



**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

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

GENERAL INFORMATION

When 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

The 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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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

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Dramaturgy/ Criticism
Yale School of Drama

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

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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
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 The Theatre School, DePaul

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 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.
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 New York University

JACK MAGAW
Design/Tech

DAWN G. MCKESEY
Assistant Manager, Costume Shop

KAREN MCKIE, B.S.
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 James Madison University

JACK MEHLER, M.F.A.
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 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

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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

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Design Workshop, Lighting Technology
 University of Virginia

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 The Theatre School, DePaul

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 IIT, Chicago Kent College of Law

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Costume Technology
 Boston University

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 University of Illinois

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Dramaturgy/Criticism
 Yale School of Drama

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 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

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@wppostdepaul.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: 530
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
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: 434 or 435
Ensemble: 711 or 712
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
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, 690
New Play Workshop: 418, 419

CURRENT COURSES

Please visit Campus Connection at <http://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.