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.
Acting Dean

JOHN BRIDGES, M.A.
Director of Administration and Assistant Dean

LESLE SHOOK, M.A.
Theatre Manager

ANASTASIA GONZALEZ
Budget Manager/Administrative Assistant to the Dean

MELISSA MELTZER, J.D.
Director of Admissions

LARA GOETSCH, B.S.
Director of Marketing and Public Relations

RON HIRSEN, Ph.D.
Director of Development

JASON BECK, B.F.A.
Office Assistant

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.

COURSES
THE THEATRE SCHOOL

The Theatre School is the Midwest's oldest theatre conservatory. Founded as the Goodman School of Drama in 1925, the school carries on a 75 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, directing, scene design, costume design and lighting design.

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 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.
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 Playworks 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 Stage 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), Schubert and Auditorium Theatres as well as some of the city’s leading regional theatres such as the new Goodman Theatre and Chicago Shakespeare Company. 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 and Gary Sinise; comedian Avery Schrieber; director JoAnne Akalaitis, Paul Sills; and alumni Gillian Anderson, Joe Mantegna, and Kevin Anderson, among scores of others. In addition, master classes have recently been conducted by Oscar-winners Faye Dunaway and F. Murray Abraham.
THE THEATRE SCHOOL

ANTHONY ADLER, B.A.,
History/Criticism
Carnegie-Mellon

CAMILLE ANDERSON, J.D.
Assistant Director of Alumni Relations
Valparaiso University

JEFF BAUER, M.F.A.,
Scene Design
Northwestern University

JASON BECK, B.F.A.,
Administrative Office Assistant
The Theatre School, DePaul

DOUG BIZER
Drawing

CHRISTINE BINDER, M.F.A.,
Lighting Design
Northern Illinois University

MICHAEL BODEAN, B.A.
Sound Design
DePaul University

TIM BRAULT, B.F.A.,
Master Carpenter
Central Michigan University

JOHN BRIDGES, M.A.,
Director of Administration
Western Illinois University

BARRY BRUNETTI, M.F.A.,
Theatre Studies
The Theatre School, DePaul

LINDA BUCHANAN, M.F.A.,
Scenic Design
Northwestern University

BILL BURNETT, M.F.A.,
Voice and Speech
Ohio University

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

MARY CHASEN, B.F.A.,
Production Coordinator
The Theatre School, DePaul

GREG CHAVEZ, B.A.,
Asst. Dir. of Technical Operations
Whittier College

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

MAURY COLLINS, M.B.A.,
Theater Studies
American University

DEAN CORRIN, M.F.A.,
Playwriting
Ohio University

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

GEOFF CURLEY
Drawing

ANN N. DAVIS
Technical Assistant

KATHRYN EADER
Lighting Design

MARTA EFFINGER, PH.D.
Theater Studies
Northwestern University

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

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

JAMES D. FINERTY
Chicago Playwrights House Manager

SHAWNA FLANIGAN, M.F.A.,
Theatre Studies
The Theatre School, DePaul

DEYA FRIEDMAN,
Stage Management

CATHY GEHRING, B.F.A.
Stitcher
North Park College

MARINA GILMAN, M.A.
Voice and Speech
Northwestern University

HENRY GODINEZ
Acting
University of Wisconsin-Milwaukee

LARA GOETSCH, B.S.,
Director of Marketing and
Public Relations
Northwestern University

ANASTASIA GONZALEZ,
Budget Manager/Administrative
Assistant to the Dean
THE THEATRE SCHOOL

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

GABRIEL HALPERN, M.A.,
Movement
Godard College

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

RON HIRSSEN, PH.D.
Director of Development
University of Illinois

Peter C. Hobert, B.F.A.,
Acting
The Theatre School, DePaul

CHRIS HOFFMAN, B.A.,
Dir. of Technical Operations
Adams State College

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
Pittsburgh State University

JIM JOHNSON, M.F.A.,
Voice and Speech
University of Nebraska-Lincoln

CHARLES JOLLS
Lighting Design

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

CHRIS JONES, Ph.D.
Theatre Studies
Ohio State University

KARIN KOPIECKE, B.A., B.M.,
Costume Design
Lawrence University

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

JENNY LAIRD, M.F.A.,
Playwrighting
University of Nevada, Las Vegas

JANET LOUER, M.A.,
Audition
Columbia College

JACK MAGOW
Design/Tech

DAWN G. MCKESEY,
Assistant to the Costume Shop Manager

MELISSA MELTZER, J.D.,
Director of Admission
Chicago-Kent College of Law

JANET C. MESSMER, M.A.,
Costumer
University of Illinois

ROB MILBURN
Sound Design

DANIEL MOSER, M.A.,
Theatre Studies
University of Illinois

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

PATRICK MURPHY, M.A.,
Acting
University of Washington

JEFF MUSKOVIN
Construction and Rigging

DAVID NAUNTON
Sound Design

JULIA NEARY, B.F.A.,
Movement
The Theatre School, DePaul

MATT NELSON, B.A.,
Admissions Clerk
Rhodes College

JOSEPH NIEMINSKI, B.F.A.,
Scene Design
Goodman School of Drama

DENISE ODOM, M.F.A.,
Financial Aid Officer/Student Mentor
The Theatre School, DePaul

JAMES OSTHOLTHOFF, M.F.A.,
Acting and Directing
Goodman School of Drama

RICHARD PETTENGILL, M.A.,
Dramaturgy
University of Chicago
THE THEATRE SCHOOL

LISA PORTES, M.F.A.  
Acting/Directing  
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

JENNIFER L. RANDS, M.A.  
Box Office Manager  
Indiana State University

GERALD REYNOLDS,  
Carpenter

ENID RIESE R,  
Administrative Assistant

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

CLIFTON D. ROBINSON,  
Master Drummer/West African Dance

TODD ROSENTHAL, M.F.A.,  
Scene Design  
Yale School of Drama

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

NANCY CAROL RUBY, M.F.A.,  
Acting  
The Theatre School, DePaul

LESLIE SHOOK, M.A.,  
Theatre Manager  
University of Illinois

RACHEL SHTEIR  
Dramaturgy  
Yale School of Drama

RACHEL SLOWICK, 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/Assistant Technical Director  
University of Illinois, Urbana

KEVIN SNOW  
Lighting Design

KRISTINE THATCHER  
Playwrighting

RICK TROXEL, M.S.,  
Movement  
Ball State University

ALDEN VASQUEZ,  
Stage Manager

ANN WAKEFIELD, M.A.,  
Acting  
Nantes University

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

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

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

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

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

Candidates interested in admission to any of the undergraduate or graduate programs of The Theatre School should direct all inquiries to the 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: mmeltzer@wppost.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://theatreschool.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.

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.

Understanding the Past: 4 quarter hours required.

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, 263

397
THE THEATRE SCHOOL

MAKE-UP: 214, 215, 216
ACTING LAB: 314 (Work with directors in Directing II)
STAGE COMBAT: 281
LIBERAL STUDIES: 3 courses

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

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

II. COSTUME DESIGN MAJOR

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

SECOND YEAR
RENDERING I: 384, 385, 386
COSTUME TECHNOLOGY II: 354, 355, 356
COSTUME DESIGN I: 244, 245, 246
SURVEY: ART, ARCHITECTURE, FASHION & FURNITURE: 381, 382, 383
PRODUCTION PRACTICE I: 271, 272, 273
LIBERAL STUDIES: 3 courses
THIRD YEAR
Costume Design II: 344, 345, 346
Drawing II: 284, 285, 286
Theatrical Collaboration: 641, 642, 643
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 or 473

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
Lighting Design II: 347, 348, 349
Drawing II: 284, 285, 286
Theatrical Collaboration: 641, 642, 643
Production Practice II: 371, 372, 373
Liberal Studies: 3 courses
THE THEATRE SCHOOL

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 or 473

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
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, 643
Production Practice II: Take two of 371, 372 or 373
Liberal Studies: 3 courses

FOURTH YEAR
Scene Design III: 441, 442, 443
Rendering II: 484, 485, 486
Design/Technical Elective chosen from among Costume Design I: 244, 245, 246; Lighting Design I: 247, 248, 249; Costume Technology I: 254, 255, 256; Construction & Rigging I: 257, 258, 259 and/or other design/technical courses with approval of advisor and instructor.
Theatre Elective: may be Directing I, with permission. (3 quarters)
Production Practice III and/or Internship: Take two of 471, 472 or 473
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
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

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
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
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
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. What follows is a sample program, but there are a number of other possible variations.

| First Year |  
| --- | --- |
| **Autumn** |  
| History of Dramatic Literature: 204 | 4 |
| Theatre Crew: 107 | 2 |
| Performance Workshop: 291 | 4 |
| Professional Theatre Methodology: 267 | 4 |
| Discover Chicago | 4 |
| | 18 |
| **Winter** |  
| History of Dramatic Literature: 205 | 4 |
| Theatre Crew: 108 | 2 |
| Performance Workshop: 292 | 4 |
| Professional Theatre Methodology: 268 | 4 |
| Liberal Studies | 4 |
| | 18 |
| **Spring** |  
| History of Dramatic Literature: 206 | 4 |
| Theatre Crew: 109 | 2 |
| Performance Workshop: 293 | 4 |
| Professional Theatre Methodology: 269 | 4 |
| Liberal Studies | 4 |
| | 16 |

| Second Year |  
| --- | --- |
| **Autumn** |  
| Design Workshop: 141 | 4 |
| Elective | 4 |
| Theatre Elective | 4 |
| Liberal Studies | 4 |
| | 16 |
| **Winter** |  
| Design Workshop: 142 | 4 |
| Elective | 4 |
| Theatre Elective | 4 |
| Liberal Studies | 4 |
| | 16 |
| **Spring** |  
| Design Workshop: 143 | 4 |
| Theatre Elective | 4 |
| Liberal Studies | 4 |
| English 120 | 4 |
| | 16 |

| Third Year |  
| --- | --- |
| **Autumn** |  
| Directing: 374 | 4 |
| Dramatic Criticism: 324 | 4 |
| Elective | 4 |
| Liberal Studies | 4 |
| | 16 |
| **Winter** |  
| Directing: 375 | 4 |
| Dramatic Criticism: 325 | 4 |
| Communication: 346 | 4 |
| Liberal Studies | 4 |
| | 16 |
| **Spring** |  
| Directing: 376 | 4 |
| Dramatic Criticism: 326 | 4 |
| Elective | 4 |
| Liberal Studies | 4 |
| | 16 |

| Fourth Year |  
| --- | --- |
| **Autumn** |  
| Communication: 230 | 4 |
| Playwriting: 327 | 4 |
| Survey: Art, Architecture |  
| Fashion & Furniture 381 | 4 |
| Seminar: History/Criticism: 424 | 4 |
| | 16 |
| **Winter** |  
| Dramatic Theory: 224 | 4 |
| Playwriting: 328 | 4 |
| Survey: Art, Architecture |  
| Fashion & Furniture 382 | 4 |
| Seminar: History/Criticism: 425 | 4 |
| | 16 |
| **Spring** |  
| Dramatic Theory: 225 | 4 |
| Playwriting: 329 | 4 |
| Survey: Art, Architecture |  
| Fashion & Furniture 383 | 4 |
| Theatre Studies Capstone 410 |  
| Elective | 4 |
| | 16 |
Design
141, 142, 143 PRINCIPLES OF DESIGN
208, 209, 210 SOUND DESIGN AND TECHNOLOGY I
240 LIGHTING TECHNOLOGY
241, 242, 243 SCENE DESIGN I
244, 245, 246 COSTUME DESIGN I
247, 248, 249 LIGHTING DESIGN I
251, 252, 253 SCENOGRAPHIC DRAFTING
271, 272, 273 DESIGN PRODUCTION PRACTICE I
284, 285, 286 DRAWING II
308, 309, 310 SOUND DESIGN AND TECHNOLOGY II
341, 342, 343 SCENE DESIGN II
344, 345, 346 COSTUME DESIGN II
347, 348, 349 LIGHTING DESIGN II
371, 372, 373 DESIGN PRODUCTION PRACTICE II
381, 382, 383 SURVEY: ART, ARCHITECTURE, FASHION, AND FURNITURE
384, 385, 386 RENDERING I
387, 388, 389 SCENE PAINTING
399 INDEPENDENT STUDY
341, 342, 343 SCENE DESIGN III
344, 345, 346 COSTUME DESIGN III
347, 348, 349 LIGHTING DESIGN III
371, 372, 373 DESIGN PRODUCTION PRACTICE III
384, 385, 386 RENDERING II
390 DESIGN INTERNSHIP
371, 372, 373 THEATRICAL COLLABORATION

Performance
111, 112, 113 ACTING I
121, 122, 123 MOVEMENT I
131, 132, 133 VOICE AND SPEECH I
211, 212, 213 ACTING II
214, 215, 216 MAKE-UP
221, 222, 223 MOVEMENT II
231, 232, 233 VOICE AND SPEECH II
261, 262, 263 INTRODUCTION TO PERFORMANCE
281 STAGE COMBAT
290 PERFORMANCE WORKSHOP FOR NON-MAJORS
291, 292, 293 PERFORMANCE WORKSHOP
311, 312, 313 ACTING III
314, 315, 316 ACTING LABORATORY
318, 319 TECHNIQUE
321, 322, 323 MOVEMENT III
331, 332, 333 VOICE AND SPEECH III
361, 362, 363 REHEARSAL AND PERFORMANCE I
374, 375, 376 DIRECTING
390 IMPROVISATION
399 INDEPENDENT STUDY: PERFORMANCE
411, 412, 413 ACTING IV
414, 415 AUDITION
416 GRADUATE SHOWCASE
418, 419 NEW PLAY WORKSHOP
421, 423 MOVEMENT IV
491 SEMINAR: SPECIAL TOPICS IN DIRECTING

Theatre Technology
107 THEATRE CREW
151, 152, 153 TECHNICAL DRAWING I
201, 202, 203 THEATRE MANAGEMENT I
251, 252, 253 TECHNICAL DRAWING II
254, 255, 256 COSTUME TECHNOLOGY I
257, 258, 259 CONSTRUCTION AND RIGGING I
267, 268, 269 STAGE MANAGEMENT I
271, 272, 273 TECHNICAL PRODUCTION PRACTICE I
301, 302, 303 THEATRE MANAGEMENT II
354, 355, 356 COSTUME TECHNOLOGY II
357, 358, 359 CONSTRUCTION AND RIGGING II
367, 368, 369 STAGE MANAGEMENT II
371, 372, 373 TECHNICAL PRODUCTION PRACTICE II
399 INDEPENDENT STUDY: TECHNICAL
471, 472, 473 TECHNICAL PRODUCTION PRACTICE III
490 TECHNICAL INTERNSHIP

Theatre Studies
100 WORLD OF THE THEATRE
104, 105, 106 HISTORY OF DRAMATIC LITERATURE
141, 412, 143 DESIGN WORKSHOP
200 DRAMA ON STAGE
204, 205, 206 HISTORY OF DRAMATIC LITERATURE
210 SCRIPT ANALYSIS
224, 225 DRAMATIC THEORY
234, 235, 236 DRAMATURGY I
267, 268, 269 PROFESSIONAL THEATRE METHODOLOGY
271, 272, 273 THEATRE STUDIES PRODUCTION PRACTICE I
320 MOVEMENT WORKSHOP
324, 325, 326 DRAMATIC CRITICISM
327, 328, 329 PLAYWRITING
330 MUSICAL THEATRE WORKSHOP
334, 335, 336 DRAMATURGY II
371, 372, 373 THEATRE STUDIES PRODUCTION PRACTICE II
381, 382, 383 SURVEY: ART, ARCHITECTURE, FASHION AND FURNITURE
399 INDEPENDENT STUDY
410 THEATRE STUDIES CAPSTONE
471, 472, 473 THEATRE STUDIES PRODUCTION PRACTICE III
490 THEATRE STUDIES INTERNSHIP
COURSES
The majority of Theatre School courses are a year in length. Course goals are realized annually rather than quarterly. The courses listed below in a three number sequence are offered and registered for in an Autumn, Winter, Spring sequence.

DES 141, 142, 143 PRINCIPLES OF DESIGN Principles of Design (4 quarter hours) A sequence of courses for the appreciation and experience of design as an aesthetic distinct from the other arts, and awareness of design considerations as manifested in theatrical productions.

DES 208, 209, 210 SOUND DESIGN AND TECHNOLOGY I Sound Design and Technology I (4 quarter Hours) Through demonstration, discussion, lecture, and projects, students explore the fundamentals of theatrical sound design and basic recording studio techniques.

DES 240 LIGHTING TECHNOLOGY Lighting Technology (2 quarter hours) Technical and mechanical aspects of lighting. A detailed study of standard equipment, lamps, connectors, control systems, hanging positions, procedures and practices for the lighting designer.

DES 241, 242, 243 SCENE DESIGN I Scene Design I (4 quarter hours) An introduction to the methods of scenic design with exposure to both historical and contemporary practice. Students become familiar with the mechanical aspects of scenery and stages, and assimilate the principles of design and the technical requirements of a script into a fully developed scene design. PREREQUISITE(S): DES 143.

DES 244, 245, 246 COSTUME DESIGN I Costume Design I (4 quarter hours) An introduction to costume. Students will explore the design process, costume silhouette and detail, and basic rendering techniques within the context of historical theatrical costuming. PREREQUISITE(S): DES 143. COREQUISITE: THE 382.

DES 247, 248, 249 LIGHTING DESIGN I Lighting Design I (4 quarter hours) The development and communication of lighting ideas. Script analysis, images, visual research, lighting concepts. The observation of light and the development of oral, written and visual communication of lighting ideas. PREREQUISITE(S): DES 143.

DES 251, 252, 253 SCENOGRAPHIC DRAFTING Scenographic Drafting (3 quarter hours) With an emphasis on practical work in substantial projects, students learn the organization of the technical documentation of scenery. Scenic drafting conventions are studied and applied to the comprehensive communication of a design. PREREQUISITE(S): DES 251.

DES 271, 272, 273 DESIGN PRODUCTION PRACTICE I Design Production Practice I (3 or 4 quarter hours) Design students do practical work on planning, constructing, rigging, painting, crewing, and running of productions. Areas may include scenery, costumes, lighting, or sound.

DES 284, 285, 286 DRAWING II Drawing II (3 quarter hours) Advanced drawing techniques, utilizing a variety of drawing and media, and including figure drawing, still life and perspective for design and technical students. PREREQUISITE(S): DES 386.

DES 284, 285, 286 DRAWING II Drawing II (2 quarter hours) Advanced drawing techniques, including figure drawing, still life, and perspective studies for design and technical students.
DES 308, 309, 310 SOUND DESIGN AND TECHNOLOGY II Sound Design and Technology II (4 quarter Hours) Through demonstration, discussion, lecture, and projects, students further explore theatrical sound design and recording studio techniques. **PREREQUISITE(S): DES 210.**

DES 341, 342, 343 SCENE DESIGN II Scene Design II (4 quarter hours) Basic techniques are incorporated into a comprehensive approach to scene design with the emphasis on aesthetics. The analysis of scripts in visual terms, visual research methods, style in the theater, and the development of a design concept, are studied through projects in contrasting styles of stage designs. **PREREQUISITE(S): DES 243.**

DES 344, 345, 346 COSTUME DESIGN II Costume Design II (4 quarter Hours) Lectures and projects in costume design for the modern drama, specifically from realism through the 20th century styles. Design projects include script interpretation, rendering techniques, budgets, and fabric selections. **PREREQUISITE(S): DES 246.**

DES 347, 348, 349 LIGHTING DESIGN II Lighting Design II (4 quarter hours) The implementation of lighting ideas. Practice in the translation of lighting ideas into actual designs. Light pads, lighting paperwork, the use of equipment and the exploration of realistic lighting styles. **PREREQUISITE(S): DES 249.**

DES 371, 372, 373 DESIGN PRODUCTION PRACTICE II Production Practice II (4 quarter hours) For all design students. Assignments will be commensurate with ability and experience.

DES 381, 382, 383 SURVEY: ART, ARCHITECTURE, FASHION, AND FURNITURE Survey: Art, Architecture, Fashion, and Furniture (4 quarter hours) The styles and aesthetics of Western European art, architecture, fashion, and the decorative arts from ancient Egypt through the first half of the 20th Century are examined. Emphasis is placed on periods and countries that are most important to the theater.

DES 384, 385, 386 RENDERING I Rendering I (3 quarter hours) The course consists of exercises, studies and renderings using values of gray to achieve the illusion of 3-dimensional form. With a variety of drawing and painting materials, students work from gradually more complex still-life setups, under controlled lighting, and form a clipping file of research which they compile. **PREREQUISITE(S): ART 384.**

DES 387, 388, 389 SCENE PAINTING Scene Painting (2 quarter hours) Discussion of the formulation and handling of scene paints and dyes, brushes and tools, and techniques. Practical laboratory work in problems of the realistic representation of a variety of textures and materials at scenic scale leads to fully developed illusionistic and pictorial stage scenery.
DES 399 INDEPENDENT STUDY Independent Study.

DES 441, 442, 443 SCENE DESIGN III Scene Design III (4 quarter hours) Students complete assignments in the conceptual analysis and fulfillment of projects covering a wide variety of genres, including designs for the classical and modern drama, opera, and the ballet. As a corollary, portfolios of a professional caliber are developed.

DES 444, 445, 446 COSTUME DESIGN III Costume Design III (4 quarter hours) Costume design for the diverse styles of the pre-modern drama evolving through lecture and project work. Projects will include script interpretation, developing a professional portfolio, discussions on career planning, and the exploration of costume design within the areas of musical theater, opera, dance, film, television and commercials.

DES 447, 448, 449 LIGHTING DESIGN III Lighting Design III (4 quarter hours) Complete lighting design projects in a variety of styles and methods of presentation including unit set, multi-set, musicals, operas. Cuing, scenery and backdrop design will also be covered.

DES 484, 485, 486 RENDERING II Rendering II (3 quarter hours) An advanced continuation of 386 - the course consists of exercises, studies and renderings using values of gray to achieve the illusion of 3-dimensional form. With a variety of drawing and painting materials, students work from gradually more complex still-life setups, under controlled lighting, and from a clipping file of research which they compile.

DES 490 DESIGN INTERNSHIP (2 to 12 quarter hours) The internship provides the student with an opportunity to learn by working with experienced professionals in an area related to his/her area of study at The Theatre School.

DES 641, 642, 643 THEATRICAL COLLABORATION THEATRICAL COLLABORATION Theatrical Collaboration (3 quarter Hours) An investigation, through research and discussion, of the conceptual problems of physically mounting specific, assigned scripts from the classic and modern theatre, covering a broad stylistic range. Students will submit proposals for designs and justify their ideas through literary and pictorial research. The directorial and collaborative problems of arriving at a production concept, up to, but not including fully-realized design documentation, is emphasized through a series of projects. PREREQUISITE(S): Open to 3rd and 4th year BFA Lighting, Scenery, Costume Design and Dramaturgy students, in addition to MFA students.

PRF 111, 112, 113 ACTING I Acting I (4 quarter hours) Intensive work with Spolin-based improvisation in which the issues of creating theatrical reality are addressed through the medium of theater games. The work culminates in the spring of the year with text-based experiences drawn from either contemporary plays and scenes or story theater.

PRF 121, 122, 123 MOVEMENT I Movement I (4 quarter hours) Two quarters of movement based on the technique of yoga as a means for the discovery of body mechanics, physical alignment, self-use, and over-all self awareness. One quarter will continue with the elements explored in yoga but will be more focused on freeing the self through the use of music, movement improvisation, and a variety of coordination skills.
PRF 131, 132, 133 VOICE AND SPEECH I Voice & Speech I (4 quarter hours) The focus of the work is on relaxation, alignment, breathing, the development of free resonance flow, and good articulation of vowels and consonants.

PRF 211, 212, 213 ACTING II Acting II (4 quarter hours) Scene study work begins. Students explore the relationship of the self to the role through the use of intention, relationship, environment, and text. A variety of playscripts are drawn from contemporary theatre. PREREQUISITE(S): PRF 111, 112 & 113.

PRF 214, 215, 216 MAKE-UP Make-Up (1 quarter hour) Basic skills of two-dimensional painting as well as basic prosthetic and skin-texturing work are analyzed in this course designed to acquaint the actor with theatrical make-up.

PRF 221 MOVEMENT II Movement II (2 quarter hours) Fall and Winter Quarters. Focus will be on full body awareness through Feldenkrais’ (and other) movement lessons and through the study of anatomy. Emphasis will be placed on recognizing limiting patterns of response in the self (including inappropriate tensions) and moving beyond those to increase the physical choices and alternatives available to the student. Work is begun on the dynamics of movement and on embodying a role. PREREQUISITE(S): PRF 123.

PRF 222 MOVEMENT II Movement II (2 quarter hours) Fall and Winter Quarters. Focus will be on full body awareness through Feldenkrais’ (and other) movement lessons and through the study of anatomy. Emphasis will be placed on recognizing limiting patterns of response in the self (including inappropriate tensions) and moving beyond those to increase the physical choices and alternatives available to the student. Work is begun on the dynamics of movement and on embodying a role. PREREQUISITE(S): PRF 221.

PRF 223 MOVEMENT II Movement II (2 quarter hours) Spring Quarter. Actors will continue to develop material from previous movement classes, now placing specific focus on combining imaginative work with skill work to explore the realization of dynamics, rhythm, space and flow of energy. Techniques will be used to aid the actor physicalize inner needs, wants and intentions demanded by various roles. PREREQUISITE(S): PRF 222.

PRF 231 VOICE AND SPEECH II Voice & Speech II (2 quarter hours) Fall Quarter. Actors are introduced to the progression of voice exercised in Kristin Linklater’s Freeing the Natural Voice. The focus of the class is on developing techniques that foster the connection between the acting impulse and the voice. PREREQUISITE(S): PRF 133.

PRF 232 VOICE AND SPEECH II Voice & Speech II (2 quarter hours) Winter Quarter. Actors explore the second half of the Linklater voice progression. The focus is on developing each actor’s full vocal range. In addition to the voice exercises, students work on a variety of texts chosen to support their growing acquisition of skills. PREREQUISITE(S): PRF 231.

PRF 233 VOICE AND SPEECH III Voice & Speech III (2 quarter hours) Spring Quarter. The focus is on speech. Clarity of articulation and effective use of vowels is developed by learning the International Phonetics Alphabet. PREREQUISITE(S): PRF 232.

PRF 261, 262, 263 INTRODUCTION TO PERFORMANCE Introduction To Performance (3 quarter hours) Under the guidance of a director, all second-year acting majors rehearse and perform a play for faculty viewing and evaluation. Students are encouraged to integrate skills acquired in other classes.
THE THEATRE SCHOOL

PRF 281 STAGE COMBAT Stage Combat. (1 quarter hour.) Students learn the fundamentals of hand-to-hand combat and weaponry with a focus on developing skills safely and effectively for the stage.

PRF 290 PERFORMANCE WORKSHOP FOR NON-MAJORS Performance Workshop (4 quarter hours) Students work on basic performance skills through individual and group exercises in acting, voice and speech, and movement. PREREQUISITE(S): Can be taken by non theatre school students.

PRF 291, 292, 293 PERFORMANCE WORKSHOP Performance Workshop (4 quarter hours) Students work on basic performance skills through individual and group exercises in acting, voice and speech, and movement. The work culminates in in-class performances of selected scenes from a variety of American contemporary plays. PREREQUISITE(S): Can be taken by non theatre school students with permission of instructor.

PRF 311, 312, 313 ACTING III Acting III (2 quarter hours) Classical work begins with Shakespeare and possibly other classical texts. Specific focus is given to scansion and First Folio technique. This study is coordinated with both the movement and the voice and speech classes.

PRF 314, 315, 316 ACTING LABORATORY Acting laboratory.

PRF 318, 319 TECHNIQUE Technique (1 quarter hour) An advanced level acting course which concentrates the work on carefully selected exercises, monologues, and scenes, in order to further develop physical, sensorial, and emotional skills, in preparing a role.

PRF 321 MOVEMENT III Movement III (2 quarter hours) Fall and winter quarters. Actors will continue to build their vocabulary of effort/shape techniques, thereby helping them expand range of choice in physical shape and action for role work. Period dances, manners and clothing will be explored to help the students physically connect to the period and/or style work explored in acting and voice class. PREREQUISITE(S): PRF 223.

PRF 322 MOVEMENT III Movement III (2 quarter hours) Fall and winter quarters. Actors will continue to build their vocabulary of effort/shape techniques, thereby helping them expand range of choice in physical shape and action for role work. Period dances, manners and clothing will be explored to help the students physically connect to the period and/or style work explored in acting and voice class. PREREQUISITE(S): PRF 321.

PRF 323 MOVEMENT III Movement III (2 quarter hours) Spring quarter. Actors will continue to further the work in period dances and manners with an emphasis on the student taking greater control of this research and its implementation into acting. Imaginative use of self is channeled through character mask work which is then applied to Shakespearean scenes. Full body awareness through movement lessons is continued. PREREQUISITE(S): PRF 322.

PRF 331 VOICE AND SPEECH III Voice & Speech III (2 quarter hours) Fall Quarter. Breathwork, vocal sounding, and physical alignment are focused on the poetry of Walt Whitman. PREREQUISITE(S): PRF 233.

PRF 332 VOICE AND SPEECH III Voice & Speech III (2 quarter hours) Winter Quarter. An introduction to dialect study includes an exploration of the actor’s own idiolect and the acquisition of several dialects, including American Southern, Irish, and varieties of British. PREREQUISITE(S): PRF 331.
THE THEATRE SCHOOL

PRF 333 VOICE AND SPEECH III Voice & Speech III (2 quarter hours) Spring Quarter. Speech work centers on verse speaking and character transformation through vigorous exploration of dramatic texts. Playwrights may include Moliere, Shaw and Howard Barker. PREREQUISITE(S): PRF 332.

PRF 361, 362, 363 REHEARSAL AND PERFORMANCE I Rehearsal & Performance I (6 quarter hours) Advanced acting and directing students are continually involved in rehearsal and/or performance of plays in showcase, playworks, or workshop productions. These students constitute the acting company for the school.

PRF 374, 375, 376 DIRECTING Directing (4 quarter hours) An introductory class in which the student is exposed to a wide range of topics related to the craft of the director. These range from pre-production preparation, to the theatre space and composition/picturization considerations, to the actor/director relationship. Teaching methods include lecture, discussion, and in-class projects.

PRF 390 IMPROVISATION Improvisation (4 quarter hours) This workshop for graduating performance students is designed to renew the student’s relationship with the foundation of the training program: Spolin-based improvisational work. There is a particular emphasis on the use of the games as a stimulus for spontaneity, strong playing relationships and trouble shooting within the rehearsal process.

PRF 399 INDEPENDENT STUDY: PERFORMANCE Independent Study.

PRF 411, 412, 413 ACTING IV Acting IV (2-4 quarter hours) Utilizing an ensemble approach, this class helps prepare the student for the rigors of the professional world by integrating the skills learned in previous years training through the use of exercises, improvisations, reading and discussions, and a variety of performance projects including scenes and monologues.

PRF 414, 415 AUDITION Audition (2 quarter hours) Students experience handling the range of possible audition situations. Topics include selecting and preparing materials, building a repertoire, and sight reading. Guest professionals lecture on practical survival techniques from job hunting to union membership. The work of the class culminates in The Graduate Showcase, when students audition for an audience of invited agents, casting directors, and directors.

PRF 418, 419 NEW PLAY WORKSHOP New Play Workshop (4 quarter hours) A specialized workshop which brings together MFA 1 actors, MFA 3 Directors, and BFA 3 & 4 playwrights to explore the collaborative process of developing and staging new plays.

PRF 421 MOVEMENT IV (2 quarter hours) The technique of movement to music will be used to stimulate the actors imagination, experiment with the identification, translation, and articulation of creative impulses, intensify ensemble work, expand the range of expression, and strengthen and condition the body. PREREQUISITE(S): PRF 323.

PRF 423 MOVEMENT IV (2 quarter hours) The student will explore African dance, including West African dance styles, songs and rhythms, different ethnic groups from which the songs and dances originated, and the relationship between various West African tribal rhythms and movements. PREREQUISITE(S): PRF 421.
PRF 491 SEMINAR: SPECIAL TOPICS IN DIRECTING
Seminar: Special Topics in Directing. According to the expertise of faculty and the needs and interests of advanced students, this course deals variously with selected topics in stage directing, including the history and development of stage directing as an independent art form, directing theory, and directing methodology.

TEC 107 THEATRE CREW
Theatre Crew (2 quarter hours) All students in the first year of the program are assigned on a rotating basis throughout the year to various crews which build and run the shows in the Showcase, Playworks, New Directors, and Workshop Series.

TEC 151, 152, 153 TECHNICAL DRAWING I
Technical Drawing I (2 quarter hours) Mechanical drawing techniques and projection theories are practiced, including drawing-board geometry, scale and dimensioning, and orthographic principles.

TEC 201, 202, 203 THEATRE MANAGEMENT I
Theatre Management I (4 quarter hours) Through lecture, discussion and projects, the student learns about styles of theatre administration, the history of theatre management, and companies with a variety of management structures. The course focuses on American not-for-profit companies, with strategies for board development, financial management, marketing and ticket sales, promotion, arts advocacy, and fund raising.

TEC 251, 252, 253 TECHNICAL DRAWING II
Technical Drawing II (3 quarter Hours) Advanced techniques and theory are practiced, building on the skills covered in Technical Drawing I.

TEC 254, 255, 256 COSTUME TECHNOLOGY I
Costume Technology I (2 quarter hours) Students are introduced to draping and drafting of patterns for basic garments, various problems of layout and cutting, and specialized sewing techniques for costumes.

TEC 257, 258, 259 CONSTRUCTION AND RIGGING I
Construction & Rigging I (3 quarter hours) Lecture and demonstration in building, rigging, and handling of stage scenery. Special attention is given to the proper use of tools, materials, and stage hardware.

TEC 267, 268, 269 STAGE MANAGEMENT I
Stage Management I (2 quarter hours) This course will be divided into pre-production, rehearsal period, tech/running, and maintenance of production segments. The objective is to thoroughly introduce the student to the different venues of theatre from small storefront theatre to large regional theatres. Although the emphasis will be on management practices for theatre in all venues, there will be an element of the practical, day-to-day “nuts and bolts” in the stage management process.

TEC 271, 272, 273 TECHNICAL PRODUCTION PRACTICE I
Technical Production Practice I (4 quarter hours) For all technical students, this course makes production assignments based on the student’s ability and experience.

TEC 301, 302, 303 THEATRE MANAGEMENT II
Theatre Management II (4 quarter hours) Through lecture, discussion and projects, the student learns about the realm of commercial theatre with the study of producing including general and limited partnerships securing rights and subsidiary rights to theatrical properties raising money from investors, negotiating for theatre space, working with unions and negotiating collective bargaining agreements, and styles of company management and financial management. PREREQUISITE(S): TEC 203.
TEC 354, 355, 356 COSTUME TECHNOLOGY II Costume Technology II (4 quarter hours) The first quarter examines classic men’s tailoring techniques. The second and third quarters examine the history of clothing construction with particular emphasis on periods important to the theatre. PREREQUISITE(S): TEC 355.

TEC 357, 358, 359 CONSTRUCTION AND RIGGING II Construction & Rigging II (3 quarter hours) Lecture and demonstration in building, rigging, and handling of stage scenery. Special attention is given to the proper use of tools, materials, and stage hardware. PREREQUISITE(S): TEC 259.

TEC 367, 368, 369 STAGE MANAGEMENT II Stage Management II (3 to 4 quarter hours) This course will simultaneously cover two main elements in the world of the stage manager. The first will explore the stage manager’s place in the world of legitimate theatre. The second will explore options outside of that world. To this end, guest members of the professional community will provide insight regarding the role of the stage manager in these many different settings. Additionally, a portion of each class will be dedicated to discussion of practical problems encountered in the students’ productions. PREREQUISITE(S): TEC 259.

TEC 371, 372, 373 TECHNICAL PRODUCTION PRACTICE II Production Practice II (4 quarter hours) For all technical students, assignments will be commensurate with ability and experience.

TEC 399 INDEPENDENT STUDY: TECHNICAL Independent Study: Technical.

TEC 490 TECHNICAL INTERNSHIP (2 to 12 quarter hours) The internship provides the student with an opportunity to learn by working with professionals in an area related to his/her area of study at The Theatre School.

THE 100 WORLD OF THE THEATRE World of the Theatre (4 quarter hours) Through the aesthetic analysis of plays and dramatists that were foundational in the development of dramatic literature, the student is encouraged to develop basic critical standards for the understanding and appreciation of dramatic production. PREREQUISITE(S): Can be taken by non-Theatre School students.

THE 104, 105, 106 HISTORY OF DRAMATIC LITERATURE History of Dramatic Literature. (4 quarter hours) A study of the development of playscripts, the physical theatre, and means of production from ancient Greek and Roman societies through contemporary theatre. The course emphasized theatre's changing role in society. PREREQUISITE(S): Can be taken by non-Theatre School students with permission of instructor.
THE 210 SCRIPT ANALYSIS Script Analysis (4 quarter hours) A study of classical text analysis. Using dramatic literature from naturalism to the avant garde, student will dissect structurally how the plays work.

THE 224, 225 DRAMATIC THEORY Dramatic Theory: Tragedy (4 quarter hours) Through this course the student confronts the larger theoretical issues related to drama as both literature and theatrical experience. In reading and discussion the student is exposed to major works in dramatic theory from Aristotle to Northrop Frye. PREREQUISITE(S): THE 206.

THE 234, 235, 236 DRAMATURGY I Dramaturgy I (4 quarter hours) This course develops the skills necessary to begin work as a production dramaturg through a consideration of practical and theoretical issues. When possible, work is geared toward dramaturgical service to actual productions.

THE 234, 235, 236 DRAMATURGY I Dramaturgy I (4 quarter hours) The course develops the skills necessary to begin work as a production dramaturg through a consideration of practical, historical, and theoretical issues. The students work on both in-class and school productions as well as writing critical essays. PREREQUISITE(S): Can be taken by non-Theatre School students.

THE 267 PROFESSIONAL THEATRE METHODOLOGY Professional Theatre Methodology (4 quarter hours) This course examines organizational structures and practices in contemporary theatre from the perspectives of technical, management, and artistic departments.

THE 268, 269 PROFESSIONAL THEATRE METHODOLOGY Professional Theatre Methodology (4 quarter hours) This course examines organizational structures and practices in contemporary theatre from the perspectives of technical, management, and artistic departments.

THE 271, 272, 273 THEATRE STUDIES PRODUCTION PRACTICE I Theatre Studies Production Practice I (4 quarter hours) For all Theatre Studies students, this course makes assignments related to the student's major, including Dramaturgical work, assistant directing, and stage managing.

THE 320 MOVEMENT WORKSHOP Movement Workshop (4 quarter hours) By exploring a beginning approach to one or more methodologies intended to increase an actor's movement and use of self, this course provides a starting point for the analysis of the processes an actor uses to broaden, deepen, and clarify physical work on a character and as a member of an artistic ensemble.

THE 324, 325, 326 DRAMATIC CRITICISM Dramatic Criticism (4 quarter hours) Through reading, lecture, discussion, and writing practicum, the course introduces foundational concepts in descriptive and evaluative criticism. Through the process of writing critical responses to theatre performances, the course addresses topics from criteria for script evaluation to expected outcomes of the theatrical experience. PREREQUISITE(S): Can be taken by non-Theatre School students with permission of instructor.

THE 327, 328, 329 PLAYWRITING Playwriting (4 quarter hours) A practical course in which the student writes a series of exercises and short plays exploring the basic techniques of playwriting. PREREQUISITE(S): Can be taken by non-Theatre School students with permission of instructor.
THE 330 MUSICAL THEATRE WORKSHOP Musical Theatre Workshop (4 quarter hours)
This course provides an introduction to musical theatre through performance (including solo and group singing and scene preparation) and historical and theoretical studies (including vocal technique, musical theatre history and literature, and music theory).

THE 334, 335, 336 DRAMATURGY II Dramaturgy II (4 quarter hours) Building on the work of Dramaturgy I, the course continues to develop the skills necessary to work as a production dramaturg through a consideration of advanced, more complex, practical and theoretical issues. Dramaturgical service to actual productions is essential. PREREQUISITE(S): THE 326

THE 371, 372, 373 THEATRE STUDIES PRODUCTION PRACTICE II Theatre Studies Production Practice II (4 quarter hours) This course makes assignments based on the student's ability and experience.

THE 381, 382, 383 SURVEY: ART, ARCHITECTURE, FASHION AND FURNITURE Survey: Art, Architecture, Fashion & Furniture (4 quarter hours) The styles and aesthetics of art, architecture, fashion and the decorative arts from ancient Egypt through the first half of the 20th century are examined. Emphasis is placed on periods and countries that are most important to American theatre. PREREQUISITE(S): Can be taken by non-Theatre School students with permission of instructor

THE 399 INDEPENDENT STUDY Independent study.

THE 490 THEATRE STUDIES INTERNSHIP (2 to 12 quarter hours) The internship provides the student with an opportunity to learn by working with professionals in an area related to his/her area of study at The Theatre School.