Course Catalog

The Theatre School Graduate Studies

Winter/Spring 2008-2009
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General Information

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Catalog Version

Graduate Update: April 15, 2008

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About

Founded as the Goodman School of Drama in 1925

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

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

Graduate Study in the Theatre School

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

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

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

The Theatre School - Graduate Studies

Administration

ANNA ABLES, M.F.A.
Director of Marketing and Public Relations
Southern Utah University

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

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

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

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

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

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Manager of Public Relations and Special Events
Indiana University

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Executive Assistant to the Dean
Boston University

ANASTASIA GONZALEZ
Budget Manager

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Operations Manager
School of the Art Institute of Chicago

AMANDA PAULES, B.F.A.
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Theatre School, DePaul

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

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

DEXTER ZOLLCOFFER, M.F.A.
Diversity Student Mentor
Theatre School, DePaul
Facilities
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, Frank Galati, and Paul Sills; and alumni Gillian Anderson, Joe Mantegna, John C. Reilly, and Kevin Anderson, among scores of others.

In addition, master classes have recently been conducted by Oscar-winners Faye Dunaway and F. Murray Abraham.

ANNA ABLES, M.F.A.
Director of Marketing and Public Relations
Southern Utah University

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

LEAH BATT
Administrative Assistant

JEFF BAUER, M.F.A.
Principles of Design
Northwestern University

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

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

DOUG BIZER
Technical Drawing

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

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

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

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

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

BARRY BRUNETTI, M.F.A.
History of Dramatic Literature, Directing
The Theatre School, DePaul

LINDA BUCHANAN, M.F.A.
Scenic Design and Chair of Design/Tech
Scenic Design and Chair of Design/Tech
Northwestern University
DEXTER BULLARD, M.F.A.
Acting
Artistic Director, Chicago Playworks
Northwestern University
RICHARD BYNUM, M.F.A.
Construction and Rigging
Yale School of Drama
DAVID CASTELLANOS, B.F.A.
Stage Management
The Theatre School, DePaul
SO HUI CHONG, B.F.A.
Stitcher
School of the Art Institute
NAN CIBULA-JENKINS, M.F.A.
Costume Design
Yale University
TIMOTHY COMBS, B.F.A
Scene Shop Technical Director
Creighton University
LOUIS CONTEY, M.F.A.
Performance Workshop for Non-Majors
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Playwriting
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Dean
New York University
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Manager of Public Relations and Special Events
Indiana University
ALAN DONAHUE, M.F.A.
Stage Design for Non-Majors
University of Nebraska-Lincoln
PATRICE EGGLESTON, M.F.A.
Movement
Southern Methodist University
JULIEANNE EHRE, M.F.A.
Directing
Northwestern University
MARK ELLIOTT, M.F.A.
Musical Theatre
San Diego State University
THADDEUS ENGLE
Assistant Director of Technical Operations
PETER FORSTER, M.A.
Shakespeare
University of Illinois
MITSU GEE, B.A.
Executive Assistant to the Dean
Boston University
JENN Q. GODDU
World of the Theatre
ANASTASIA GONZALEZ
Budget Manager
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   World of the Theatre
   The Theatre School , DePaul
SHARON GOPFERT, M.F.A.
   Performance Workshop for Non-Majors
   The Theatre School , DePaul
TIM GREGORY, M.F.A.
   World of the Theatre
   The Theatre School , DePaul
PHYLLIS E. GRIFFIN, M.F.A.
   Voice and Speech
   Goodman School of Drama
GABRIEL HALPERN, M.A.
   Movement
   Goddard College
BETSY HAMILTON, B.F.A.
   Movement
   University of Texas
RACHEL HEALY, M.F.A.
   Rendering, Costume Design
   Northwestern University
CRISS HENDERSON, B.F.A.
   Arts Leadership Program
   The Theatre School , DePaul
RON HIRSEN, Ph.D.
   World of the Theatre
   University of Illinois
CAROLYN HOERDEMMANN, B.F.A.
   Performance Workshop for Non-Majors
   The Theatre School , DePaul
CHRIS HOFMANN, B.A.
   Director of Technical Operations
   Adams State College
JOSH HORVATH, B.F.A.
   Sound Design and Technology
   Wright State University
DONALD W. ILKO, Ph.D.
   Acting and Performance Workshop
   Case Western Reserve University
BELLA ITKIN, Ph.D.
   Professor Emeritus
   Case Western Reserve University
JOHN JENKINS, B.A.
   Movement, Technique
   Pittsburg State University
JIM JENSEN, B.A.
   Theatre Management
   Northwestern University
NICK JOHNE
   Acting
CHRIS JONES, Ph.D.
   Dramatic Criticism, Graduate Seminar
   Ohio State University
LINDA JONES, M.A.
   Group Sales Rep, Merle Reskin Theatre
   University of Illinois-Springfield
LEE KEENAN
   Photoshop for Designers
TRUDIE KESSLER, M.F.A.
   Voice and Speech, Chair of Performance
   University of California , Irvine
KATHY KEYES
   Voiceover
DAMON KIELY, M.F.A.
   Directing Theories
   Columbia University

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

REGINALD LAWRENCE
   Playwriting, Exit Acting

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

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

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

BINA MARTIN
   Acting

DAWN G. MCKESEY
   Assistant Manager, Costume Shop

SUSAN MESSING, B.S.
   Exit Acting
   Northwestern University

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

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

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

CARLOS MURILLO
   Playwriting, Solo Performance

KIMOSHA MURPHY, M.A.
   African Dance
   Southern Illinois University

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

DAVID NAUNTON
   Sound Design and Technology

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

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

SHANNON OCONNOR
   Chicago Playworks House Manager

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

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

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   Drama On Stage
   The Theatre School, DePaul

LISA PORTES, M.F.A.
   Directing
   Artistic Director, Chicago Playworks
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

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

CLIFTON D. ROBINSON
Master Drummer/West African Dance

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

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

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

KIMBERLY SENIOR, B.A.
Theatrical Collaboration
Connecticut College

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

SCOTT SHILLER
Commercial Theatre Management

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

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Dramaturgy/Criticism
Yale School of Drama

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The Theatre School, DePaul

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Professor Emeritus
Acting, Directing
Goodman School of Drama

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MARC STUBBLEFIELD
Production Management

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

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

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Stage Management
Roosevelt University

JEN VESOTA, B.F.A.
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The Theatre School, DePaul
ANN WAKEFIELD, M.A.
  Acting
  Nantes University

JEANNE WILLIAMS, B.F.A.
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Columbia College

JOHN RANSFORD WATTS
Dean Emeritus

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

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

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

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

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

JOANNE ZIELINSKI, M.F.A.
  Acting, Voice and Speech
  Rutgers University

DEXTER ZOLLICOFFER, M.F.A.
  Diversity Student Mentor
  The Theatre School, DePaul
Programs of Study

The Theatre School 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.
Auditions for Candidates in Acting and Directing

ACTING

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

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

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

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

DIRECTING

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

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

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

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

The Theatre School - Graduate Studies

Terminal Requirements for the Master of Fine Arts Degree
Grades and Retention

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

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

The Theatre School - Graduate Studies

Major Field Requirements

I. MFA IN ACTING FIRST YEAR
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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
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THIRD YEAR
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Movement III: 723
On-Camera Practicum: 730
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Audition Techniques: 714
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THE THEATRE SCHOOL
III. MFA IN ARTS LEADERSHIP

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

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

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.