quarter hours)

**PRF 583 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 682 | DIRECTING II | 3 quarter hours  
(Graduate)**

A laboratory class in which student directed scenes are rehearsed and presented for discussion and criticism. Several cuttings are directed during the year. (3 quarter hours)

**PRF 681 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 683 | DIRECTING II | 3 quarter hours  
(Graduate)**

A laboratory class in which student directed scenes are rehearsed and presented for discussion and criticism. Several cuttings are directed during the year. (3 quarter hours)

**PRF 682 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 688 | GRADUATE ON CAMERA III: ACTING ON SCREEN | 3 quarter hours  
(Graduate)**

Advanced techniques for on-screen performance highlighting the similarities and differences between stage and screen with an emphasis on personal preparation and presence on screen.

**PRF 588 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 690 | INTERNSHIP | 2-12 quarter hours  
(Graduate)**

The internship provides the student with an opportunity to learn by working with experienced professionals in an area related to his or her area of study at The Theatre School. (variable credit)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 691 | DIRECTING SEMINAR | 3 quarter hours  
(Graduate)**

This course provides the opportunity for all three years of MFA directors and directing faculty to share, discuss and investigate particular and immediate aspects of directing. The course provides a forum for directors to discuss current rehearsal processes and trouble-shoot with their colleagues and instructor. Additionally, directing students reflect on, discuss and receive feedback from their colleagues and instructor on production work. The second half of the course focuses on honing a specific directorial skill or exploring new directorial territory. This component changes quarterly at the discretion of the instructor. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 692 | DIRECTING SEMINAR | 3 quarter hours  
(Graduate)**

This course provides the opportunity for all three years of MFA directors and directing faculty to share, discuss and investigate particular and immediate aspects of directing. The course provides a forum for directors to discuss current rehearsal processes and trouble-shoot with their colleagues and instructor. Additionally, directing students reflect on, discuss and receive feedback from their colleagues and instructor on production work. The second half of the course focuses on honing a specific directorial skill or exploring new directorial territory. This component changes quarterly at the discretion of the instructor. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 693 | DIRECTING SEMINAR | 3 quarter hours  
(Graduate)**

This course provides the opportunity for all three years of MFA directors and directing faculty to share, discuss and investigate particular and immediate aspects of directing. The course provides a forum for directors to discuss current rehearsal processes and trouble-shoot with their colleagues and instructor. Additionally, directing students reflect on, discuss and receive feedback from their colleagues and instructor on production work. The second half of the course focuses on honing a specific directorial skill or exploring new directorial territory. This component changes quarterly at the discretion of the instructor. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 711 | GRADUATE ACTING III: COMPANY CREATION | 4 quarter hours  
(Graduate)**

This course is a journey with toolbox through creating and producing ensemble-based theater. Students follow two pathways: creating theater and producing theater. The path of creating follows on the self-generated work of MFA I and II Workshops, empowering the class to imagine and rehearse an original piece of theater through an invented process. Weekly rehearsal meetings build the piece into a "producer's rehearsal" at the end of the quarter. The path of producing introduces the class to tools necessary for mounting theater in Chicago or elsewhere. Using the piece under construction as their example, the students delegate and coordinate work on mission statement, company structure/contracts, by-laws, board formation, not-for-profit/tax-exempt status, grant writing, fundraising, space rental, rehearsal process, press relations, advertising, audience development, festivals, transfers, documentation, and touring.

**PRF 613 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 712 | GRADUATE ACTING III: PROFESSIONAL PREPARATION | 4 quarter hours (Graduate)**

This course follows on the Audition class from fall quarter bringing the students into simulated auditions for weekly guests including professional casting directors, casting agents, talent managers, artistic directors, and filmmakers from Chicago and beyond. Feedback will focus on empowering the actors to strengthen their approach, courage, effectiveness and flexibility in the casting process as felt in the "real world."

**PRF 711 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 713 | GRADUATE ACTING III: ADVANCED IMPROVISATION | 2 quarter hours (Graduate)**

This intensive course capstones the impulse work and Spolin-based work from MFA I Improvisation by updating the class to improvisational forms that extend beyond scenic and sketch. Mining the rich and still-unfolding history of Chicago improvisation, students flex their creative muscles by exploring long-form improvisational models and unique multi-scenic structures. (2 quarter hours)

**PRF 712 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 714 | AUDITION | 3 quarter hours (Graduate)**

This studio-based class introduces the student to multiple forms of audition practiced in professional theater as well as those forms practiced in film, television, and commercials. Students train rigorously with monologues, cold readings, callback scenes, copy reading, and reader-style auditions in weekly class simulations. The course will cover methods for researching and attending auditions, finding and preparing suitable material, as well as handling the audition process professionally and successfully. Discussions of "type," "color-blind casting," manager/agent relationships, and ethical concerns of auditions will be included. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 715 | MFA INDEPENDENT PROJECT | 5 quarter hours (Graduate)**

The actor is inspired to create, collaborate or study in an area of interest within acting or theatre for twenty or more contact/practice hours in consultation with a Faculty Advisor resulting in a 15-page paper.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 716 | GRADUATE SHOWCASE | 3 quarter hours (Graduate)**

Through the rehearsal process, graduate acting majors prepare monologues and scenes, culminating ultimately in a showcase for an invited audience of casting directors, agents, and directors. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 720 | GRADUATE ON-CAMERA II: AUDITIONING FOR THE CAMERA | 3 quarter hours (Graduate)**

Teaches, in studio practice, the primary and advanced techniques for preparation and performance of on-screen auditions for streaming, television, film and other media.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 721 | GRADUATE MOVEMENT III | 2 quarter hours (Graduate)**

The technique of movement to music will be used to: stimulate the actor's imagination, experiment with the identification, translation, and articulation of creative impulses, intensify ensemble work, expand the range of expression and strengthen and condition the body. (2 quarter hours)

**PRF 623 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 722 | GRADUATE MOVEMENT III | 2 quarter hours (Graduate)**

An independent study of movement for the actor. (2 quarter hours)

**PRF 721 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 723 | GRADUATE MOVEMENT III: AFRICAN DANCE | 2 quarter hours (Graduate)**

This cross-listed course is designed to engage students across majors and expose them to a different culture. African Dance is an advanced movement class that teaches and demands spatial, gestural, and percussive coordination. It allows you to shine as an individual and work as a community of movers/ensemble. (2 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 724 | GRADUATE MOVEMENT III: PILATES | 2 quarter hours (Graduate)**

This is a finishing level movement class that is taught by certified instructors at a nearby studio. Working on Pilates equipment ("reformers", etc.), this class offers the student a chance to further learn about efficient patterns of motion while creating an evenly conditioned body. Pilates helps the student develop strong core muscles and build strength without "bulking up". This class will draw upon the student's previous movement classes by challenging their awareness, levels of inquiry and physical decisions in a non-theatrical movement class. (2 quarter hours)

**PRF 722 and status as a Graduate Theatre student is a prerequisite for this class.**

**PRF 730 | GRADUATE SPEECH II: VOICING ANIMATION | 2 quarter hours (Graduate)**

This advanced voice and speech class will explore how the cumulative voice, speech, and text work of the Graduate Acting program can be successfully applied to the fields of animation and video games.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 731 | GRADUATE VOICE AND SPEECH III | 2 quarter hours (Graduate)**

First course in a 2 course sequence. Deepening of the actor's confident free use of voice and speech in their acting in production, extending into specific approaches to singing.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 732 | GRADUATE VOICE AND SPEECH III | 2 quarter hours (Graduate)**

Second course in a 2 course sequence. Deepening of the actor's confident free use of voice and speech in their acting in production, extending into specific approaches to singing.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 733 | VOICEOVER | 2 quarter hours (Graduate)**

Deepening of the actor's confident free use of voice and speech in their acting in production, extending into specific approaches to voiceover.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 761 | REHEARSAL AND PERFORMANCE III | 5 quarter hours****(Graduate)**

Graduate acting and directing students are continually involved in rehearsal and performance of plays in the Showcase, the Playworks series, and workshop productions. Acting students constitute the casting pool for the school. (5 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 762 | REHEARSAL AND PERFORMANCE III | 5 quarter hours****(Graduate)**

Graduate acting and directing students are continually involved in rehearsal and performance of plays in the Showcase, the Playworks series, and workshop productions. Acting students constitute the casting pool for the school. (5 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 763 | REHEARSAL AND PERFORMANCE III | 5 quarter hours****(Graduate)**

Graduate acting and directing students are continually involved in rehearsal and performance of plays in the Showcase, the Playworks series, and workshop productions. Acting students constitute the casting pool for the school. (5 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 771 | SEMINAR: SPECIAL TOPICS IN DIRECTING | 4 quarter hours****(Graduate)**

According to the expertise of faculty and the needs and interests of advanced students, this course deals variously with selected topics in stage directing, including the history and development of stage directing as an independent art form, directing theory, and directing methodology.

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 781 | THESIS PROJECT IN DIRECTING | 9 quarter hours****(Graduate)**

A year long research and performance project that culminates in a fully supported production and written thesis. The production is part of The New Directors Series presented for the general public. (9 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 782 | THESIS PROJECT IN DIRECTING | 9 quarter hours****(Graduate)**

A year long research and performance project that culminates in a fully supported production and written thesis. The production is part of The New Directors Series presented for the general public. (9 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**PRF 783 | THESIS PROJECT IN DIRECTING | 9 quarter hours****(Graduate)**

A year long research and performance project that culminates in a fully supported production and written thesis. The production is part of The New Directors Series presented for the general public. (9 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**