



## 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*

New York University

JOHN BRIDGES, M.A.

*Director of Administration and Assistant Dean*

Western Illinois University

DEAN CORRIN, M.F.A.

*Associate Dean and Chair of Theatre Studies*

Ohio University

LESLIE SHOOK, M.A.

*Theatre Manager*

University of Illinois

ANASTASIA GONZALEZ

*Budget Manager/Administrative Assistant to the Dean*

JASON BECK, B.F.A.

*Director of Admissions*

The Theatre School, DePaul University

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

CAMERON HENNEKE, B.A.

*Operations Manager*

Wartburg College

### **GENERAL INFORMATION**

**W**hen The Theatre School was founded in 1925 at The Art Institute of Chicago, it was called the Goodman School of Drama. By all measurements the school is stronger now than it has ever been. Although our name has changed, the essential life and purpose of the school remains the same. Our basic principles and standards are exactly what they have been for over 80 years. The Theatre School is a conservatory, a strong part of a vital urban University, and we operate with professional concentrations on the development of artists for the theatre and related professions. Further information about The Theatre School is available via the internet at The School's web site, located at <http://theatreschool.depaul.edu>.

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

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

The goals of the training are accomplished by an intense and eclectic process that combines

classroom work with a variety of production experiences that:

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

## **FACILITIES**

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

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

The public productions of The Theatre School Showcase and Chicago Play works are fully realized at the Merle Reskin Theatre. Students begin their training as part of the backstage and house crew, allowing them hands-on experience in all components of the theatre profession.

The theatre is also shared with several not-for-profit arts organizations in Chicago and an occasional feature film company, exposing Theatre School students to a broader view of the entertainment industry. The DePaul Merle Reskin Theatre is located in the South Loop in the heart of the city. The Theatre School transports students via bus between the school and the theatre for performances.

For the past several seasons the school has been producing the new director's series and several workshop productions in an 80 seat studio theatre at the Athenaeum Theatre building, one of Chicago's main off-Loop theatre facilities..

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, TimeLine Theatre 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, Kevin Anderson, W. Earl Brown, Judy Greer, Scott Ellis, Joe Mantegna, John C. Reilly, and Michael Rooker among scores of others. In addition, master classes have recently been conducted by Oscar-winners Faye Dunaway and F. Murray Abraham and Tony-winner Bill Irwin.

CLAUDIA ANDERSON, M.F.A.

*Voice & Speech*

University of South Carolina

ANDREA ARTHUR, B.F.A.

*Chicago Playworks House Manager*  
 The Theatre School, DePaul University  
 KIMBERLY BAKER  
*Theatrical Collaboration*  
 JEFF BAUER, M.F.A.  
*Scene Design*  
 Northwestern University  
 JASON BECK, B.F.A.  
*Director of Admissions*  
 The Theatre School, DePaul University  
 CHRIS BINDER, M.F.A.  
*Lighting Design*  
 Northern Illinois University  
 DOUG BIZER  
*Technical Drawing*  
 SUZANNE BIZER, M.F.A.  
*Commercial Theatre Management*  
 Brooklyn College  
 VALERIE BLACK-MALLON, B.F.A  
*Movement*  
 The Theatre School, DePaul University  
 JOHN BRIDGES, M.A.  
*Director of Administration and*  
*Assistant Dean*  
 Western Illinois University  
 JANE DRAKE BRODY, M.F.A.  
*Acting*  
 Illinois State University  
 LENORA INEZ BROWN, M.F.A.  
*Dramaturgy/ Criticism*  
 Yale School of Drama  
 BARRY BRUNETTI, M.F.A.  
*Theatre Studies*  
 The Theatre School, DePaul University  
 LINDA BUCHANAN, M.F.A.  
*Scenic Design and Chair of Design/Tech*  
 Northwestern University  
 KATE BUCKLEY, B.A.  
*Acting Shakespeare*  
 Aurora University  
 DEXTER BULLARD, M.F.A.  
*Acting*  
 Northwestern University  
 RICHARD BYNUM, M.F.A.  
*Construction & Rigging*  
 Yale School of Drama  
 DAVID CASTELLANOS, B.F.A.  
*Stage Management*  
 The Theatre School, DePaul  
 SO HUI CHONG, B.F.A.  
*Stitcher*  
 School of the Art Institute  
 NAN CIBULA-JENKINS, M.F.A.  
*Costume Design*  
 Yale University  
 TIMOTHY COMBS  
*Scene Shop*  
*Technical Director*  
 LOUIS CONTEY, M.F.A.  
*Performance Workshop for Non-Majors*  
 The Theatre School, DePaul University

CHUCK COYL, B.F.A.  
*Stage Combat*  
 Southern Methodist University

DEAN CORRIN, M.F.A.  
*Associate Dean and Chair of Theatre Studies*  
 Ohio University

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

ALAN DONAHUE, M.F.A.  
*Design/Tech*  
 University of Nebraska-Lincoln

JULIE C. DRYDEN, B.A.  
*Administrative Assistant, Merle Reskin Theatre*  
 Western Kentucky University, Bowling Green

TENESHA EDWARDS, B.A.  
*Executive Assistant to the Dean*  
 DePaul 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

THADDEUS ENGLE  
*Technical Assistant*

RAY FREWEN, M.F.A.  
*Performance Workshop for Non-Majors*  
 The Florida State 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

PHYLLIS E. GRIFFIN, M.F.A.  
*Voice and Speech*  
 Goodman School of Drama

GABRIEL HALPERN, M.A.  
*Movement*  
 Goddard College

BETSY HAMILTON, B.F.A.,  
*Movement*  
 University of Texas

RACHEL HEALY, M.F.A.  
*Rendering II*  
 Northwestern University

CRISS HENDERSON, B.F.A.  
*Arts Leadership Program*  
 The Theatre School, DePaul

CAMERON HENNEKE, B.A.  
*Operations Manager*

Wartburg College  
 RON HIRSEN, PH.D.  
*World of the Theatre*  
 University of Illinois

CAROLYN HOERDEMANN, B.F.A.  
*Performance Workshop*  
 The Theatre School, DePaul

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

JOHN JENKINS, B.A.  
*Movement and Chair of Performance*  
 Pittsburg State University

JIM JENSEN, B.A.  
*Theatre Management*  
 Northwestern University

JOEL JOHNSON, M.F.A.  
*Playwriting*  
 University of Illinois

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

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

JAN KALLISH, B.A.  
*Theatre Management*  
 San Francisco State University

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

KATHY KEYES  
*Voiceover*

DAMON KIELY, M.F.A.  
*Directing Theories*  
 Columbia University

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

REGINALD LAWRENCE, M.S.  
 University of Illinois, Champaign-Urbana

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

JACK MAGAW, M.F.A.  
*Design/Tech*  
 Northwestern University

DAWN G. MCKESEY  
*Assistant Manager, Costume Shop*

KARIN MCKIE, B.S.  
*Marketing/PR Associate*

James Madison University  
 KYMBERLY MELLEN, M.F.A.  
*Performance Workshop for Non-Majors*  
 The Theatre School, DePaul  
 SUSAN MESSING, B.S.  
*Exit Acting*  
 Northwestern University  
 JANET C. MESSMER, M.A.  
*Costumiere*  
 University of Illinois  
 DANIEL MOSER, PH.D.  
*Theatre Studies*  
 Northwestern University  
 CARLOS MURILLO  
*Playwriting*  
 KIMOSHA MURPHY, M.A.  
*Movement*  
 Southern Illinois University  
 RAY NARDELLI, B.F.A.  
*Sound Design and Technology*  
 Wright State University  
 DAVID NAUNTON  
*Sound Design and Technology*  
 JULIA NEARY, B.F.A.  
*Movement*  
 The Theatre School, DePaul University  
 BRETT NEVEU  
*Playwrights' Seminar*  
 JOSEPH NIEMINSKI, B.F.A.  
*Scene Design*  
 Goodman School of Drama  
 TANYA PALMER, M.F.A.  
*Dramaturgy*  
 York University  
 AMANDA PAULES, B.F.A.  
*Academic Assistant to the Associate Dean*  
 The Theatre School, DePaul  
 LISA PORTES, M.F.A.  
*Acting/Directing*  
*Artistic Director, Chicago Playworks*  
 University of California-San Diego  
 DOUGLAS POST, B.A.  
*Dramatic Writing for Non-Majors*  
 Trinity University  
 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*  
 PEGGY ROEDER, B.S.  
*Exit Scene Study*  
 Illinois State University  
 MICHAEL ROURKE, M.F.A.  
*Design Workshop, Lighting Technology*  
 University of Virginia  
 ALAN SALZENSTEIN, J.D.

*Performing Arts Management, Arts Leadership*  
 IIT, Chicago Kent College of Law  
 ROCHE SCHULFER, B.A.  
*Theatre Studies*  
 University of Notre Dame  
 KIMBERLY SENIOR, B.A.  
*Theatrical Collaboration*  
 Connecticut College  
 JAMES SHERMAN, M.F.A.  
*Playwrights' Seminar*  
 Brandeis 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  
 WAYNE SMITH, B.F.A.  
*Property Master and Assistant Technical and Safety Officer*  
 University of Illinois, Urbana  
 PHIL TIMBERLAKE, M.F.A.  
*Voice and Speech*  
 Virginia Commonwealth University  
 MELISSA TROPP, B.A.  
*Admissions Assistant*  
 Illinois State University  
 ALDEN VASQUEZ  
*Stage Management*  
 Roosevelt University  
 ANN WAKEFIELD, M.A.  
*Acting*  
 Nantes University  
 JOHN RANSFORD WATTS  
*Dean Emeritus*  
 LAURA WHITLOCK, B.A.  
*Costume Technology*  
 University of Northern Iowa  
 SHANE WILLIAMS, B.F.A.  
*Performance Workshop for Non-Majors*  
 The Theatre School, Depaul  
 JULIET K. WILSON, B.A.  
*Showcase House Manager*  
 University of Wisconsin  
 MARION WILSON, PH.D.  
*Theatre Studies*  
 City University of New York  
 HOLLY WINDINGSTAD, M.F.A.  
*Scenic and Costume Design*  
 Northwestern University  
 FRANK WUKITSCH, M.F.A.  
*Technology Production Management*  
 Goodman School of Drama  
 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.

*Diversity Student 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, arts leadership and directing. The minimum quarter hour requirements vary from program to program. The acting and directing programs require a three-year course of study. The arts leadership program requires a two-year course of study and a two-year fellowship employment placement at Chicago Shakespeare Theater.

## **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 interview.

## **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.

MFA Acting applicants should prepare two (2) monologues – one contemporary and one classical, a maximum of four minutes total. The classical monologue must be Shakespearean, or from the Restoration, Jacobian or Elizabethan periods. 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. 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.

The audition begins with group physical and vocal work. Wear comfortable clothes appropriate for physical activity (examples: sweats, tee-shirts, shorts, leotards). You may be asked to remove our shoes and socks. If you wish, you may bring a change of clothing to change into after the warm up, though this is not required. After the group session, each person presents his or her monologues privately with our committee. After the monologues, you are assigned a scene partner from among the other auditionees and you and your partner will be given a six-line open scene to work on with our faculty. Once you have completed your scene, you have completed the audition and are done for the day. There are no callbacks.

## **DIRECTING**

In addition to the audition process outlined above, directing students interview with faculty in the directing program and submit a series of written statements including a directorial analysis of a play previously assigned by the program head. Please contact The Theatre School's Admissions Office for exact written requirements.

## **INTERVIEWS FOR CANDIDATES IN ARTS LEADERSHIP**

In addition to the application materials, arts leadership applicants submit a series of written statements including a personal statement. Please contact The Theatre School's Admissions Office for exact written requirements.

Arts Leadership applicants are evaluated by an admissions committee and semi-finalists are contacted for phone interviews. Finalists are selected for an in-person interview with personnel from The Theatre School and Chicago Shakespeare Theater. The in-person interview will take place in Chicago at applicant's expense. Significant consideration regarding the admissions decision will be placed on the in person interview.

## **PROCEDURES FOR ADMISSION**

Applicants for admission should complete the graduate application either online at [http://www.depaul.edu/admission/apply\\_online.asp](http://www.depaul.edu/admission/apply_online.asp) or obtain a hard copy 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 57999. E-mail is: [theadmissions@depaul.edu](mailto:theadmissions@depaul.edu). In addition to the completed application, a photograph, resume, three letters of recommendation, and official transcripts of undergraduate credit should be submitted to the above address. An audition or interview may be scheduled by contacting the admissions office. There is a \$50.00 application and audition/interview fee. Applicants are informed of their 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 for acting and directing 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.

Candidates for arts leadership must complete six quarters of a two year course of study and complete a two year fellowship employment placement at Chicago Shakespeare Theater. The fellowship is full-time, salaried with benefits.

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, 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 four key elements: growth in the chosen field, professional discipline, collaboration 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 I: 531, 532, 533  
Speech: 530, 540  
Movement I: 521, 522, 523, 525, 525  
Improvisation: 551  
Acting, Meisner Technique: 552, 553  
Rehearsal and Performance: 563  
Studio I: 571, 572, 573  
Graduate Seminar: 601, 602, 603

#### **SECOND YEAR**

Stage Combat: 580  
Acting II, Classical: 611, 612, 613  
Movement II: 621, 622, 623  
Voice and Speech II: 631, 632, 633  
Acting II, Contemporary: 641, 642, 643  
Rehearsal and Performance: 661, 662, 663  
Studio II: 671, 672, 673

#### **THIRD YEAR**

Graduate Showcase: 416  
Movement I: 525  
Internship: 690  
On-Camera Seminar: 720  
Movement III: 723  
On-Camera Practicum: 730  
Voice and Speech III: 731  
Voiceover: 733 Audition Techniques: 714  
Professional Preparation Seminar: 790  
Rehearsal and Performance: 763

### **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)  
Directing Theories: 591, 592

**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

**III. MFA IN ARTS LEADERSHIP****FIRST YEAR**

Introduction to Public Service Management  
Business and Professional Communication  
Writing in the Professions  
Financial Administration  
Leadership in Organizations  
Fundraising and Development for Non-Profit Organizations  
Synthesis Seminar  
Graduate Management Practicum

**SECOND YEAR**

Working with and External Board  
Law and Non-Profit Organizations  
Organizational and Interpersonal Dynamics  
Synthesis Seminar  
Graduate Management Practicum  
Elective Courses  
Graduate Thesis Project

**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.