



**THE  
THEATRE  
SCHOOL.**

# THE THEATRE SCHOOL

## **FOUNDED AS THE GOODMAN SCHOOL OF DRAMA IN 1925**

The Theatre School is a member of the League of Chicago Theatres, Illinois Arts Alliance, ASSITEJ/USA, American Alliance for Theatre and Education (AATE), USITT, and the Illinois Alliance for Arts Education.

## **ADMINISTRATION**

JOHN CULBERT, M.F.A.

*Dean*

JOHN BRIDGES, M.A.

*Director of Administration and Assistant Dean*

LESLIE SHOOK, M.A.

*Theatre Manager*

ANASTASIA GONZALEZ

*Budget Manager/Administrative Assistant to the Dean*

JASON BECK, B.F.A.

*Director of Admissions*

LARA GOETSCH, B.S.

*Director of Marketing and Public Relations*

TESSA CRAIB-COX

*Director of Development*

## **GENERAL INFORMATION**

**W**hen The Theatre School was founded in 1925 at The Art Institute of Chicago, it was called the Goodman School of Drama. By all measurements the school is stronger now than it has ever been. Although our name has changed, the essential life and purpose of the school remains the same. Our basic principles and standards are exactly what they have been for over 75 years. The Theatre School is a conservatory, a strong part of a vital urban University, and we operate with professional concentrations on the development of artists for the theatre and related professions. Further information about The Theatre School is available via the internet at The School's web site, located at <http://theatreschool.depaul.edu>.

## **GRADUATE STUDY IN THE THEATRE SCHOOL**

The MFA Programs are designed for the student who has had considerable experience at the undergraduate level, the student seeking additional training as a consequence of prior professional work, or the student whose life experience and professional potential meet the qualifications for advanced training.

The goals of the training are accomplished by an intense and eclectic process that combines classroom work with a variety of production experiences that:

- Help the student find a way of working that is effective and unique to his or her talent.
- Aid the student in integrating his or her individual work into the collaborative demands of production experiences.
- Equip the student with the skills and released imagination necessary for the highly competitive theatre professions.

## **FACILITIES**

**T**he Theatre School buildings are located at 2130 and 2135 North Kenmore Avenue on DePaul's Lincoln Park Campus. In addition to housing most Theatre School classes, the buildings provide rehearsal rooms, design studios, shop facilities, script library, sound design studio, CAD lab, computer lab, and faculty and staff offices. The buildings are minutes from downtown Chicago by elevated train, bus or car.

DePaul's historic Merle Reskin Theatre, built in 1910 and formerly called the Blackstone Theatre, was purchased from the Shubert Organization in 1988 and renamed for a major donor in 1992. It provides The Theatre School with a professional-standard, state-of-the-art theatre facility to match the professional standards of the school's training and productions.

The public productions of The Theatre School Showcase and Chicago Play works are fully realized at the Merle Reskin Theatre. Students begin their training as part of the backstage and house crew, allowing them hands-on experience in all components of the theatre profession. The theatre is also shared with several not-for-profit arts organizations in Chicago and an occasional feature film company, exposing Theatre School students to a broader view of the entertainment industry. The DePaul Merle Reskin Theatre is located in the South Loop in the heart of the city. The Theatre School transports students via bus between the school and the theatre for performances.

For the past several seasons the school has been producing the new director's series and several workshop productions in off-Loop theatres such as the Victory Gardens Studio Theatre and the Athenaeum Studio Four so as to connect the work and the students more directly to the theatres themselves and their audience base.

The Theatre School is situated in the center of Chicago's world renowned theatre community. Neighboring theatre and performing arts companies include the Steppenwolf Theatre, Victory Gardens Theater, Royal George Theatre, Apollo Theatre Center, and the Theatre Building.

## **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, and Paul Sills; and alumni Gillian Anderson, Joe Mantegna, John C. Reilly, and Kevin Anderson, among scores of others. In addition, master classes have recently been conducted by Oscar-winners Faye Dunaway and F. Murray Abraham.

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CAMILLE ANDERSON, J.D.  
*Assistant Director of Alumni Relation*  
Valparaiso University

JEFF BAUER, M.F.A.,  
*Scene Design*  
Northwestern University

JASON BECK, B.F.A.,  
*Director of Admissions*  
The Theatre School, DePaul

DOUG BIZER  
*Drawing*

JOHN BRIDGES, M.A.  
*Director of Administration and*  
*Assistant Dean*  
Western Illinois University

BARRY BRUNETTI, M.F.A.  
*Theatre Studies*  
Academic Assistant to the Associate Dean  
The Theatre School, DePaul

LENORA INEZ BROWN, M.F.A.  
*Dramaturgy/ Criticism*  
Yale School of Drama

LINDA BUCHANAN, M.F.A.,  
*Scenic Design*  
Northwestern University

DEXTER BULLARD, M.F.A.  
*Acting*  
Northwestern University

BILL BURNETT, M.F.A.,  
*Voice and Speech*  
Ohio University

STEVEN CARELLI, M.F.A.  
*Drawing*  
Northwestern University

GREG CHAVEZ, B.A.  
Assistant Director of Technical Operations  
Whittier College

SAMANTHA CHAVIS, B.A.  
*Admissions Assistant*  
University of Iowa

NAN CIBULA-JENKINS, M.F.A.  
*Costume Design*  
Yale University

SO HUI CHONG, B.F.A.  
*Stitcher*  
School of the Art Institute

BENJAMIN COHEN, B.F.A.  
*Technical Assistant, Reskin Theatre*  
The Theatre School, DePaul

MAURY COLLINS, M.B.A.,  
*Theater Studies*  
American University

DEAN CORRIN, M.F.A.,  
*Playwriting*  
Ohio University

TESSA CRAIB-COX  
*Director of Development*

JOHN CULBERT, M.F.A.,  
*Dean*  
New York University

LYDIA DIAMOND  
*Playwriting*  
 PATRICE EGLESTON, M.F.A.,  
*Movement*  
 Southern Methodist University  
 MARK ELLIOTT, M.F.A.  
*Musical Theatre*  
 San Diego State University  
 DEYA FRIEDMAN,  
*Stage Management*  
 HENRY GODINEZ, M.F.A.  
*Acting*  
 University of Wisconsin-Milwaukee  
 LARA GOETSCH, B.S.  
*Director of Marketing and  
 Public Relations*  
 Northwestern University  
 ANASTASIA GONZALEZ  
*Budget Manager/Administrative  
 Assistant to the Dean*  
 KELLY ANN GRAY  
*Administrative Assistant*  
 PHYLLIS E. GRIFFIN, M.F.A.,  
*Voice and Speech*  
 Goodman School of Drama  
 GABRIEL HALPERN, M.A.,  
*Movement*  
 Goddard College  
 BETSY HAMILTON, B.F.A.,  
*Movement*  
 University of Texas  
 CAMERON HENNEKE  
*Operations Manager*  
 CHRIS HOFMANN, B.A.,  
 Director of Technical Operations  
 Adams State College  
 JOSH HORVATH, B.F.A.  
*Sound Design and Technology*  
 Wright State University  
 DONALD W. ILKO, PH.D.,  
*Acting and Theatre Studies*  
 Case Western Reserve University  
 BELLA ITKIN, PH.D.,  
*Professor Emeritus*  
 Case Western Reserve University  
 JOHN JENKINS, B.A.,  
*Movement*  
 Pittsburgh State University  
 JACKIE JOHNSON  
*Publicity/Box Office Manager*  
*Barat Campus*  
 LINDA JONES, M.A.,  
 Group Sales Rep  
*Merle Reskin Theatre*  
 University of Illinois-Springfield  
 CHRIS JONES, PH.D.  
*Associate Dean*  
 Theatre Studies  
 KARIN KOPISCHKE, B.A., B.M.,  
*Costume Design*  
 Lawrence University

TRUDIE KESSLER, M.F.A.,  
*Voice and Speech*  
 University of California, Irvine

ROB KOVARIK, M.F.A.  
*Technical Director*  
 Yale School of Drama

JENNY LAIRD, M.F.A.  
*Playwriting*  
 University of Nevada, Las Vegas

DINA LINDENBERG  
*Alumni Relations and Networks*

TODD LAUTERBACH, B.S.  
*Box Office Manager*  
 Syracuse University

JANET LOUER, M.A.,  
*Audition*  
 Columbia College

SCOTT MACDONALD, B.A.  
*Executive Assistant to the Dean*  
 New York University

JACK MAGAW  
*Design/Tech*

DAWN G. MCKESEY,  
*Assistant Manager, Costume Shop*

KAREN MCKIE, B.S.  
*Marketing/PR Associate*  
 James Madison University

JANET C. MESSMER, M.A.,  
*Costumiere*  
 University of Illinois

COLIN MILROY  
*PeopleSoft Subject Matter Expert*

SUE MOEHLMANN  
*Costume Shop Supervisor*  
*Barat Campus*

DANIEL MOSER, PH.D.  
*Theatre Studies*  
 Northwestern University

KIMOSHA MURPHY, M.A.,  
*Movement*  
 Southern Illinois University

PATRICK MURPHY, M.A.,  
*Acting*  
 University of Washington

CARLOS MURILLO  
*Playwriting*

RAY NARDELLI  
*Sound Design and Technology*

DAVID NAUNTON  
*Sound Design and Technology*

JULIA NEARY, B.F.A.,  
*Movement*  
 The Theatre School, DePaul

JOSEPH NIEMINSKI, B.F.A.,  
*Scene Design*  
 Goodman School of Drama

JAMES OSTHOLTHOFF, M.F.A.,  
*Acting and Directing*  
 Goodman School of Drama

MICHELLE PERRY, B.F.A.  
*Production Coordinator*  
 The Theatre School, DePaul

LISA PORTES, M.F.A.  
*Acting/Directing*  
 University of California-San Diego

GERARD PRENDERGAST, B.F.A.  
*Camera Technique*  
 Goodman School of Drama

NICHOLAS SANDYS PULLIN, M.A.,  
*Stage Combat*  
 Cambridge University

JENNIFER L. RANDS, M.A.  
*Box Office Manager*  
 Indiana State University

GERALD REYNOLDS,  
*Scene Shop Foreman*

LESLIE RILEY, B.A.  
*Movement*  
 School of the Art Institute of Chicago

CLIFTON D. ROBINSON,  
*Master Drummer/West African Dance*

TODD ROSENTHAL, M.F.A.,  
*Scene Design*  
 Yale School of Drama

MICHAEL ROURKE, M.F.A.,  
*Lighting Design*  
 University of Virginia

NANCY CAROL RUBY, M.F.A.,  
*Acting*  
 The Theatre School, DePaul

ROCHE SCHULFER  
*Theatre Studies*

LESLIE SHOOK, M.A.  
*Theatre Manager*  
 University of Illinois

RACHEL SHTEIR, D.F.A.  
*Dramaturgy/Criticism*  
 Yale School of Drama

RACHEL SLAVICK, M.F.A.  
*Acting*  
 The Theatre School, DePaul

JOSEPH SLOWIK, M.F.A.  
*Professor Emeritus, Acting, Directing*  
 Goodman School of Drama

WAYNE SMITH, B.F.A.  
*Property Master and Assistant Technical and Safety Officer*  
 University of Illinois, Urbana

ERIC T. STYLES, B.F.A.  
 Playworks House Manager  
 University of Cincinnati

KRISTINE THATCHER  
*Playwriting*

RICK TROXEL, M.S.  
*Movement*  
 Ball State University

ALDEN VASQUEZ,  
*Stage Management*

ANN WAKEFIELD, M.A.  
*Acting*  
Nantes University

LAURA WHITLOCK, B.A.,  
*Costume Technology*  
University of Northern Iowa

JULIET WILSON, B.A.  
*Showcase House Manager*  
University of Wisconsin

FRANK WUKITSCH, M.F.A.,  
*Technology Production Management*

LARRY YANDO, M.F.A.  
*Acting*  
The Theatre School, DePaul University

NAN ZABRISKIE, M.F.A.,  
*Make-up*  
University of Minnesota

DEXTER ZOLLICOFFER, M.F.A.  
*Student of Color Mentor*  
The Theatre School, DePaul

### **PROGRAMS OF STUDY**

The Theatre School offers programs leading to the Master of Fine Arts degree in the areas of acting and directing. The minimum quarter hour requirements vary from program to program. All programs require a three-year course of study.

### **ADMISSION**

The first charter of DePaul University included a statement on nondiscrimination and the policy has been enforced vigorously for 100 years. Students, faculty and the public are entitled to equal treatment regardless of race, creed or color. It is the policy of The Theatre School to make admission decisions without regard to the race, color, religion, age, gender, sexual orientation, national origin or handicap of the candidate. Admission to the Master of Fine Arts degree programs is based on evidence of ability to be successful in graduate study. Specific requirements include:

- Completion of an undergraduate degree (as evidenced by official transcripts).
- Completion of graduate application materials.
- Three letters of recommendation.
- Demonstration of special competence in the major area through an audition or portfolio review and interview.

### **CURRICULUM**

#### **AUDITIONS FOR CANDIDATES IN ACTING AND DIRECTING**

##### **ACTING**

Our auditions place special emphasis on the applicant's potential for future growth. We believe that imagination, personal initiative, self-discipline, stamina, seriousness of commitment to the acting profession and trainability are fundamental.

By trainability, we mean that we attempt to judge the applicant's potential for growth. We believe that this potential can be assessed by evaluating how the student reveals inner resources through the work. We look for the student's ability to focus personal energies in a relaxed manner which will enhance communication of the conflict the character faces in the context of the play. Students who get trapped in "characterization" or "style" tend to demonstrate their level of virtuosity rather than tapping their deeper, inner resources.

You are urged to select material for which you are temperamentally suited; preferably something in which you might conceivably be cast now or in the near future. Avoid material which causes you to disguise yourself or "put on" a character. You are asked to prepare two short contrasting pieces of two minutes each, one contemporary and one Shakespeare. The pieces selected should be from plays. Recital of poetry or cuttings from short stories are not acceptable.



Concentration and a sincere interest in your pieces are important. During your audition, keep your attention on what you are doing rather than on the effect you are having on the audition committee.

You should be prepared to spend 3 to 4 hours at the audition. The first half of the audition will be with a group and will entail physical and vocal activity. Please dress accordingly. The second part of the audition is when you will present your prepared pieces to the audition committee. You will be alone with the committee at that point and a 4-minute limit will be imposed (two minutes per monologue).

### **DIRECTING**

In addition to the audition process outlined above, directing students interview with faculty in the directing program and present a directorial analysis of a play previously assigned by the program head. Please contact The Theatre School's admissions office for the titles of plays for analysis this year.

### **PROCEDURES FOR ADMISSION**

Applicants for admission should obtain an application by writing, calling or e-mailing the Director of Admissions, The Theatre School, 2135 N. Kenmore Avenue, Chicago, Illinois 60614-4111, (773) 325-7999. Outside Illinois, you may call toll free: 1-800-4DEPAUL, extension 7999. E-mail is: [mmeltzer@wppost.depaul.edu](mailto:mmeltzer@wppost.depaul.edu). Once the completed application, a photograph, a resume, three letters of recommendation, and official transcripts of undergraduate credit are on file, an audition or interview may be scheduled by contacting the admissions office. There is a \$10.00 audition fee and a \$25.00 application fee. The student will be informed of his/her decision status in March. Applicants are accepted for the Autumn quarter only.

### **RESIDENCE REQUIREMENTS FOR THE MASTER OF FINE ARTS DEGREE**

All courses for the Master of Fine Arts degree must be taken at DePaul University. Graduate credit for courses completed at other institutions may not be applied toward the degree, though in some exceptional cases they may be used as a foundation for advanced placement in the design areas only.

Candidates must complete nine quarters of a three year course of study. Each course of study is sequential and begins in the Autumn quarter only. While it is possible for a student to apply for a leave of absence for one year between two given years of study (i.e., between the second and third year, first and second year), it is never possible to skip one quarter within a single year.

All requirements for the degree must be completed within eight calendar years from the time a student is admitted to the degree program. For special students removing deficiencies, this period will begin when all deficiencies are removed and admission to the MFA degree program has been formally granted.

### **TERMINAL REQUIREMENTS FOR THE MASTER OF FINE ARTS DEGREE**

In addition to completing the graduate requirements of the major program, each student must complete two or three terminal requirements:

1. All graduate students must complete the three-quarter Graduate Seminar sequence with a grade of B- or better in each quarter.
2. For actors, three analytical/reflective papers, each a minimum of 10 pages in length, that in total comprise the graduate thesis.
3. For directors and designers, a graduate thesis project.

### **GRADES AND RETENTION**

Graduate students are expected to maintain a higher level of academic achievement than undergraduate students. The basic grade of C+, or C will be acceptable in no more than half the graduate courses required in the major field. (See page 271 for grade information.)

Students in all programs of the school are evaluated annually by the faculty. The evaluation, a professional and confidential process, is based on three key elements: growth in the

chosen field, professional discipline, and professional potential. Students continue their program of study in the following year by invitation of the faculty as conveyed by the dean. The school's policies about admission, retention, evaluations of students, invitations to return, and related matters are defined in the Student Handbook (available through The Theatre School web site at <http://theatreschool.depaul.edu>).

## **MAJOR FIELD REQUIREMENTS**

### **I. MFA IN ACTING**

#### **FIRST YEAR**

Acting I: 511, 512, 513  
Voice and Speech I: 531, 532, 533  
Speech: 599  
Movement I: 521, 522, 523  
Graduate Seminar: 601, 602, 603  
Rehearsal and Performance: 563  
New Play Workshop: 418 or 419  
Improvisation: 551, 552, 553

#### **SECOND YEAR**

Acting II: 611, 612, 613  
10  
Voice and Speech II: 631, 632, 633  
Movement II: 621, 622, 623  
Stage Combat: 580  
Technique: 617, 618, 619  
Rehearsal and Performance: 661, 662, 663

#### **THIRD YEAR**

Acting III: 711, 712 or 712, 713  
Ensemble: 411, 412 or 412, 413  
Voice and Speech III: 731 (required), 732 (elective)  
Movement III: 721, 723  
Improvisation: 590  
Acting for the Camera: 720  
Audition: 414, 415  
Optional Elective: 733 Voiceover  
Rehearsal and Performance: 761, 762, 763  
Graduate Showcase: 416

### **II. MFA IN DIRECTING**

#### **FIRST YEAR**

Directing I: 581, 582, 583  
Survey: Art, Architecture, Fashion and Furniture: 381, 382, 383  
Acting I: 511, 512, 513  
Rehearsal and Performance: 561 or 562, 563  
Dramaturgy I: 234, 235, 236

#### **SECOND YEAR**

Directing II: 681, 682, 683  
Theatrical Collaboration: 641, 642, 643  
The Director and the Acting Process 614, 615, 616  
Graduate Seminar: 601, 602, 603

Rehearsal and Performance: 661, 662, 663

**THIRD YEAR**

Thesis Project: 781, 782, 783

Theatre Elective or Independent Study: 599, 599, 599

Rehearsal and Performance and/or Internship: 761, 762, 763

New Play Workshop: 418, 419

**CURRENT COURSES**

Please visit Campus Connection at <https://campusconnect.depaul.edu> for current course information. If you do not have a password for Campus Connection you may log on as a guest. Once you are on Campus Connection please select Course Descriptions followed by the department.