

DEPAUL
UNIVERSITY



Course Catalog

The Theatre School Graduate Studies

Summer/Autumn 2007-2008

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General Information

The Theatre School - Graduate Studies ▢ General Information

About

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.

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 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.

Administration

The Theatre School - Graduate Studies □ Administration

Administration

ANNA ABLES, M.F.A.

Director of Marketing and Public Relations

Southern Utah University

JASON BECK, B.F.A.

Director of Admissions

The Theatre School , DePaul

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

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

MALIWAN DIEMER, M.A.

Manager of Public Relations and Special Events

Indiana University

MITSU GEE, B.A.

Executive Assistant to the Dean

Boston University

ANASTASIA GONZALEZ

Budget Manager

WESTON MORRIS, B.F.A.

Operations Manager

School of the Art Institute of Chicago

AMANDA PAULES, B.F.A.

Academic Assistant to the Associate Dean

The Theatre School , DePaul

LESLIE SHOOK, M.A.

Theatre Manager

University of Illinois

MELISSA TROPP, B.A.

Admissions Assistant

Illinois State University

DEXTER ZOLLICOFFER, M.F.A.

Diversity Student Mentor

The Theatre School , DePaul

Facilities

The Theatre School - Graduate Studies ▢ Facilities

Facilities

Faculty and Staff

The Theatre School - Graduate Studies ▢ Faculty and Staff

Faculty and Staff

In keeping with the schools concept of the dual importance of theory and practice and of producing a superior quality of instruction, The Theatre Schools 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; Chicagos 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.

ANNA ABLES, M.F.A.

Director of Marketing and Public Relations

Southern Utah University

CLAUDIA ANDERSON, M.F.A.

Voice and Speech

University of South Carolina

LEAH BATT

Administrative Assistant

JEFF BAUER, M.F.A.

Principles of Design

Northwestern University

JASON BECK, B.F.A.

Director of Admissions

The Theatre School , DePaul

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

JOHN BRIDGES, M.A.

Director of Administration and

Assistant Dean

Western Illinois University

JANE 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.

History of Dramatic Literature, Directing

The Theatre School , DePaul

LINDA BUCHANAN, M.F.A.

Scenic Design and Chair of Design/Tech

Northwestern University
DEXTER BULLARD, M.F.A.
Acting
Artistic Director, Chicago Playworks
Northwestern University

RICHARD BYNUM, M.F.A.
Construction and 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, B.F.A.
Scene Shop Technical Director
Creighton University

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

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

REBECCA COVEY, M.F.A.
Voice and Speech
University of Wisconsin-Milwaukee

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

MALIWAN DIEMER, M.A.
Manager of Public Relations and Special Events
Indiana University

ALAN DONAHUE, M.F.A.
Stage Design for Non-Majors
University of Nebraska-Lincoln

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

JULIEANNE EHRE, M.F.A.
Directing
Northwestern University

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

THADDEUS ENGLE
Assistant Director of Technical Operations

PETER FORSTER, M.A.
Shakespeare
University of Illinois

MITSU GEE, B.A.
Executive Assistant to the Dean
Boston University

JENN Q. GODDU
World of the Theatre

ANASTASIA GONZALEZ
Budget Manager

JENIFER GOODE, M.F.A.
World of the Theatre
The Theatre School , DePaul

SHARON GOPFERT, M.F.A.
Performance Workshop for Non-Majors
The Theatre School , DePaul

TIM GREGORY, M.F.A.
World of the Theatre
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, Costume Design
Northwestern University

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

RON HIRSEN, Ph.D.
World of the Theatre
University of Illinois

CAROLYN HOERDEMANN, B.F.A.
Performance Workshop for Non-Majors
The Theatre School , DePaul

CHRIS HOFMANN, B.A.
Director of Technical Operations
Adams State College

JOSH HORVATH, B.F.A.
Sound Design and Technology
Wright State University

DONALD W. ILKO, Ph.D.
Acting and Performance Workshop
Case Western Reserve University

BELLA ITKIN, Ph.D.
Professor Emeritus
Case Western Reserve University

JOHN JENKINS, B.A.
Movement, Technique
Pittsburg State University

JIM JENSEN, B.A.
Theatre Management
Northwestern University

NICK JOHNE
Acting

CHRIS JONES, Ph.D.
Dramatic Criticism, Graduate Seminar
Ohio State University

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

LEE KEENAN
Photoshop for Designers

TRUDIE KESSLER, M.F.A.
Voice and Speech, Chair of Performance
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
Playwriting, Exit Acting

LAUREN LIPPEATT,
Box Office Manager, Merle Reskin Theatre
University of Alabama-Birmingham

JANET LOUER, M.A.
Audition, Acting for the Camera
Columbia College

JACK MAGAW, M.F.A.
Scene Design, Technical Drawing
Northwestern University

BINA MARTIN
Acting

DAWN G. MCKESEY
Assistant Manager, Costume Shop

SUSAN MESSING, B.S.
Exit Acting
Northwestern University

JANET C. MESSMER, M.A.
Costume Technology
University of Illinois

WES MORRIS, B.F.A.
Operations Manager
School of the Art Institute of Chicago

DANIEL MOSER, Ph.D.
World of the Theatre
Northwestern University

CARLOS MURILLO
Playwriting, Solo Performance

KIMOSHA MURPHY, M.A.
African Dance
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

JOSEPH NIEMINSKI, B.F.A.
Scene Painting, Drawing for Designers
Goodman School of Drama

SHANNON OCONNOR
Chicago Playworks House Manager

TANYA PALMER, M.F.A.
Dramaturgy
York University

AMANDA PAULES, B.F.A.
Academic Assistant to the Associate Dean
The Theatre School , DePaul

CHRIS PEAK , M.F.A.
Drama On Stage
The Theatre School , DePaul

LISA PORTES, M.F.A.
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

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

ALAN SALZENSTEIN, J.D.
Performing Arts Management
Arts Leadership Program
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

SCOTT SHILLER
Commercial Theatre Management

LESLIE SHOOK, M.A.
Theatre Management
Theatre Manager, Merle Reskin Theatre
University of Illinois

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

RACHEL SLAVICK, M.F.A.
Performance Workshop for Non-Majors
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

MARC STUBBLEFIELD
Production Management

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

JEN VESOTA, B.F.A.
Technical Assistant
The Theatre School , DePaul

ANN WAKEFIELD , M.A.

Acting

Nantes University

JEANNE WILLIAMS, B.F.A.

Production Coordinator

Columbia College

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

FRANK WUKITSCH, M.F.A.

Theatre Technology, Production Management

Goodman School of Drama

NAN ZABRISKIE, M.F.A.

Make-up

University of Minnesota

JOANNE ZIELINSKI, M.F.A.

Acting, Voice and Speech

Rutgers University

DEXTER ZOLLICOFFER, M.F.A.

Diversity Student Mentor

The Theatre School , DePaul

Programs of Study

The Theatre School - Graduate Studies ▢ Programs of Study

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 Theatre School - Graduate Studies ▢ Admission

Admission

Auditions for Candidates in Acting and Directing

The Theatre School - Graduate Studies ▢ Auditions for Candidates in Acting and Directing

Auditions for Candidates in Acting and Directing

ACTING

Our auditions place special emphasis on the applicants 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 applicants 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 students 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 your 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 Schools Admissions Office for exact written requirements.

Interviews for Candidates in Arts Leadership

The Theatre School - Graduate Studies ▢ Interviews for Candidates in Arts Leadership

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 Schools 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

The Theatre School - Graduate Studies ▢ Procedures for Admission

Procedures for Admission

Applicants for admission should complete the graduate application either online at 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: theatreadmissions@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

The Theatre School - Graduate Studies ▢ Residence Requirements for the Master of Fine Arts Degree

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

The Theatre School - Graduate Studies □ Terminal Requirements for the Master of Fine Arts Degree

Terminal Requirements for the Master of Fine Arts Degree

Grades and Retention

The Theatre School - Graduate Studies ▢ Grades and Retention

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

The Theatre School - Graduate Studies ▢ Major Field Requirements

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

THE THEATRE SCHOOL

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

The Theatre School - Graduate Studies ▢ Current Courses

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.