



# 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*

DEAN CORRIN, M.F.A.

*Associate Dean and Chair of Theatre Studies*

*Ohio University*

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, B.A.

*Director of Development*

*The Courtauld Institute at the University of London*

### FACULTY

### ADMISSION

### CURRICULUM

ACTING, B.F.A. AND CERTIFICATE

COSTUME DESIGN, B.F.A.

LIGHTING DESIGN, B.F.A.

SCENE DESIGN, B.F.A.

THEATRE TECHNOLOGY, B.F.A.

PRODUCTION MANAGEMENT, B.F.A.

COSTUME TECHNOLOGY, B.F.A.

PLAYWRITING, B.F.A.

DRAMATURGY/CRITICISM, B.F.A.

THEATRE MANAGEMENT, B.F.A.

GENERAL THEATRE STUDIES, B.F.A.

THEATRE ARTS, B.A.

### COURSES

## **GENERAL INFORMATION**

**T**he Theatre School is the Midwest's oldest theatre conservatory. Founded as the Goodman School of Drama in 1925, the school carries on a 78-year history as a leading drama school in the United States. The conservatory format provides for an intensive, highly disciplined training program. The central core of the program is an extensive production-oriented approach. The School produces more than 150 public performances each season for an audience of more than 50,000 people, featuring students in every aspect of the production. Programs of study are offered in acting, scene design, costume design, lighting design, theatre technology, costume technology, production management, playwriting, dramaturgy/criticism, theatre management, and general theatre studies. Graduate programs are offered in acting and directing. The objectives of the professional curricula are to prepare the student for creative participation in any form of theatre requiring a high level of technical competence, to provide the student with the aesthetic and cultural background requisite to an understanding of his/her art and of the world in which he/she works, and to develop the specific skills and disciplines necessary for competence in the student's area of specialization.

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

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

Further information about The Theatre School is available via the Internet at the school's web site, located at <http://theatreschool.depaul.edu>.

## **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.

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. The Merle Reskin Theatre is located within the city's exploding Loop theatre scene, which

includes the historic and fully restored Chicago, Oriental (Ford Center for the Performing Arts), Shubert, Cadillac Palace, and Auditorium Theatres as well as some of the city's leading regional theatres such as the new Goodman Theatre and Chicago Shakespeare Theater. The school's location and tradition make possible contact with innovative professional theatres, a resource unparalleled between the two coasts. The vastly increasing film and television industries in Chicago Offer further training possibilities.

#### **FACULTY AND STAFF**

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

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

BEVERLY ADAMCZYK, M.A.

*History of Dramatic Literature*

University of Illinois

CAMILLE ANDERSON, J.D.

*Assistant Director of Alumni Relation*

Valparaiso University

CLAUDIA ANDERSON, M.F.A.

*Voice & Speech*

University of South Carolina

JEFF BAUER, M.F.A.

*Scene Design*

Northwestern University

JASON BECK, B.F.A.

*Director of Admissions*

The Theatre School, DePaul

BRIAN BEMBRIDGE

*Scenic Design*

CHRISTINE BINDER

*Lighting Design*

DOUG BIZER

*Technical Drawing*

JOHN BRIDGES, M.A.

*Director of Administration and*

*Assistant Dean*

Western Illinois University

LENORA INEZ BROWN, M.F.A.

*Dramaturgy/ Criticism*

Yale School of Drama

BARRY BRUNETTI, M.F.A.

*Theatre Studies*

Academic Assistant to the Associate Dean

The Theatre School, DePaul

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

RICHARD BYNUM  
*Construction & Rigging*

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

STEVE CARMICHAEL, M.A.  
*Lighting Design, Stage Management*  
 University of Cincinnati

GREG A. CHAVEZ, M.A.  
*Assistant Director of Technical Operations*  
 DePaul University

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

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

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

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

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

CURT COLUMBUS  
*Theatrical Collaboration*

LOUIS CONTEY, M.F.A.  
*Performance Workshop for Non-Majors*  
 The Theatre School, DePaul

TESSA CRAIB-COX, B.A.  
*Director of Development*  
 The Courtauld Institute at the University of London

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

GEOFFREY CURLEY  
*Scenic Design*

KATHRYN ANNE EADER, M.F.A.  
*Lighting Design*  
 New York University

PATRICE EGLESTON, M.F.A.  
*Movement*  
 Southern Methodist University

JULIEANNE EHRE, M.F.A.  
*Drama on Stage*  
 Northwestern University

MARK ELLIOTT, M.F.A.  
*Musical Theatre*  
 San Diego State University

DEYA FRIEDMAN  
*Stage Management*  
 HENRY GODINEZ, M.F.A.  
*Shakespeare, 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*  
 JENIFER GOODE, M.F.A.  
*Theatre Studies*  
 The Theatre School, DePaul  
 SHARON GOPFERT, M.F.A.  
*Performance Workshop for Non-Majors*  
 The Theatre School, DePaul  
 SEAN GRANEY, B.F.A.  
*BFA Directing*  
 Emerson College  
 KELLY ANN GRAY, B.A.  
*Administrative Assistant*  
 University of Massachusetts  
 TIM GREGORY, M.F.A.  
*Performance Workshop for Non-Majors*  
 The Theatre School, DePaul  
 PHYLLIS E. GRIFFIN, M.F.A.  
*Voice and Speech*  
 Goodman School of Drama  
 GABRIEL HALPERN, M.A.  
*Movement*  
 Goddard College  
 DAVID HAMMERBECK, PH.D.  
*Theatre Studies*  
 UCLA  
 BETSY HAMILTON, B.F.A.,  
*Movement*  
 University of Texas  
 RACHEL HEALY  
*Rendering II*  
 CAMERON HENNEKE, B.A.  
*Operations Manager*  
 Wartburg College  
 CHRIS HOFMANN, B.A.,  
 Technical Director, Merle Reskin Theatre  
 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  
 RICHARD JARVIE, B.A.  
*Stage Makeup*  
 Nazareth College

JOHN JENKINS, B.A.  
*Movement*  
Pittsburgh State University

JACQUELINE JOHNSON  
*Publicity/Box Office Manager*  
*Barat Campus*

CHRIS JONES, PH.D.  
*Theatre Studies*  
Ohio State University

LINDA JONES, M.A.  
Group Sales Rep  
*Merle Reskin Theatre*  
University of Illinois-Springfield

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

KATHY KEYES  
*Voiceover*

KRISTINE KNANISHUE  
*Drawing II*

KARIN KOPISCHKE, B.A., B.M.  
*Costume Design*  
Lawrence University

KARLA KOSKINEN  
*Acting, Directing*

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

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

DINA LINDENBERG  
*Alumni Relations and Networks*

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

JACK MEHLER, M.F.A.  
*Lighting Design*  
New York University

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

COLIN MILROY  
*PeopleSoft Subject Matter Expert*

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

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

RIC 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

THOMAS PATRICK, M.F.A.  
*Acting*  
 University of Wisconsin-Milwaukee

LISA PORTES, M.F.A.  
*Acting/Directing*  
*Artistic Director, Chicago Playworks*  
 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

GERRY REYNOLDS  
*Scene Shop Foreman*

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

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

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

NANCY CAROL RUBY, M.F.A.  
*Performance Workshop for Non-Majors*  
 The Theatre School, DePaul

KELLY RYAN, B.F.A.  
*Production Coordinator*  
 The Theatre School, DePaul

ALAN SALZENSTEIN, J.D.  
*Performing Arts Management*  
 IIT, Chicago Kent College of Law

ROCHE SCHULFER, B.A.  
*Theatre Studies*  
 University of Notre Dame

DEANNA SERINO, M.F.A.  
*Costume Shop Supervisor, Barat Campus*  
*Costume Technology*  
 Boston University

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

KRISTIN SPANGLER, M.F.A.  
*Movement*  
 Boston University

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

ROBERT STEEL, M.M.  
*Sound Design*  
 Northwestern University

ERIC T. STYLES, B.F.A.  
*Chicago 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

JOHN RANSFORD WATTS  
*Dean Emeritus*

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

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

HOLLY WINDINGSTAD, M.F.A.  
*Scenic and Costume Design*  
 Northwestern University

FRANK WUKITSCH, M.F.A.  
*Technology Production Management*  
 Goodman School of Drama

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

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

JOANNE ZIELINSKI, M.F.A.  
*Acting, Voice & Speech*  
 Rutgers University

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

## **ADMISSION**

Candidates interested in admission to any of the undergraduate or graduate programs of The Theatre School should direct all inquiries to Jason Beck, Director of Admissions, The Theatre School, DePaul University, 2135 N. Kenmore Avenue, Chicago, Illinois, 60614- 4111. Telephone: (773) 325-7999 or 1-800-4DEPAUL (Extension 7999) from outside Illinois. The e-mail address is: [jbeck1@depaul.edu](mailto:jbeck1@depaul.edu). The office will provide each candidate with the required forms and instructions for filing the application. The application packet also will provide detailed information concerning curriculum, tuition and fees, financial aid, housing, University regulations, and other pertinent information.

An admission application to DePaul University, three letters of recommendation, transcripts, ACT or SAT scores, and a 2" x 2" photograph or head shot should be sent directly to The Theatre School. After all of these materials, are received by The Theatre School's Director of Admissions, an audition (for students who wish to pursue acting) or an interview (for students who wish to pursue any other major) is arranged. The technical and design interview includes a portfolio review. The theatre studies interview includes a review of writing samples. The admission decision consists of an evaluation of the candidate's academic credentials by The Theatre School's Director of Admissions and an evaluation of the candidate's audition or interview by selected faculty of the School. Applicants are notified of their admission decision by letter.

In all disciplines, The Theatre School looks for quality and is highly selective. A transfer student, regardless of hours accumulated, is placed in The Theatre School program by the faculty based on the audition/interview. Placement is usually in the first year of the program.

Students are admitted to the professional programs of The Theatre School only at the beginning of the Autumn quarter each September. Except in unusual circumstances, only full-time matriculating students carrying a minimum of twelve quarter hours of credit are accepted. Enrollment in each area of concentration is limited. 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 program, professional discipline, and professional potential. Students in the first two years of their discipline continue the 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://thetheatreschool.depaul.edu>).

## **CURRICULUM**

Throughout the more than seventy years of its existence, the basic concept of The Theatre School has been intensive classroom instruction integrated with extensive production experience. All students enrolled in the Theatre School have continuing opportunities for practical theatre experience through the school's intensive production program. Students also participate in the Workshop and Introduction to Performance presentations mounted for student and faculty viewing. Advanced technical and design students fulfill technical and design assignments in all aspects of the production season. Incoming students rotate through crew work on productions. Theatre Studies and Design/Tech students further their practical experience through internships and independent projects. These assignments are designed to expose them to the many components of a stage production.

## **THEATRE STUDIES MINOR**

Twenty-four hours of Theatre Studies courses to be distributed with the help of a Theatre School advisor.

## **LIBERAL STUDIES PROGRAM**

The Theatre School offers two distinct programs of study: a 3-year certificate program, and a 4-year degree program. The 4-year program is offered in conjunction with the College of Liberal Arts and Sciences and culminates in a Bachelor of Fine Arts Degree. The certificate program is offered for those students who seek, principally but not exclusively, professional preparation in the theatre arts but not the broader liberal arts preparation of the degree program. Certificates are offered only in the acting program. The degree programs are offered for those students who seek to ground their professional preparation in a knowledge of the diverse areas of study represented by history, the behavioral and social sciences, philosophy, religion, the natural sciences, and mathematics.

In addition to theatre courses, the degree program student must complete 13 courses in

the Liberal Studies program. (For further information on the purposes and curriculum of the Liberal Studies Program consult page 6 of the Bulletin.) Satisfactory completion of appropriate assessment tests is required of all entering degree-seeking students except those exempt by virtue of grade point average and or SAT/ACT scores. Particular requirements are as follows:

**Core:** 20 quarter hours required; 16 quarter hours in the First Year Program (4 quarter hours in Discover Chicago or Explore Chicago, 8 quarter hours in Composition and Rhetoric, 4 quarter hours in Quantitative Reasoning), and a 4 quarter hour sophomore seminar on Multiculturalism in the United States, taken in the second year.

**Arts and Literature:** 12 quarter hours required. (History of Dramatic Literature 204, 205 and 206 are accepted to fulfill the requirement in this learning domain.)

**Philosophical Inquiry:** 4 quarter hours required.

**Religious Dimensions:** 4 quarter hours required.

**Scientific Inquiry:** 4 quarter hours required; course must have a lab or quantitative component.

**Self, Society and the Modern World:** not required. However, student may elect a course from this domain to satisfy the university's General Liberal Studies requirement.

**Understanding the Past:** 4 quarter hours required.

**General Liberal Studies Elective:** 4 quarter hours chosen from any learning domain.

## **MAJOR FIELD REQUIREMENTS**

### **I. ACTING MAJOR**

(Note: The three-year certificate program in Acting is identical with the first three years of the BFA Acting concentration minus liberal studies. Additionally, the certificate student takes Audition 414, 415, 416 in the third year.)

#### **FIRST YEAR**

ACTING I: 111, 112, 113  
MOVEMENT I: 121, 122, 123  
VOICE AND SPEECH I: 131, 132, 133  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES  
THEATRE CREW: 107, 108, 109

#### **SECOND YEAR**

ACTING II: 211, 212, 213  
MOVEMENT II: 221, 222, 223  
VOICE AND SPEECH II: 231, 232, 233  
INTRODUCTION TO PERFORMANCE: 261, 262, 26  
MAKE-UP: 214, 215, 216  
ACTING LAB: 314 (WORK WITH DIRECTORS IN DIRECTING II)  
STAGE COMBAT: 281  
LIBERAL STUDIES: 3 COURSES

#### **THIRD YEAR**

ACTING III: 311, 312, 313  
MOVEMENT III: 321, 322, 323  
VOICE AND SPEECH III: 331, 332, 333  
TECHNIQUE: 318, 319  
REHEARSAL AND PERFORMANCE I: 361, 362, 363  
LIBERAL STUDIES: 3 COURSES

**FOURTH YEAR**

IMPROVISATION: 390  
ACTING IV: 411, 412 OR 412, 413  
AUDITION: 414, 415, 416  
MOVEMENT IV: 421, 423  
ACTING FOR THE CAMERA: 420  
VOICE AND SPEECH IV: 431, 432  
OPTIONAL ELECTIVE: 433  
ADVANCED SCENE STUDY: 434, 435 OR 435, 436  
REHEARSAL & PERFORMANCE II: 461, 462, 463

**II. COSTUME DESIGN MAJOR****FIRST YEAR**

DRAWING I: ART 107, 108, 109  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
COSTUME TECHNOLOGY I: 254, 255, 256  
MAKE-UP: 214, 215, 216  
PRINCIPLES OF DESIGN: 141, 142, 143  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES  
THEATRE CREW: 107, 108, 109

**SECOND YEAR**

RENDERING I: 384, 385, 386  
COSTUME TECHNOLOGY II: 354, 355, 356  
COSTUME DESIGN I: 244, 245, 246  
SURVEY: ART, ARCHITECTURE, FASHION & FURNITURE: 381, 382, 383  
PRODUCTION PRACTICE I: 271, 272, 273  
LIBERAL STUDIES: 3 COURSES

**THIRD YEAR**

COSTUME DESIGN II: 344, 345, 346  
DRAWING II: 284, 285, 286  
THEATRICAL COLLABORATION: 641, 642  
PRODUCTION PRACTICE II: TAKE TWO OF 371, 372 OR 373  
LIBERAL STUDIES: 3 COURSES

**FOURTH YEAR**

COSTUME DESIGN III: 444, 445, 446  
RENDERING II: 484, 485, 486  
DESIGN ELECTIVE CHOSEN FROM AMONG SCENE DESIGN I: 241, 242, 243; Lighting Design I: 247, 248, 249; or other design/technical courses chosen with approval of advisor and instructor.  
THEATRE OR NON-THEATRE ELECTIVE: Three courses will be chosen in consultation with the advisor  
PRODUCTION PRACTICE III AND/OR INTERNSHIP: TAKE TWO OF 471, 472, 473, or 490

**III. LIGHTING DESIGN MAJOR****FIRST YEAR**

DRAWING I: ART 107, 108, 109  
TECHNICAL DRAWING I: 151, 152, 153  
PRINCIPLES OF DESIGN: 141, 142, 143  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES  
THEATRE CREW: 107, 108, 109

**SECOND YEAR**

LIGHTING DESIGN I: 247, 248, 249  
LIGHTING TECHNOLOGY I: 240, 240, 240

RENDERING I: 384, 385, 386  
PRODUCTION PRACTICE I: 271, 272, 273  
LIBERAL STUDIES: 3 COURSES

**THIRD YEAR**

SURVEY: ART, ARCHITECTURE, FASHION & FURNITURE: 381, 382, 383  
LIGHTING DESIGN II: 347, 348, 349  
DRAWING II: 284, 285, 286  
THEATRICAL COLLABORATION: 641, 642  
PRODUCTION PRACTICE II: 371, 372, 373  
LIBERAL STUDIES: 3 COURSES

**FOURTH YEAR**

LIGHTING DESIGN III: 447, 448, 449  
RENDERING II: 484, 485, 486  
DESIGN/TECHNICAL ELECTIVES: SCENE DESIGN I: 241, 242, 243; Costume Design I: 244, 245, 246; and/or other Design/Technical courses chosen with approval of advisor and instructor.  
NON-THEATRE ELECTIVE: One course outside the Theatre Program will be chosen in consultation with the advisor.  
PRODUCTION PRACTICE III AND/OR INTERNSHIP: TAKE TWO OF 471, 472, 473, or 490

**IV. SCENE DESIGN MAJOR**

**FIRST YEAR**

DRAWING I: ART 107, 108, 109  
TECHNICAL DRAWING I: 151, 152, 153  
PRINCIPLES OF DESIGN: 141, 142, 143  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES  
THEATRE CREW: 107, 108, 109

**SECOND YEAR**

RENDERING I: 384, 385, 386  
SCENOGRAPHIC DRAFTING: 251, 252, 253  
SCENE DESIGN I: 241, 242, 243  
SURVEY: ART, ARCHITECTURE, FASHION & FURNITURE: 381, 382, 383  
PRODUCTION PRACTICE I: 271, 272, 273  
LIBERAL STUDIES: 3 COURSES

**THIRD YEAR**

SCENE DESIGN II: 341, 342, 343  
DRAWING II: 284, 285, 286  
SCENE PAINTING: 387, 388, 389  
THEATRICAL COLLABORATION: 641, 642  
PRODUCTION PRACTICE II: TAKE TWO OF 371, 372 OR 373  
LIBERAL STUDIES: 3 COURSES

**FOURTH YEAR**

SCENE DESIGN III: 441, 442, 443  
RENDERING II: 484, 485, 486  
DESIGN/TECHNICAL ELECTIVE CHOSEN FROM AMONG COSTUME DESIGN I: 244, 245, 246; Lighting Design I: 247, 248, 249; Costume Technology I: 254, 255, 256; Construction & Rigging I: 257, 258, 259 and/or other design/technical courses with approval of advisor and instructor.  
THEATRE ELECTIVE: may be Directing I, with permission. (3 quarters)  
PRODUCTION PRACTICE III AND/OR INTERNSHIP: TAKE TWO OF 471, 472, 473, or 490

## **V. THEATRE TECHNOLOGY MAJOR**

### **FIRST YEAR**

DRAWING I: ART 107, 108, 109  
TECHNICAL DRAWING I: 151, 152, 153  
PRINCIPLES OF DESIGN: 141, 142, 143  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES  
THEATRE CREW: 107, 108, 109

### **SECOND YEAR**

TECHNICAL DRAWING II: 251, 252, 253  
CONSTRUCTION AND RIGGING I: 257, 258, 259  
DESIGN/TECHNICAL ELECTIVE CHOSEN FROM AMONG LIGHTING I: 247, 248, 249; Scene painting: 387, 388, 389; Rendering I: 384, 385, 386; Lighting Technology: 240, 240, 240; and/or other Design/Technical courses chosen with approval of advisor and instructor.  
PRODUCTION PRACTICE I: 271, 272, 273  
LIBERAL STUDIES: 3 COURSES

### **THIRD YEAR**

SURVEY: ART, ARCHITECTURE, FASHION & FURNITURE: 381, 382, 383  
CONSTRUCTION AND RIGGING II: 357, 358, 359  
DESIGN/TECHNICAL ELECTIVE CHOSEN FROM AMONG LIGHTING I: 247, 248, 249; Scene Painting: 387, 388, 389; Rendering I: 384, 385, 386; Lighting Technology: 240, 240, 240; and/or other Design/Technical courses chosen with approval of advisor and instructor.  
PRODUCTION PRACTICE II: 371, 372, 373  
LIBERAL STUDIES: 3 COURSES

### **FOURTH YEAR**

PRODUCTION MANAGEMENT SEMINAR: 457, 458, 459  
DESIGN/TECHNICAL ELECTIVE: same as 3rd year, upper level courses if approved: Lighting II 347, 348, 349 if both Lighting I and Lighting Technology were taken in previous year.  
OPTIONAL THEATRE ELECTIVE: may be Directing I, with permission.  
PRODUCTION PRACTICE III AND/OR INTERNSHIP: 471, 472, 473, 490

## **VI. PRODUCTION MANAGEMENT MAJOR**

### **FIRST YEAR**

DRAWING I: ART 107, 108, 109  
TECHNICAL DRAWING: 151, 152, 153  
PRINCIPLES OF DESIGN: 141, 142, 143  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES  
THEATRE CREW: 107, 108, 109

### **SECOND YEAR**

DESIGN ELECTIVE (SEE BELOW)  
STAGE MANAGEMENT I: 267, 268, 269  
PRODUCTION PRACTICE I: 271, 272, 273  
THEATRE ELECTIVE: 3 COURSES  
LIBERAL STUDIES: 3 COURSES

### **THIRD YEAR**

SURVEY: ART, ARCHITECTURE, FASHION, AND FURNITURE: 381, 382, 383  
DESIGN ELECTIVE (SEE BELOW)  
STAGE MANAGEMENT II: 367, 368, 369  
PRODUCTION PRACTICE II: TAKE TWO OF 371, 372 OR 373  
LIBERAL STUDIES: 3 COURSES

**FOURTH YEAR**

DESIGN ELECTIVE (SEE BELOW)

STAGE MANAGEMENT III: 467, 468, 469

PRODUCTION PRACTICE III AND/OR INTERNSHIP: TAKE TWO OF 471, 472, 473

THEATRE ELECTIVE: 3 courses to be determined by consultation with advisor

THEATRE/MANAGEMENT ELECTIVES: 3 courses to be determined by consultation with advisor.

**DESIGN ELECTIVE**

Production Management majors must take 3 design related course sequences from the following list:

LIGHTING DESIGN I

COSTUME DESIGN I

SCENE DESIGN II

\*LIGHTING DESIGN II

\*COSTUME DESIGN II

\*SCENE DESIGN II

\*with permission of instructor

**VII. COSTUME TECHNOLOGY MAJOR****FIRST YEAR**

DRAWING I: ART 107, 108, 109

HISTORY OF DRAMATIC LITERATURE: 204, 205, 206

PRINCIPLES OF DESIGN: 141, 142, 143

COSTUME TECHNOLOGY I: 254, 255, 256

MAKE-UP: 214, 215, 216

THEATRE CREW: 107, 108, 109

DISCOVER CHICAGO COURSE (FALL QUARTER)

LIBERAL STUDIES: 3 COURSES

**SECOND YEAR**

COSTUME DESIGN I: 244, 245, 246

SURVEY: ART, ARCHITECTURE, FASHION & FURNITURE: 381, 382, 383

RENDERING I: 384, 385, 386

COSTUME TECHNOLOGY II: 354, 355, 356

PRODUCTION PRACTICE I: 271, 272, 273

LIBERAL STUDIES: 3 COURSES

**THIRD YEAR**

COSTUME TECHNOLOGY III: 454, 455, 456

MANAGEMENT: 228, 300, 307

PRODUCTION PRACTICE II: 371, 372, 373

LIBERAL STUDIES: 3 COURSES

**FOURTH YEAR**

INDEPENDENT STUDY IN COSTUME TECHNOLOGY: 3 COURSES

PRODUCTION PRACTICE III AND INTERNSHIP: 471, 472, 473

THEATRE ELECTIVE: 3 courses to be determined in consultation with advisor

NON-THEATRE ELECTIVE: 2 courses outside The Theatre School will be chosen by consultation with the advisor.

**THEATRE STUDIES**

All students in Theatre Studies must complete a Common Core of courses as follows:

THEATRE CREW: 107, 108, 109

HISTORY OF DRAMATIC LITERATURE: 204, 205, 206

DESIGN WORKSHOP: 141, 142, 143

PERFORMANCE WORKSHOP: 291, 292, 293

DRAMATIC CRITICISM: 324, 325, 326

PROFESSIONAL THEATRE METHODOLOGY: 267, 268, 269

DIRECTING I: 374, 375, 376

THEATRE STUDIES CAPSTONE: 410

**note:** students in Dramaturgy/Criticism and Theatre Management take only the first quarter of Directing. Additionally, Theatre Management students take only the first quarter of Stage Management and Dramatic Criticism.)

## **VIII. PLAYWRITING MAJOR**

### **FIRST YEAR**

THEATRE CREW: 107, 108, 109  
PERFORMANCE WORKSHOP: 291, 292, 293  
PROFESSIONAL THEATRE METHODOLOGY: 267, 268, 269  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES

### **SECOND YEAR**

DESIGN WORKSHOP: 141, 142, 143  
PLAYWRITING: 327, 328, 329  
LIBERAL STUDIES: 3 COURSES  
ENGLISH 120 OR 200 LEVEL LITERATURE CLASS  
ETHICS IN THEATRE: 400

### **THIRD YEAR**

DIRECTING I: 374, 375, 376  
DRAMATIC CRITICISM: 324, 325, 326  
PLAYWRIGHT'S SEMINAR: 427, 428, 429  
NEW PLAY WORKSHOP: 418, 419  
ENGLISH: 328  
LIBERAL STUDIES: 3 COURSES

### **FOURTH YEAR**

INTERNSHIP/PRODUCTION  
PRACTICE: 471, 472, 473  
NEW PLAY WORKSHOP: 418, 419  
PLAYWRIGHT'S SEMINAR: 427, 428, 429  
THEATRE STUDIES CAPSTONE: 410  
ENGLISH OR COMMUNICATION ELECTIVE: 3 courses chosen in consultation with advisor.

## **IX. DRAMATURGY/CRITICISM MAJOR**

(Note: students in this program are encouraged to study a foreign language.)

### **FIRST YEAR**

THEATRE CREW: 107, 108, 109  
PERFORMANCE WORKSHOP: 291, 292, 923  
PROFESSIONAL THEATRE METHODOLOGY: 267, 268, 269  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES  
ELECTIVE

### **SECOND YEAR**

DESIGN WORKSHOP: 141, 142, 143  
DRAMATURGY I: 234, 235, 236  
DRAMATIC THEORY: 224, 225  
ENGLISH: 120 OR 200 LEVEL LITERATURE CLASS  
LIBERAL STUDIES: 3 COURSES  
ENGLISH: 208  
ENGLISH LITERATURE: 3 courses (chosen from ENG 310, 320, 328, 330, 340, 350) must be completed before taking Dramaturgy II in the third year.



**THIRD YEAR**

DIRECTING I: 374  
DRAMATIC CRITICISM: 324, 325, 326  
DRAMATURGY II: 334, 335, 336  
ENGLISH: 300  
LIBERAL STUDIES: 3 COURSES  
ELECTIVE

**FOURTH YEAR**

SURVEY: ART, ARCHITECTURE, FASHION & FURNITURE: 381, 382, 383  
\*DRAMATURGY PRODUCTION PRACTICE: 471, 472, 473  
THEATRE STUDIES CAPSTONE: 410  
ELECTIVES: 5 courses chosen in consultation with advisor.  
\*One term internship required; two are suggested; an elective may be substituted for the third term of production practice.

**X. THEATRE MANAGEMENT MAJOR****FIRST YEAR**

THEATRE CREW: 107, 108, 109  
PERFORMANCE WORKSHOP: 291, 292, 293  
HISTORY OF DRAMATIC LITERATURE: 204, 205, 206  
PROFESSIONAL THEATRE METHODOLOGY: 267  
SURVEY OF COMPUTER TECHNOLOGY: 200  
DISCOVER CHICAGO COURSE (FALL QUARTER)  
LIBERAL STUDIES: 3 COURSES

**SECOND YEAR**

THEATRE MANAGEMENT I: 201, 202, 203, 207  
DESIGN WORKSHOP: 141, 142, 143  
SOCIOLOGY: 280  
COMMUNICATIONS: 351  
MATHEMATICS: 242  
MANAGEMENT: 228  
ACCOUNTING: 101  
INTERNSHIP: (2 QUARTERS)  
LIBERAL STUDIES: 2 COURSES

**THIRD YEAR**

THEATRE MANAGEMENT II: 301, 302, 303  
DIRECTING: 374  
DRAMATIC CRITICISM: 324  
THEATRE MANAGEMENT PRODUCTION PRACTICE: 271, 272  
MANAGEMENT: 300, 301, 307, 334  
COMMUNICATIONS: 344 OR MARKETING: 320  
COMMUNICATIONS: 375  
LIBERAL STUDIES (3 COURSES)

**FOURTH YEAR**

MANAGEMENT: 344  
MANAGEMENT: 370  
THEATRE STUDIES CAPSTONE: 410  
LIBERAL STUDIES  
INTERNSHIP:\* (2 QUARTERS, 6 HOURS EACH)

\*Note: Internships are designed to meet the individual needs of the student. The internship will entail practical work in the Theatre Management field with a producing theatre company. Internships will be supervised and evaluated by the faculty of the program.

## **XI. GENERAL THEATRE STUDIES MAJOR**

This is the most flexible of the Theatre Studies options. All students must complete the Common Core of Theatre Studies courses plus an additional 24 hours of theatre electives (chosen in consultation with an advisor) which may include theatre studies production practice. Each student then fills out his/her program according to his/her professional or educational goals. A traditional minor is possible. The following is a sample program for the GTS major.

### **COURSE SEQUENCING**

#### **FIRST YEAR**

##### *Autumn*

History of Dramatic Literature  
Theatre Crew  
Professional Theatre Methodology 1  
Introduction to Theatre Studies

##### *Winter*

History of Dramatic Literature  
Theatre Crew  
Script Analysis  
Stage Management (or Spring)

##### *Spring*

History of Dramatic Literature  
Theatre Crew  
Performance Workshop 1  
Stage Management (or Winter)

#### **SECOND YEAR**

##### *Autumn*

Performance Workshop 2  
Dramatic Theory

##### *Winter*

Design Workshop 1  
\*Dramatic Literature Elective  
\*Performance Workshop 3

##### *Spring*

Design Workshop 2  
\*Dramatic Literature Elective

#### **THIRD YEAR**

##### *Autumn*

Directing 1  
Dramatic Criticism (or Winter)  
\*Design Workshop 3

##### *Winter*

Directing 2  
Dramatic Criticism (or Fall)

##### *Spring*

\*Directing 3  
\*Theatre Studies Core Elective

#### **FOURTH YEAR**

##### *Autumn*

\*Production Practice/Internship

##### *Winter*

\*Production Practice/Internship  
\*Dramatic Literature Elective

##### *Spring*

Theatre Studies Capstone Class

#### **Additional Requirements for General Theatre Studies majors:**

24 hours of Theatre Studies electives

\*These courses can be taken at various points in the student's career. This is one possible arrangement.

## **BACHELOR OF ARTS IN THEATRE ARTS**

The Theatre School offers courses of study on the Barat College campus leading to the degree of Bachelor of Arts in Theatre Arts. Concentrations are offered in Acting/Directing, Design/ Technical Production, and Directed Studies. The purpose of the curriculum is to provide each student with a solid liberal arts education and in-depth instruction in all disciplines of the theatre. This broad foundation in the liberal arts is coupled with intensive professional training and practical experience on stage and backstage. The program prepares students for further academic or professional training and for a career in the theatre.

A total of 192 quarter credits is required for the degree. The requirements for graduation with a B.A. in Theatre Arts are divided into two components:

### **A. Liberal Studies (84 quarter hours)**

Liberal Studies is the general education component of a Bachelor of Arts degree through the College of Liberal Arts and Sciences. Included in this general education component are the Core requirements of the University (32 credits) and a total of 14 courses (44 credits) distributed through six learning domains.

Core: The University requires 20 quarter hours in the first year program (4 quarter hours in Discover Chicago or Explore Chicago, 4 quarter hours in Focal Point Seminars, 8 quarter hours in Composition and Rhetoric, 4 quarter hours in Quantitative Reasoning), 4 quarter hour sophomore seminar on Multiculturalism in the United States, and 4 quarter hour senior capstone requirement.

Six Learning Domains:

52 quarter hours

Arts and Literature: 4 quarter hours required .

Philosophical Inquiry: 8 quarter hours required.

Religious Dimensions: 8 quarter hours required.

Scientific Inquiry: 12 quarter hours required.

Self, Society and the Modern World: 12 quarter hours required.

Understanding the Past: 8 quarter hours required.

**B. Theatre Arts Major Requirements**

All Theatre Arts Majors must complete the Common Core of courses listed below. Each student in consultation with an advisor fills out his/her program according to his/her professional or educational goals. A traditional Minor in Theatre Arts is possible.

**Common Core:**

(52 quarter hours)

THR 106	History of Dramatic Literature I (4)
THR 254, 255	Costume Technology (2 ea/4 total)
THR 240	Lighting Technology (4)
THR 267, 268	Stage Management (2 ea/4 total)
THR 257, 258	Set Construction & Rigging (2 ea/4 total)
THR 111, 112, 113	Acting I (4 ea/12 total)
THR 241, 242 or 244, 245 or 247, 248	Scene, Costume or Lighting Design (2each/4total)
THR 204, 205, 206	History of Dramatic Literature II (4 ea/12total)
THR 374	Directing (4)

**Acting/Directing Concentration: Common Core plus:**

(32 quarter hours)

THR 131, 132, 133	Voice & Speech I (2 ea/6 total)
THR 231, 232, 233	Voice & Speech II (2 ea/6 total)
THR 121, 122,123	Stage Movement I (2 ea/ 6 total)
THR 211, 212, 213	Acting II (4 ea/6 total)
THR 375, 376	Directing (4 ea/8 total)

Other recommended courses:

THR	Acting Practicum
ENG	Literary Genres
ENG	Shakespeare
ENG	Modern Drama

**Design/Technical Production Concentration: Common Core plus:**

(42 quarter hours)

THR 284,285,286	Rendering(2 ea/ 6 total)
THR 244, 245	Costume Design I (2 ea/ 4 total)
THR247, 248	Lighting Design I (2 ea/4 total)
THR 241, 242	Scene Design I (2 ea/4 total)

THR 251, 252  
 Scenographic Drafting (4 ea/8 total)  
 THR 341 or  
 344 or 347                    1 Design II Courses in Scene, Costume or Lighting (4 )  
 ART                                Art History (4 ea/ 12 total)

Other recommended courses:

THR                    Advanced Design and Technical Practicums  
 ENG                    Literary Genres  
 ENG                    Shakespeare  
 ENG                    Modern Drama  
 ART                    Drawing & Composition I  
 ART                    Drawing & Composition II  
 ART                    Photography  
 ART                    Figure Drawing I  
 ART                    Figure Drawing II

**Directed Studies Concentration: Common Core plus:**

(50 quarter hours to be selected from the following chosen in consultation with advisor.)

THR 107, 108, 109        Theatre Crew (2)  
 THR 214                    Make Up (2)  
 THR 131, 132, 133        Voice & Speech I (2 ea)  
 THR 231, 232, 233        Voice & Speech II (2 ea)  
 THR 284,285,286        Rendering I, II, III (3 ea)  
 THR 121, 122, 123        Stage Movement I (2ea)  
 THR 211, 212, 213        Acting II (4 ea)  
 THR 208, 209            Sound Design & Technology (2 ea)  
 THR 241, 242            Scene Design I (2 ea)  
 THR 244, 245            Costume Design I (2 ea)  
 THR 247, 248            Lighting Design I (2ea)  
 THR 251, 252            Scenographic Drafting (3 ea)  
 THR 327                    Playwriting (4)  
 THR 311, 312, 313        Acting III (4 ea)  
 THR 341                    Scene Design II (4)  
 THR 344                    Costume Design II (4)  
 THR 347                    Lighting Design II (4)  
 THR 375, 376            Directing (4 ea)  
 THR 271, 272, 273        Technical/Design Production Practice I (2 ea)  
 THR 371, 372, 373        Technical/Design Production Practice II (2 ea)  
 THR 261, 262, 263        Introduction to Performance (2 ea)  
 THR 314, 315, 316        Acting Laboratory  
 THR 361,362, 363        Rehearsal and Performance (6 ea)  
 THR 399                    Independent Study  
 THR 410                    Senior Capstone  
 THR 490                    Internship\* (2-12)

\*Note: Internships are designed to meet the individual needs of the student. Internships will be supervised and evaluated by the faculty of the program.

Other recommended courses:

ENG                    Literary Genres  
 ENG                    Shakespeare  
 ENG                    Modern Drama  
 ART                    Drawing & Composition I

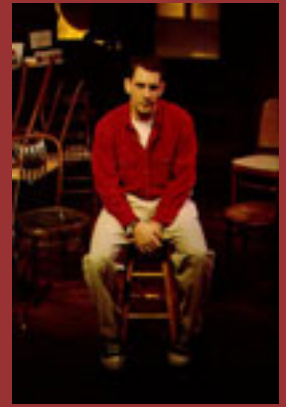
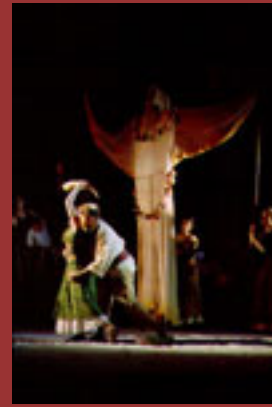
ART	Drawing & Composition II
ART	Photography
ART	Figure Drawing I
ART	Figure Drawing II

**Minor in Theatre Arts**

Twenty-four hours of Theatre Arts courses to be distributed with the help of a Theatre School advisor.

**CURRENT COURSES**

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These are just a few of the words that describe The Theatre School, [DePaul University](#), one of America's oldest and most respected theatre training schools. Founded as the [Goodman School of Drama](#) in 1925, The Theatre School is the Midwest's oldest theatre conservatory and is recognized nationally as one of the top conservatory programs in the United States. Our [training programs](#) emphasize learning-by-doing in a format that is intensive, highly disciplined and focused on individual development. We produce more than 200 [public performances](#) each season, featuring students in every aspect of production. Our goal is to prepare students for careers in professional theatre. And our approach works: our [alumni](#) populate the theatres of Chicago and their work can be seen on film, television, and in theatres all over the world.

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