FOUNDED AS THE GOODMAN SCHOOL OF DRAMA IN 1925

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

ADMINISTRATION

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

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

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

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ANASTASIA GONZALEZ
Budget Manager/Administrative Assistant to the Dean

JASON BECK, B.F.A.
Director of Admissions
The Theatre School, DePaul University

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

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

CAMERON HENNEKE, B.A.
Operations Manager
Wartburg College

GENERAL INFORMATION

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.

**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 an 80 seat studio theatre at the Athenaeum Theatre building, one of Chicago's main off-Loop theatre facilities.

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

**FACULTY AND STAFF**

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

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

CLAUDIA ANDERSON, M.F.A.
*Voice & Speech*
University of South Carolina

ANDREA ARTHUR, B.F.A.
Chicago Playworks House Manager  
The Theatre School, DePaul University  
KIMBERLY BAKER  
*Theatrical Collaboration*  

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

JASON BECK, B.F.A.  
*Director of Admissions*  
The Theatre School, DePaul University  

CHRIS BINDER, M.F.A.  
*Lighting Design*  
Northern Illinois University  

DOUG BIZER  
*Technical Drawing*  

SUZANNE BIZER, M.F.A.  
*Commercial Theatre Management*  
Brooklyn College  

VALERIE BLACK-MALLON, B.F.A  
*Movement*  
The Theatre School, DePaul University  

JOHN BRIDGES, M.A.  
*Director of Administration and Assistant Dean*  
Western Illinois University  

JANE DRAKE BRODY, M.F.A.  
*Acting*  
Illinois State University  

LENORA INEZ BROWN, M.F.A.  
*Dramaturgy/Criticism*  
Yale School of Drama  

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

LINDA BUCHANAN, M.F.A.  
*Scenic Design and Chair of Design/Tech*  
Northwestern University  

KATE BUCKLEY, B.A.  
*Acting Shakespeare*  
Aurora University  

DEXTER BULLARD, M.F.A.  
*Acting*  
Northwestern University  

RICHARD BYNUM, M.F.A.  
*Construction & Rigging*  
Yale School of Drama  

DAVID CASTELLANOS, B.F.A.  
*Stage Management*  
The Theatre School, DePaul  

SO HUI CHONG, B.F.A.  
*Stitcher*  
School of the Art Institute  

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

TIMOTHY COMBS  
*Scene Shop Technical Director*  

LOUIS CONTEY, M.F.A.  
*Performance Workshop for Non-Majors*  
The Theatre School, DePaul University
CHUCK COYL, B.F.A.
Stage Combat
Southern Methodist University

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Western Kentucky University, Bowling Green

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

THADDEUS ENGLE
Technical Assistant

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

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Budget Manager/Administrative Assistant to the Dean

JENIFER GOODE, M.F.A.
Theatre Studies
The Theatre School, DePaul

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

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

GABRIEL HALPERN, M.A.
Movement
Goddard College

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

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

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

CAMERON HENNEKE, B.A.
Operations Manager
Wartburg College
RON HIRSEN, PH.D.
World of the Theatre
University of Illinois
CAROLYN HOERDEMANN, B.F.A.
Performance Workshop
The Theatre School, DePaul
CHRIS HOFMANN, B.A.,
Technical Director, Merle Reskin Theatre
Adams State College
JOSH HORVATH, B.F.A.
Sound Design and Technology
Wright State University
DONALD W. ILKO, PH.D.
Acting and Theatre Studies
Case Western Reserve University
BELLA ITKIN, PH.D.
Professor Emeritus
Case Western Reserve University
JOHN JENKINS, B.A.
Movement and Chair of Performance
Pittsburg State University
JIM JENSEN, B.A.
Theatre Management
Northwestern University
JOEL JOHNSON, M.F.A.
Playwriting
University of Illinois
CHRIS JONES, PH.D.
Theatre Studies
Ohio State University
LINDA JONES, M.A.
Group Sales Rep
Merle Reskin Theatre
University of Illinois-Springfield
JAN KALLISH, B.A.
Theatre Management
San Francisco State University
TRUDIE KESSLER, M.F.A.
Voice and Speech
University of California, Irvine
KATHY KEYES
Voiceover
DAMON KIELY, M.F.A.
Directing Theories
Columbia University
KARIN KOPISCHKE, B.A., B.M.
Costume Design
Lawrence University
REGINALD LAWRENCE, M.S.
University of Illinois, Champaign-Urbana
JANET LOUER, M.A.
Audition, Camera Technique
Columbia College
JACK MAGAW, M.F.A.
Design/Tech
Northwestern University
DAWN G. MCKESEY
Assistant Manager, Costume Shop
KARIN MCKIE, B.S.
Marketing/PR Associate
James Madison University

KYMBERLY MELLEN, M.F.A.
Performance Workshop for Non-Majors
The Theatre School, DePaul

SUSAN MESSING, B.S.
Exit Acting
Northwestern University

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

DANIEL MOSER, PH.D.
Theatre Studies
Northwestern University

CARLOS MURILLO
Playwriting

KIMOSHA MURPHY, M.A.
Movement
Southern Illinois University

RAY NARDELLI, B.F.A.
Sound Design and Technology
Wright State University

DAVID NAUNTON
Sound Design and Technology

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

BRETT NEVEU
Playwrights’ Seminar

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

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

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

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

DOUGLAS POST, B.A.
Dramatic Writing for Non-Majors
Trinity University

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

GERRY REYNOLDS
Scene Shop Foreman

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

CLIFTON D. ROBINSON
Master Drummer/West African Dance

PEGGY ROEDER, B.S.
Exit Scene Study
Illinois State University

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

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

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

KIMBERLY SENIOR, B.A.
  Theatrical Collaboration
  Connecticut College

JAMES SHERMAN, M.F.A.
  Playwrights’ Seminar
  Brandeis University

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

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

RACHEL SLAVICK, M.F.A.
  Acting
  The Theatre School, DePaul

JOSEPH SLOWIK, M.F.A.
  Professor Emeritus, Acting, Directing
  Goodman School of Drama

WAYNE SMITH, B.F.A.
  Property Master and Assistant Technical and Safety Officer
  University of Illinois, Urbana

PHIL TIMBERLAKE, M.F.A.
  Voice and Speech
  Virginia Commonwealth University

MELISSA TROPP, B.A.
  Admissions Assistant
  Illinois State University

ALDEN VASQUEZ
  Stage Management
  Roosevelt University

ANN WAKEFIELD, M.A.
  Acting
  Nantes University

JOHN RANSFORD WATTS
  Dean Emeritus

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

SHANE WILLIAMS, B.F.A.
  Performance Workshop for Non-Majors
  The Theatre School, Depaul

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

MARION WILSON, PH.D.
  Theatre Studies
  City University of New York

HOLLY WINDINGSTAD, M.F.A.
  Scenic and Costume Design
  Northwestern University

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

NAN ZABRISKIE, M.F.A.
  Make-up
  University of Minnesota
JOANNE ZIELINSKI, M.F.A.  
*Acting, Voice & Speech*  
Rutgers University  

DEXTER ZOLLICOFFER, M.F.A.  
*Diversity Student Mentor*  
The Theatre School, DePaul

**PROGRAMS OF STUDY**

The Theatre School offers programs leading to the Master of Fine Arts degree in the areas of acting, arts leadership and directing. The minimum quarter hour requirements vary from program to program. The acting and directing programs require a three-year course of study. The arts leadership program requires a two-year course of study and a two-year fellowship employment placement at Chicago Shakespeare Theater.

**ADMISSION**

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

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

**AUDITIONS FOR CANDIDATES IN ACTING AND DIRECTING**

**ACTING**

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

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

MFA Acting applicants should prepare two (2) monologues – one contemporary and one classical, a maximum of four minutes total. The classical monologue must be Shakespearean, or from the Restoration, Jacobian or Elizabethan periods. You are urged to select material for which you are temperamentally suited; preferably something in which you might conceivably be cast now or in the near future. Avoid material which causes you to disguise yourself or “put on” a character. The pieces selected should be from plays. Recital of poetry or cuttings from short stories are not acceptable. Concentration and a sincere interest in your pieces are important. During your audition, keep your attention on what you are doing rather than on the effect you are having on the audition committee.

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

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

INTERVIEWS FOR CANDIDATES IN ARTS LEADERSHIP

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

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

PROCEDURES FOR ADMISSION

Applicants for admission should complete the graduate application either online at http://www.depaul.edu/admission/apply_online.asp 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

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

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

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

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

TERMINAL REQUIREMENTS FOR THE MASTER OF FINE ARTS DEGREE

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

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

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

3. For directors, a graduate thesis project.

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 four key elements: growth in the chosen field, professional discipline, collaboration and professional potential. Students continue their program of study in the following year by invitation of the faculty as conveyed by the dean. The school's policies about admission, retention, evaluations of students, invitations to return, and related matters are defined in the Student Handbook (available through The Theatre School web site at http://theatreschool.depaul.edu).

MAJOR FIELD REQUIREMENTS

I. MFA IN ACTING

FIRST YEAR
Acting I: 511, 512, 513
Voice I: 531, 532, 533
Speech: 530, 540
Movement I: 521, 522, 523, 525, 525
Improvisation: 551
Acting, Meisner Technique: 552, 553
Rehearsal and Performance: 563
Studio I: 571, 572, 573
Graduate Seminar: 601, 602, 603

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

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

II. MFA IN DIRECTING

FIRST YEAR
Directing I: 581, 582, 583
Survey: Art, Architecture, Fashion and Furniture: 381, 382, 383
Acting I: 511, 512, 513
Rehearsal and Performance: 561 or 562, 563
Dramaturgy I: 234, 235, (236)
Directing Theories: 591. 592
SECOND YEAR
Directing II: 681, 682, 683
Theatrical Collaboration: 641, 642
The Director and the Acting Process 614, 615, 616
Graduate Seminar: 601, 602, 603
Rehearsal and Performance: 661, 662, 663

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

III. MFA IN ARTS LEADERSHIP

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

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

CURRENT COURSES
Please visit Campus Connection at https://campusconnect.dePaul.edu/ for current course information. If you do not have a password for Campus Connection you may log on as a guest.
Once you are on Campus Connection please select Course Descriptions followed by the department.