FOUNDED AS THE GOODMAN SCHOOL OF DRAMA IN 1925

The Theatre School is a member of the League of Chicago Theatres, Illinois Arts Alliance, ASSITEJ/USA, American Alliance for Theatre and Education (AATE), USITT, and the Illinois Alliance for Arts Education.

ADMINISTRATION

JOHN CULBERT, M.F.A.
Dean

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

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

LESLIE SHOOK, M.A.
Theatre Manager

ANASTASIA GONZALEZ
Budget Manager/Administrative Assistant to the Dean

JASON BECK, B.F.A.
Director of Admissions

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

TESSA CRAIB-COX, B.A.
Director of Development
The Courtauld Institute at the University of London

GENERAL INFORMATION

When The Theatre School was founded in 1925 at The Art Institute of Chicago, it was called the Goodman School of Drama. By all measurements the school is stronger now than it has ever been. Although our name has changed, the essential life and purpose of the school remains the same. Our basic principles and standards are exactly what they have been for over 75 years. The Theatre School is a conservatory, a strong part of a vital urban University, and we operate with professional concentrations on the development of artists for the theatre and related professions. Further information about The Theatre School is available via the internet at The School’s web site, located at http://theatreschool.depaul.edu.

GRADUATE STUDY IN THE THEATRE SCHOOL

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

The goals of the training are accomplished by an intense and eclectic process that combines classroom work with a variety of production experiences that:

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

The Theatre School buildings are located at 2130 and 2135 North Kenmore Avenue on DePaul's Lincoln Park Campus. In addition to housing most Theatre School classes, the buildings provide rehearsal rooms, design studios, shop facilities, script library, sound design studio, CAD lab, computer lab, and faculty and staff offices. The buildings are minutes from downtown Chicago by elevated train, bus or car.

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

The public productions of The Theatre School Showcase and Chicago 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 Studio Four so as to connect the work and the students more directly to the theatres themselves and their audience base.

The Theatre School is situated in the center of Chicago’s world renowned theatre community. Neighboring theatre and performing arts companies include the Steppenwolf Theatre, Victory Gardens Theater, Royal George Theatre, Apollo Theatre Center, and the Theatre Building.

FACULTY AND STAFF

In keeping with the school’s concept of the dual importance of theory and practice and of producing a superior quality of instruction, The Theatre School's faculty and staff are highly qualified, both professionally and academically. The faculty is regularly, supplemented by accomplished working professionals.

In addition, visiting artists and professionals appear in our guest speaker series, CHICAGO LIVE: THE ARTS. Among them have been playwright David Mamet; actresses Celeste Holm, Florence Henderson, and Julie Harris; actors Rip Torn, Charles Durning, Ray Liotta, Jonathan Pryce, Brian Dennehy, and Laurence Fishburne; Chicago’s nationally known Steppenwolf Ensemble including John Malkovich, Jeff Perry, and Gary Sinise; the late comedian Avery Schrieber; director JoAnne Akalaitis, Anne Bogart, and Paul Sills; and alumni Gillian Anderson, Joe Mantegna, John C. Reilly, and Kevin Anderson, among scores of others. In addition, master classes have recently been conducted by Oscar-winners Faye Dunaway and F. Murray Abraham.

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BEVERLY ADAMCZYK, M.A.
  History of Dramatic Literature
University of Illinois
CAMILLE ANDERSON, J.D.
  Assistant Director of Alumni Relations
Valparaiso University
CLAUDIA ANDERSON, M.F.A.
  Voice & Speech
University of South Carolina
JEFF BAUER, M.F.A.
  Scene Design
Northwestern University
JASON BECK, B.F.A.
  Director of Admissions
The Theatre School, DePaul
BRIAN BEMBRIDGE, B.F.A.
  Scenic Design
North Carolina School of the Arts, UNC
DOUG BIZER
  Technical Drawing
JOHN BRIDGES, M.A.
  Director of Administration and Assistant Dean
Western Illinois University
LENORA INEZ BROWN, M.F.A.
  Dramaturgy/Criticism
Yale School of Drama
BARRY BRUNETTI, M.F.A.
  Theatre Studies
Academic Assistant to the Associate Dean
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  Scenic Design
Northwestern University
DEXTER BULLARD, M.F.A.
  Acting
Northwestern University
BILL BURNETT, M.F.A.
  Voice and Speech
Ohio University
RICHARD BYNUM, M.F.A.
  Construction & Rigging
Yale School of Drama
STEVE CARMICHAEL, M.A.
  Lighting Design, Stage Management
University of Cincinnati
GREG A. CHAVEZ, M.A.
  Assistant Director of Technical Operations
DePaul University
SO HUI CHONG, B.F.A.
  Stitcher
School of the Art Institute
NAN CIBULA-JENKINS, M.F.A.
  Costume Design
Yale University
CURT COLUMBUS
  Theatrical Collaboration
LOUIS CONTEY, M.F.A.
  Performance Workshop for Non-Majors
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   Dean
   New York University

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   Scenic Design
   Ithaca College

KATHRYN ANNE EADER, M.F.A.
   Lighting Design
   New York University

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

JULIEANNE EHRE, M.F.A.
   Drama on Stage
   Northwestern University

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

DEYA FRIEDMAN
   Stage Management

HENRY GODINEZ, M.F.A.
   Shakespeare, Acting
   University of Wisconsin-Milwaukee

LARA GOETSCHE, B.S.
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   Public Relations
   Northwestern University

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   Assistant to the Dean

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   Theatre Studies
   The Theatre School, DePaul

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

KELLY ANN GRAY, B.A.
   Administrative Assistant
   University of Massachusetts

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

CAMERON HENNEKE, B.A.
   Operations Manager
   Wartburg College

CHRIS HOFMANN, B.A.,
   Technical Director, Merle Reskin Theatre
   Adams State College
JOSH HORVATH, B.F.A.
  Sound Design and Technology
  Wright State University

DONALD W. ILKO, PH.D.
  Acting and Theatre Studies
  Case Western Reserve University

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

JOHN JENKINS, B.A.
  Movement
  Pittsburgh State University

JACQUELINE JOHNSON
  Publicity/Box Office Manager
  Barat Campus

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

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

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

KATHY KEYES
  Voiceover

KRISTINE KNANISHU, M.A.
  Drawing II
  Southern Illinois University

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

ROB KOVARIK, M.F.A.
  Technical Director
  Yale School of Drama

TODD LAUTERBACH, B.S.
  Box Office Manager
  Syracuse University

DINA LINDENBERG, M.S.
  Alumni Relations and Networks
  DePaul University

JANET LOUER, M.A.
  Audition
  Columbia College

SCOTT MACDONALD, B.A.
  Executive Assistant to the Dean
  New York University

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

DAWN G. MCKESEY
  Assistant Manager, Costume Shop

KAREN MCKIE, B.S.
  Marketing/PR Associate
  James Madison University

JANET C. MESSMER, M.A.
  Costumiere
  University of Illinois
DANIEL MOSER, PH.D.  
*Theatre Studies*  
Northwestern University  

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

RIC MURPHY, M.A.  
*Acting*  
University of Washington  

CARLOS MURILLO  
*Playwriting*  

RAY NARDELLI, 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 Design*  
Goodman School of Drama  

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

LISA PORTES, M.F.A.  
*Acting/Directing*  
Artistic Director, Chicago Playworks  
University of California-San Diego  

GERARD PRENDERGAST, B.F.A.  
*Camera Technique*  
Goodman School of Drama  

NICHOLAS SANDYS PULLIN, M.A.  
*Stage Combat*  
Cambridge University  

GERRY REYNOLDS  
*Scene Shop Foreman*  

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

CLIFTON D. ROBINSON  
*Master Drummer/West African Dance*  

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

NANCY CAROL RUBY, M.F.A.  
*Performance Workshop for Non-Majors*  
The Theatre School, DePaul  

KELLY RYAN, B.F.A.  
*Production Coordinator*  
The Theatre School, DePaul  

ALAN SALZENSTEIN, J.D.  
*Performing Arts Management*  
IIT, Chicago Kent College of Law  

ROCHE SCHULFER, B.A.  
*Theatre Studies*  
University of Notre Dame  

DEANNA SERINO, M.F.A.  
*Costume Shop Supervisor, Barat Campus*  
Costume Technology  
Boston University
LESLIE SHOOK, M.A.
  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
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  Goodman School of Drama
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  Property Master and Assistant Technical and Safety Officer
  University of Illinois, Urbana
ERIC T. STYLES, B.F.A.
  Chicago Playworks House Manager
  University of Cincinnati
KRISTINE THATCHER
  Playwriting
RICK TROXEL, M.S.
  Movement
  Ball State University
ALDEN VASQUEZ
  Stage Management
ANN WAKEFIELD, M.A.
  Acting
  Nantes University
JOHN RANSFORD WATTS
  Dean Emeritus
LAURA WHITLOCK, B.A.
  Costume Technology
  University of Northern Iowa
JULIET K. WILSON, B.A.
  Showcase House Manager
  University of Wisconsin
HOLLY WINDINGSTAD, M.F.A.
  Scenic and Costume Design
  Northwestern University
FRANK WUKITSCH, M.F.A.
  Technology Production Management
  Goodman School of Drama
LARRY YANDO, M.F.A.
  Acting
  The Theatre School, DePaul
NAN ZABRISKIE, M.F.A.
  Make-up
  University of Minnesota
JOANNE ZIELINSKI, M.F.A.
  Acting, Voice & Speech
  Rutgers University
DEXTER ZOLLCOFFER, M.F.A.
  Students of Color Mentor
  The Theatre School, DePaul

PROGRAMS OF STUDY
  The Theatre School offers programs leading to the Master of Fine Arts degree in the areas
  of acting and directing. The minimum quarter hour requirements vary from program to program.
  All programs require a three-year course of study.
ADMISSION

The first charter of DePaul University included a statement on nondiscrimination and the policy has been enforced vigorously for 100 years. Students, faculty and the public are entitled to equal treatment regardless of race, creed or color. It is the policy of The Theatre School to make admission decisions without regard to the race, color, religion, age, gender, sexual orientation, national origin or handicap of the candidate. Admission to the Master of Fine Arts degree programs is based on evidence of ability to be successful in graduate study. Specific requirements include:

• Completion of an undergraduate degree (as evidenced by official transcripts).
• Completion of graduate application materials.
• Three letters of recommendation.
• Demonstration of special competence in the major area through an audition or portfolio review and interview.

CURRICULUM

AUDITIONS FOR CANDIDATES IN ACTING AND DIRECTING

ACTING

Our auditions place special emphasis on the applicant’s potential for future growth. We believe that imagination, personal initiative, self-discipline, stamina, seriousness of commitment to the acting profession and trainability are fundamental.

By trainability, we mean that we attempt to judge the applicant’s potential for growth. We believe that this potential can be assessed by evaluating how the student reveals inner resources through the work. We look for the student’s ability to focus personal energies in a relaxed manner which will enhance communication of the conflict the character faces in the context of the play. Students who get trapped in “characterization” or “style” tend to demonstrate their level of virtuosity rather than tapping their deeper, inner resources.

You are urged to select material for which you are temperamentally suited; preferably something in which you might conceivably be cast now or in the near future. Avoid material which causes you to disguise yourself or “put on” a character. You are asked to prepare two short contrasting pieces of two minutes each, one contemporary and one Shakespeare. The pieces selected should be from plays. Recital of poetry or cuttings from short stories are not acceptable. Concentration and a sincere interest in your pieces are important. During your audition, keep your attention on what you are doing rather than on the effect you are having on the audition committee.

You should be prepared to spend 3 to 4 hours at the audition. The first half of the audition will be with a group and will entail physical and vocal activity. Please dress accordingly. The second part of the audition is when you will present your prepared pieces to the audition committee. You will be alone with the committee at that point and a 4-minute limit will be imposed (two minutes per monologue).

DIRECTING

In addition to the audition process outlined above, directing students interview with faculty in the directing program and present a directorial analysis of a play previously assigned by the program head. Please contact The Theatre School’s admissions office for the titles of plays for analysis this year.

PROCEDURES FOR ADMISSION

Applicants for admission should obtain an application by writing, calling or e-mailing the Director of Admissions, The Theatre School, 2135 N. Kenmore Avenue, Chicago, Illinois 60614-4111, (773) 325-7999. Outside Illinois, you may call toll free: 1-800-4DEPAUL, extension 7999. E-mail is: mmeltzer@wpdeptdepaul.edu. Once the completed application, a photograph, a resume, three letters of recommendation, and official transcripts of undergraduate credit are on file, an audition or interview may be scheduled by contacting the admissions office. There is a $10.00 audition fee and a $25.00 application fee. The student will be informed of his/her decision status in March. Applicants are accepted for the Autumn quarter only.
RESIDENCE REQUIREMENTS FOR THE MASTER OF FINE ARTS DEGREE

All courses for the Master of Fine Arts degree must be taken at DePaul University. Graduate credit for courses completed at other institutions may not be applied toward the degree, though in some exceptional cases they may be used as a foundation for advanced placement in the design areas only.

Candidates must complete nine quarters of a three year course of study. Each course of study is sequential and begins in the Autumn quarter only. While it is possible for a student to apply for a leave of absence for one year between two given years of study (i.e., between the second and third year, first and second year), it is never possible to skip one quarter within a single year.

All requirements for the degree must be completed within eight calendar years from the time a student is admitted to the degree program. For special students removing deficiencies, this period will begin when all deficiencies are removed and admission to the MFA degree program has been formally granted.

TERMINAL REQUIREMENTS FOR THE MASTER OF FINE ARTS DEGREE

In addition to completing the graduate requirements of the major program, each student must complete two or three terminal requirements:

1. All graduate students must complete the three-quarter Graduate Seminar sequence with a grade of B- or better in each quarter.

2. For actors, three analytical/reflective papers, each a minimum of 10 pages in length, that in total comprise the graduate thesis.

3. For directors and designers, a graduate thesis project.

GRADUES AND RETENTION

Graduate students are expected to maintain a higher level of academic achievement than undergraduate students. The basic grade of C+, or C will be acceptable in no more than half the graduate courses required in the major field. (See page 271 for grade information.)

Students in all programs of the school are evaluated annually by the faculty. The evaluation, a professional and confidential process, is based on three key elements: growth in the chosen field, professional discipline, and professional potential. Students continue their program of study in the following year by invitation of the faculty as conveyed by the dean. The school’s policies about admission, retention, evaluations of students, invitations to return, and related matters are defined in the Student Handbook (available through The Theatre School web site at http://theatreschool.depaul.edu).

MAJOR FIELD REQUIREMENTS

I. MFA IN ACTING

FIRST YEAR

Acting I: 511, 512, 513
Voice and Speech I: 531, 532, 533
Speech: 530
Movement I: 521, 522, 523
Graduate Seminar: 601, 602, 603
Rehearsal and Performance: 563
New Play Workshop: 418 or 419
Improvisation: 551, 552, 553

SECOND YEAR

Acting II: 611, 612, 613
Voice and Speech II: 631, 632, 633
Movement II: 621, 622, 623
Stage Combat: 580
Technique: 617, 618, 619
Rehearsal and Performance: 661, 662, 663

**THIRD YEAR**
Acting III: 434 or 435  
Ensemble: 711 or 712  
Voice and Speech III: 731 (required), 732 (elective)  
Movement III: 721, 723  
Improvisation: 590  
Acting for the Camera: 720  
Audition: 414, 415  
Optional Elective: 733 Voiceover  
Rehearsal and Performance: 761, 762, 763  
Graduate Showcase: 416

**II. MFA IN DIRECTING**

**FIRST YEAR**
Directing I: 581, 582, 583  
Survey: Art, Architecture, Fashion and Furniture: 381, 382, 383  
Acting I: 511, 512, 513  
Rehearsal and Performance: 561 or 562, 563  
Dramaturgy I: 234, 235, (236)

**SECOND YEAR**
Directing II: 681, 682, 683  
Theatrical Collaboration: 641, 642  
The Director and the Acting Process 614, 615, 616  
Graduate Seminar: 601, 602, 603  
Rehearsal and Performance: 661, 662, 663

**THIRD YEAR**
The Thesis Project: 781, 782, 783  
Theatre Elective or Independent Study: 599, 599, 599  
Rehearsal and Performance and/or Internship: 761, 762, 763, 690  
New Play Workshop: 418, 419

**CURRENT COURSES**
Please visit Campus Connection at [https://campusconnect.depaul.edu/](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.