



**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

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

The 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

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.

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

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*Director of Marketing and
 Public Relations*
 Northwestern University

ANASTASIA GONZALEZ
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 Assistant to the Dean*

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

RACHEL SLAVICK, M.F.A.
Acting
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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. 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
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 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

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.

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.

