

DEPARTMENT OF THEATRE, DRAMA,
AND CONTEMPORARY DANCE

MFA

Master of Fine Arts



at
INDIANA UNIVERSITY



Jump (2021)

First Nations Land Acknowledgment

The IU Department of Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiaki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land.

Antigone (2015)

We see you

As a student of theatre, you'll find your place among an accomplished team of artists, scholars, makers, and practitioners committed to pursuing excellence and rigorous intellectual inquiry.

You'll learn and work in outstanding facilities. You'll study with experienced faculty and staff who have dedicated their careers to educating and training the next generation of scholars and artists. And you will join an impressive network of alumni who have studied and practiced their craft on our stages and in our classrooms and studios.

Whatever your passion is, whatever form your artistic vision takes, you are a part of our community.

Take your place.



FIND YOUR CALLING

This is your time



The Threepenny Opera (2021)



Everybody rehearsal (2022)

Our M.F.A. degree is a three-year, 60 credit hour NAST- and URTA-accredited program with nine independent areas of study. We intentionally keep the number of graduate students we accept very small, so you get the personalized, one-on-one training you need to succeed.

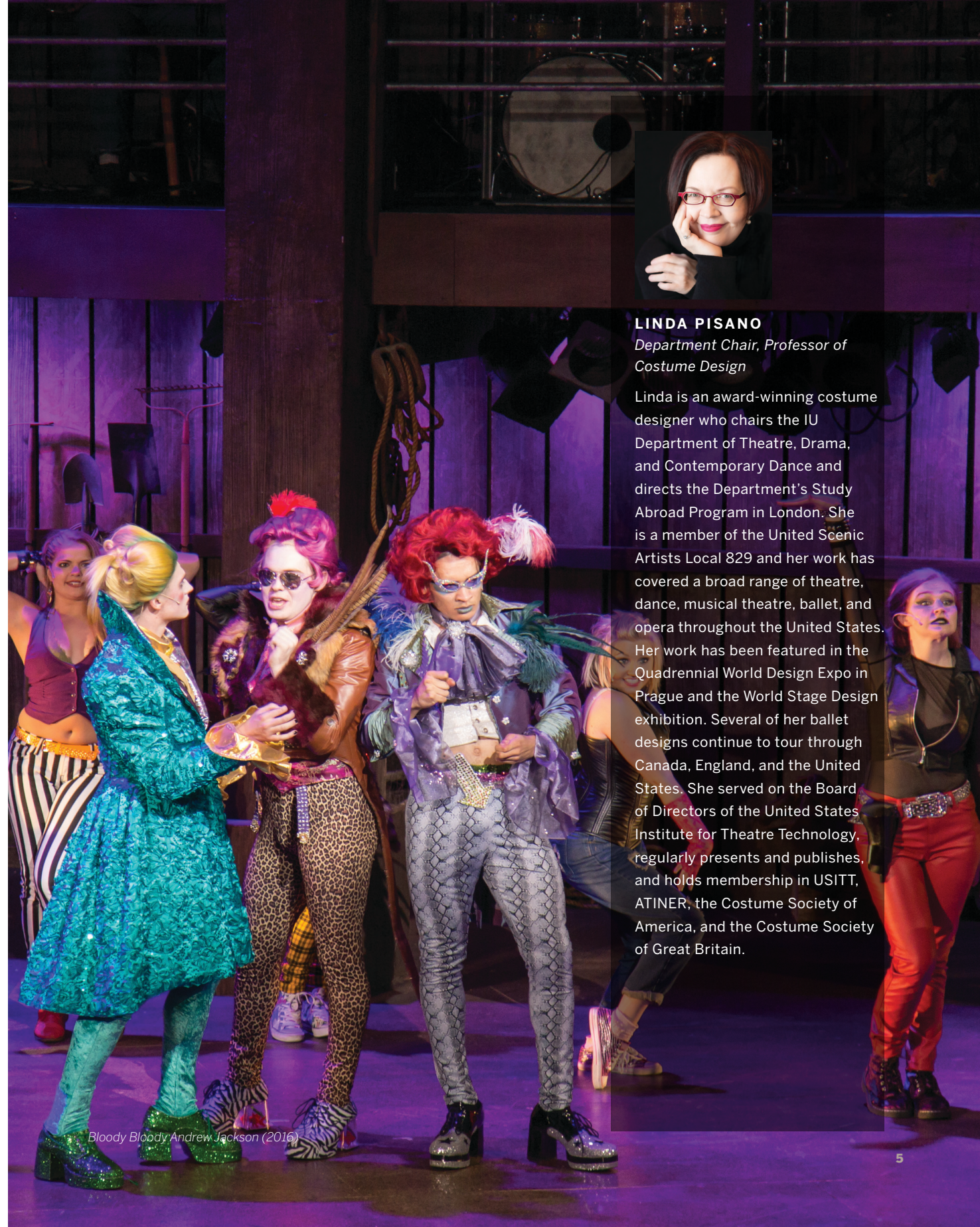
Our programs combine classroom learning with extensive practical production experience. You'll be immersed in the rigorous study and practice of your discipline. As a result, you'll graduate with broad experience and professional-level skills.

By the time the curtain closes on your final production at IU, you'll be ready to take your place in the profession.



LINDA PISANO
Department Chair, Professor of Costume Design

Linda is an award-winning costume designer who chairs the IU Department of Theatre, Drama, and Contemporary Dance and directs the Department's Study Abroad Program in London. She is a member of the United Scenic Artists Local 829 and her work has covered a broad range of theatre, dance, musical theatre, ballet, and opera throughout the United States. Her work has been featured in the Quadrennial World Design Expo in Prague and the World Stage Design exhibition. Several of her ballet designs continue to tour through Canada, England, and the United States. She served on the Board of Directors of the United States Institute for Theatre Technology, regularly presents and publishes, and holds membership in USITT, ATINER, the Costume Society of America, and the Costume Society of Great Britain.



Bloody Bloody Andrew Jackson (2016)

ACTING AND DIRECTING M.F.A.s

Prepare to shine

Acting M.F.A.

Methodology. Voice. Speech. Movement. Audition preparation. It's all part of the comprehensive training you'll receive here. You'll also get plenty of on-stage experience, exploring a variety of genres and theatrical spaces.

And since we only accept a total of nine students into our acting M.F.A. program, you'll be supported by a small, close-knit community where each student's unique contributions are valued, and their innate artistry is optimized.

Our acting/directing faculty are all working professionals. Many are active members of Actors' Equity Association (AEA) and the Stage Directors and Choreographers Society (SDC).

The 39 Steps (IUST 2022)

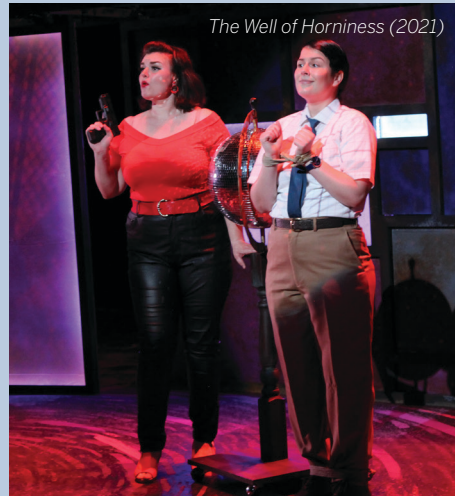


Directing M.F.A.

A curriculum rich in theory, technique, and practical experience ensures that you graduate with the analytic, interpretive, and directorial skills necessary to succeed as a director of all major theatre genres.

With an intentionally small cohort, you'll also benefit from individual attention from all of our faculty artists, enjoying a mentored experience through each of your creative projects.

The Well of Horniness (2021)



Associate Professor, Acting and Directing, Head of Acting and Directing

Ansley is a professional director and choreographer for the theatre and musical theatre and an educator with experience teaching professionally at the collegiate level and in both public and private performing arts high schools. Ansley is currently a proud member of the Stage Directors and Choreographers Society (SDC) and Actors' Equity Association (AEA). Ansley is a graduate of the Arts Midwest Minorities in Arts Administration Fellowship. Awards include a 2014 Telly Award for his film *Unchanging Principles*, a Kennedy Center Gold Medallion for efforts to promote college and university theatre across the country, as well as Kennedy Center American College Theater Festival Certificates of Merit for direction, choreography, and costume design. Ansley holds an M.F.A. in Directing from Indiana University and a B.A. in Theatre from Wabash College. He is co-founder and producing artistic director of Ohio Youth Ensemble Stage, a professionally-managed summer youth theatre program that celebrates diversity, inclusion and equal opportunity for all students no matter their ability.



ACTING AND DIRECTING FACULTY

**LERALDO ANZALDUA**

Assistant Professor, Movement and Stage Combat

Leraldo is a Houston, TX based Actor, a Fight Director with the Society of American Fight Directors, and a choreographer with Stage Directors and Choreographers. Theatres include: Indiana Repertory Theatre, Colorado Shakespeare Festival, Houston Grand Opera, Alley Theatre, Cardinal Stage, and Bloomington Playwrights Project. Leraldo is a voiceover talent of almost 100 characters with Sentai Filmworks with titles airing on Netflix, Hulu, and Cartoon Network/ Adult Swim. He has been a motion capture performer and fight director with Sony Pictures and Sola Digital in Tokyo, Japan and a Motion Capture Fight Director & Talent for video games in the U.S. and Uppsala, Sweden. He has taught movement, stage combat, acting, and Shakespeare at University of North Dakota, Rice University, University of Houston, and the Alabama Shakespeare Festival. He received an M.A. in Acting from the University of Houston. He is a SAFD mentor and is part of the SAFD Diversity Committee.

**NANCY LIPSCHULTZ**

Associate Professor, Voice, Dialect, and Speech

Nancy has been teaching theatre at IUB since 2005 and has been a professor of theatre at Wayne State University in Detroit, Cornell University in Ithaca, NY and Michigan State University. She has been a voice coach at IRT since 2007 where she recently coached *Dial M for Murder* and *The Cay*, *The Curious Incident of The Dog in the Nighttime*, and *Noises Off*. She has coached dialects for the National Tour of *Kiss Me Kate*, the NY City Opera production of *Dead Man Walking* and for regional theatres including Meadowbrook Theatre, Arkansas Shakespeare Theatre, and Chicago Shakespeare Theatre. She also coaches for IU Opera Theatre, as well as appellate court prep at IU's Maurer School of Law. Nancy has worked on stage, in film and on network television. She completed certification as a master teacher of Patsy Rodenburg's voice technique at Michael Howard Studios in New York, also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/AFTRA, and VASTA.

**JENNY McKNIGHT**

Assistant Professor, Acting and Directing

Prior to joining the faculty at IU, Jenny taught at The University of Arkansas and Oklahoma City University, coached acting professionally, and conducted numerous career workshops. For IU Theatre, Jenny also serves as Intimacy Choreographer and Consultant for departmental productions. As an actor and longstanding member of Actors' Equity Association, Jenny has enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman Theatre, Steppenwolf Theatre, Victory Gardens, Northlight Theatre, Remy Bumpo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, Clarence Brown Theatre, and Arizona Theatre Company, among many others. Locally, Jenny has performed at Bloomington Playwrights Project and directed at Cardinal Stage and Jewish Theatre of Bloomington. Jenny is an M.F.A. graduate of The University of Alabama.

**JONATHAN R. MICHAELSEN**

Professor, Acting and Directing, Director of Graduate Studies

Jonathan served as chair of the Department of Theatre, Drama, and Contemporary Dance at IU from 2004 to 2018. He was instrumental in re-establishing the M.F.A. program in playwriting at IU and spearheading the creation of the Musical Theatre B.F.A. and Costume Technology M.F.A. degrees. As part of the mainstage season at IU, Jonathan has directed *Hamlet*, *Mr. Burns: A Post Electric Play*, *Vanya, Sonia, Marsha, and Spike*, *A Clean House*, *The Scarlet Letter*, *Arcadia*, *A Funny Thing Happened...*, and the world premieres of *Reel* and *Nice Nails*. Jonathan has studied improvisation at the Second City, Annoyance Theatre, and Improv Olympics in Chicago. He recently collaborated on a devised theatre piece centering on the theme of addiction. Active in the Southeastern Theatre Conference since 1991, he served on the executive committee and as president in 2003–2004. In 2018, Jonathan was honored to be selected as one of three individuals for STC's Hall of Fame.

**SAM WHITE**

Visiting Assistant Professor, Acting and Directing

Sam White is the Founding Artistic Director at Shakespeare in Detroit, the pioneering classical theatre in Detroit. As a leading entrepreneur in the nonprofit sector in the city, she has won several awards and accolades for her groundbreaking work, including Crain's Detroit Business' 40 Under 40 Award. She has trained at the Michael Langham Conservatory at the Stratford Festival and served as an Arts Management Fellow at the Oregon Shakespeare Festival. Some of her directing credits include *Twelfth Night* at the Utah Shakespeare Festival, *A Midsummer Night's Dream* for The Old Globe and University of San Diego Shiley Graduate Theatre Program. She most recently directed David Mulroy's translation of Sophocles' *Antigone* for the University of Michigan.



The scholar-artist

History, Theory, and Literature Foundation

All M.F.A. students take courses in the History, Theory, and Literature area. In each class, you'll deeply explore a specific topic, period, or genre within theatre and performance. These classes are designed to help you practice skills of research, writing, and critical analysis, and to apply these skills to your own artistic practice. HTL classes also create an opportunity for students from different M.F.A. programs to interact and build relationships that can last beyond graduate school.



DR. JENNIFER LALE

Lecturer of Undergraduate Studies, Theatre History, Theory, and Literature

Jennifer is a puppeteer, playwright, and educator originally from Cleveland, Ohio. She spent a season with Madcap Productions Puppet Theatre, touring to eight states performing puppet shows at schools, libraries, and community centers. She also was the education and outreach associate at La Jolla Playhouse, overseeing student matinees, public outreach, and the Young Performers' Workshop for grades two through twelve.

Jennifer holds a B.A. in theatre and cinema from Denison University and an M.A. and Ph.D. in theatre history, literature, and criticism from the Ohio State University. She has worked as an instructor at Missouri State University and as an associate lecturer at University of Wisconsin, Stevens Point, as well as teaching adjunct at University of Redlands, Palomar College, and San Diego Mesa College.



DR. ERIC MAYER-GARCÍA

Assistant Professor, Theatre History, Theory, and Literature

Eric is a Latino theatre artist and scholar, whose writing on Latinx theatre brings visibility to its history and promotes its production on university and professional stages. He graduated with his Ph.D. from the LSU School of Theatre in 2016. The research for his first book project, *Hemispheric Routes of Avant-Garde Theatre* has received several awards and accolades, including the in-residence research fellowship from the Cuban Heritage Collection in the University of Miami Libraries, the LSU Graduate School Dissertation Fellowship, the Ann Veronica Simon Award for Outstanding Gender Studies Dissertation, and special recognition from the Ford Foundation.

Eric teaches courses on theatre history, dramatic literature, performance studies, feminist criticism, and Latin America studies.



DR. ELEANOR OWICKI

Assistant Professor, Theatre History, Theory, and Literature

Eleanor Owicki's research focuses on contemporary Irish and British theatre, with particular attention to the performance of identity in post-conflict Northern Ireland. She has published several peer-reviewed articles and book chapters on this topic and is currently working on a book project on theatre in Belfast between the Good Friday Agreement of 1998 and the collapse of the devolved Northern Irish Assembly in 2017.

Eleanor teaches courses in the History, Theory, and Literature area of the Department of Theatre, Drama, and Contemporary Dance. Graduate courses include Performance and Memory, Contemporary British Theatre, and Theatre and the Irish Independence Movement. Before coming to IU, she taught at Texas A&M University.

Eleanor is the Conference Planner for the Theatre History Focus Group of the Association for Theatre in Higher Education. At IU she dramaturged Anne Washburn's *Mr Burns: A Post-Electric Play*, Brian Friel's *Dancing at Lughnasa*, and Quiara Alegria Hudes' play *By the Bog of Cats*.

Jump rehearsal (2021)

Perfect your craft



Bowling for Beginners rehearsal (2022)

Dramaturgy M.F.A.

Embrace your role as an essential member of the creative team. Our newly established training program combines rigorous academic study with extensive production dramaturgy experience designed to hone your skills as a collaborator, critical thinker, writer, educator, and artistic leader.

You'll work on the development and production of new plays as well as musicals and classical texts, and explore the role of the dramaturg in dance, devised work, and interdisciplinary performance.

With only three students accepted into the program at a time, you'll benefit from the mentorship of experienced faculty and nationally recognized guest artists, build a network of professional contacts, and become an integral part of a community of theatre makers.



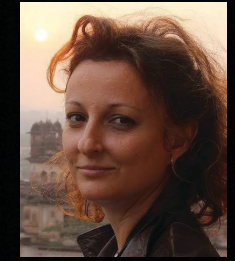
Uncle Play rehearsal (2022)

Playwriting M.F.A.

Develop your voice as a writer in a program that provides unique international and interdisciplinary exposure to the most contemporary work in the performing arts. We guide artists toward innovation and the fearless pursuit of bold ideas, while embracing the richness of their cultural backgrounds.

Our course of study combines ample practice in a variety of writing styles and creative processes integrated with a solid historical and theoretical base, using embodied and culturally responsive pedagogies that value all identities. A range of guest artists from around the world visit the program every year. There are plenty of opportunities for collaboration, international exchange, and educational travel.

Only three playwrights are accepted into the program, allowing close artistic and career mentorship from our highly qualified faculty. All graduate playwrights receive at least one full production as a culmination of their degree. During our annual new play festival, *At First Sight*, new work is showcased to the larger community and professionals in the industry.



ANA CANDIDA CARNEIRO
Assistant Professor, Head of
Playwriting M.F.A. program

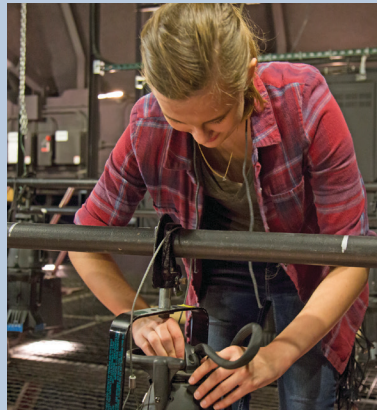
Ana Candida Carneiro is an award-winning Brazilian-Italian playwright, translator, educator, and scholar. With work presented in Italy, Spain, France, Sweden, Finland, Monaco, South Africa, and in the USA. She has been supported by institutions such as the Royal Court Theater, the National Endowment for the Arts, the Rockefeller Foundation, MacDowell, and Yaddo. Her plays touch on themes of social justice, globalization, immigration, climate change, and culture clash, using multiple and invented languages, heterogeneous linguistic registers and genres, and are increasingly marked by experimentation with the dramatic form. She writes in English, Italian and Portuguese. As founder and artistic director of the Babel Theater Project Ana also directs and produces work that aims to generate lasting social and aesthetic change at the crossroads of languages, cultures and disciplines. Ana has contributed to Routledge edited volumes focusing on Theatre & Migration, Latinx Theater, and Theatre and Racial Justice. She is currently writing *The Global Playwriting Workbook*. Before joining IU Bloomington, she taught at Boston College, Amherst College, and MIT.



Hone your skills



Dancing at Lughnasa (2016)



Design and Technology M.F.A.

If your passion is building the world that brings theatrical productions to life, this is where you belong. We offer six programs, each focused on a different aspect of theatre design and technology.

Our students benefit from a combination of classroom theory and studio practice that ensures you graduate with the analysis, research, adaptation, invention, organization, and communication skills necessary to become an in-demand professional.

We are a proud institutional member of USITT and all of our design faculty are active members of United Scenic Artists local 829.



REUBEN LUCAS

Associate Professor of Scenic Design, Head of Design and Technology

Reuben has a varied professional design portfolio, which includes scenic and projection designs for theatre and exhibit design for museums. His theatre designs have been seen onstage at the Indiana Repertory Theatre, Denver Center Theatre Company, National Theatre Conservatory, Theatre Aspen, Indiana Festival Theatre, Rocky Mountain Repertory Theatre, Curious Theatre Company, and other companies. Before Indiana University, he was a Chicago-based freelance associate scenic and exhibit designer on museum and theatre projects at various national companies. Additionally, he served as the resident scenic design associate at the Denver Center Theatre Company for four years. Reuben received his M.F.A. from the University of Illinois at Urbana-Champaign and is a member of United Scenic Artists Local 829.

The Tempest (2017)



DESIGN AND TECHNOLOGY M.F.A.

Programs

THEATRE TECHNOLOGY

Prepare for a successful career as a technical director. You'll graduate with a comprehensive skillset including technical management, structural design, construction and design management, and communication and technical research. You'll have the skills and design sensibilities to be a creative collaborator in a wide variety of theatrical settings.

LIGHTING DESIGN

Train your eye and your instincts to become a successful lighting designer for live performance. The robust set of technical and communication skills you'll develop serve as the core of a flexible and creative approach, and assure a smooth transition into the field. Program alumni have found their place at major American theater and opera companies, lighting firms, and in robust freelance design careers. You can expect at least five realized lighting designs during your time here, and the opportunity to play a critical role in many more productions.

COSTUME DESIGN

The field of costume design requires a broad knowledge base and a far-reaching skillset encompassing research, analysis, drawing and painting, craft technology, and aesthetics. Our program ensures you graduate with all of the above through a combination of intensive classroom training and work on theatre and contemporary dance productions.

SCENIC DESIGN

Prepare for a career spent designing scenery and props. You will receive comprehensive training in the current tools, computer applications, and design-thinking methods required of a professional scenic designer. Emphasis is placed upon script analysis, design research, the digital design work-flow, and model building. Additionally, you will also acquire experience in projections, scenic art, and props through course-work and production leadership positions.

COSTUME TECHNOLOGY

This program prepares you for a career spent turning designs into functional costumes with a solid foundation of draping, pattern-making, dressmaking, and tailoring skills. You'll combine classroom training with hands-on work, functioning as the cutter/drafter for several productions and working in a supporting role on many others.

Concentration

SOUND DESIGN

Concentrate in sound design and you'll receive solid training in acoustics, audio system design, recording and microphone techniques, and sound design fundamentals. You'll also work as the sound designer on one of our productions in order to apply the design and engineering skills learned in the classroom.

DESIGN AND TECHNOLOGY FACULTY



JEFF BALDWIN

Assistant Professor, Head of Theatre Technology

Jeff has served as the technical director on numerous productions, for both indoor and outdoor venues, including Tent Theatre, Indiana Festival Theatre and the Lyceum Theatre. Most recently he served as the Technical Director for the University of Oklahoma, University Theatre. There he taught courses in Technical Production and Advanced Materials. He received a B.S.ed. in Speech and Theatre Education from Missouri State University and an M.F.A. in Theatre Technology from Indiana University. Prior to starting his career in the arts, Jeff served in the United State Marine Corps as part of an infantry boat unit. Over the past 15+ years, he worked his way up through the ranks holding various roles such as head carpenter, assistant technical director, welder, and scenery automation tech. His research interests are motion control systems and scenery automation.



ALLEN HAHN

Associate Professor, Head of Lighting Design

Allen's wide-ranging professional career extends from world premiere and standard repertoire operas for major U.S. and European opera companies, to work with well-regarded avant-garde directors at the Brooklyn Academy of Music and numerous companies and festivals in Europe, Asia, and South America. He has served as a lighting consultant to artists for installations at New York's Metropolitan Museum of Art, several galleries in SoHo, and the ARoS Kunstmuseum in Denmark. In addition to his continued professional practice as a lighting designer, other recent creative activity has included two short dance films and research at the intersection of narrative and the built environment, using Mixed Reality and mobile technology to bring theatrical storytelling outside of traditional performance venues. He is a longstanding member of United Scenic Artists Local 829.



DR. ANDREW HOPSON

Professor, Head of Sound Design

Andrew has designed or written the scores for shows across the United States, including the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut *Trying* was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, *Birth of Legends*, *The Battle of Comm Avenue*, *Hockey's Greatest Era 1942-1967*, *The Frozen Four*, and *Utah's Olympic Legacy*. He has produced, engineered, or performed on over 40 CDs ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, Local 829 and the United States Institute of Theatre Technology.



HEATHER MILAM

Assistant Professor, Head of Costume Technology

Heather is a professional draper, tailor and experienced educator. Her costumes have been onstage at American Players Theatre, Illinois Shakespeare Theatre, Utah Shakespeare theatre, Indiana University, University of Alabama, Playmakers Repertory Theatre, Kitchen Theatre and many more including Broadway, Opera, Ballet, Concerts and Movies. She is active in USITT serving as Vice Commissioner, jury and editor for the Costume Poster Sessions, and occasional presenter at the national conferences. A native New Yorker, Heather obtained her bachelor's degree in theatre from Ithaca College. Upon graduation, she moved to NYC, where she made Broadway+ costumes at Barbara Matera Ltd. She obtained her M.F.A. in theatre from University of Idaho and spent a summer at the Moscow Arts Theatre School. Her current research involves a book project examining the Glenn Close Costume Collection.



KATIE COWAN SICKMEIER

Visiting Assistant Professor, Head of Costume Design

Katie is a native Cincinnatian and naturalized Hoosier. She earned her B.F.A. in Theatre Design at the University of Southern California in Los Angeles. After USC, Katie spent three years at the Indiana Repertory Theatre before receiving her M.F.A. in Costume Design at Indiana University. Katie has held various costume design, costume technology, shop management, and wardrobe roles at companies including American Players Theatre, Indiana Festival Theatre, Santa Fe Opera, PCPA Theaterfest, and Center Theatre Group. She was the assistant costume designer for the Indianapolis Symphony Orchestra's Yuletide Celebration for eight years.

Design credits include: *The Big Bang*, *Sweeney Todd: The Demon Barber of Fleet Street* remounted with the Carmel Symphony Orchestra, *A Comedy of Tenors*, *It Shoulda Been You*, *Sweeney Todd: The Demon Barber of Fleet Street 2016*, *The Fantasticks*, *My Fair Lady* (Actors Theatre of Indiana) and *Bridge & Tunnel* (IRT).



Moving light workshop



PRODUCTIONS

A journey through the world of storytelling

Each year, we put on a full season of plays, musicals, and contemporary dance performances. Our productions are carefully chosen to showcase a variety of theatre genres and styles to ensure that you graduate with broad experience and a diverse portfolio.

Our seasons also include original works and student projects, allowing you to explore all facets of performance in the theatre while a student.

We host a summer season that gives you the opportunity to work with professionals from across the country and enrich the community in which you perform. Our professional summer stock company employs Equity guest actors, IU Theatre & Dance faculty, undergraduates, and M.F.A. students.

Our professional production faculty members are all Academic Specialists in their fields, many of whom are also proud members of the International Alliance of Theatrical Stage Employees (IATSE) and Actors' Equity Association (AEA).



PRODUCTION FACULTY



I. CHRISTOPHER BERG
*Academic Specialist,
Production Technical
Director, Scenic Studio
Supervisor*

Christopher joined the department in 1997. Prior to IU, he worked as technical director for the University of Houston School of Theatre. He also served as the technical director for the Houston Shakespeare Festival. Christopher also worked a season with the Alley Theatre as their draft person. His research interests vary from lean manufacturing and its inherent nature in theatre to the use of composite materials and techniques in scenic and properties construction. Christopher is a member of I.A.T.S.E. Local 618.



MADISON COLQUETTE
*Academic Specialist,
Department Dramaturg*

As the Dramaturg for IU Theatre & Dance, Madison contributes to the planning of the mainstage and summer seasons, mentors student dramaturgs and their work on productions, and works with the M.F.A. Playwrights on the development of new plays for the annual At First Sight Festival.

Madison has an M.F.A. in Dramaturgy from the University of Iowa where she served as a dramaturg with the Iowa Playwrights Workshop. She previously worked at the International Writing Program at the University of Iowa, the oldest and largest multinational writing residency in the world, and in the Literary Office at the Eugene O'Neill Theater Center in Waterford, Connecticut.



TRISH HAUSMANN
*Academic Specialist, Head
of Stage Management,
Production Manager*

Trish was the the House Manager at IU from 2005–2019 and taught Special Topics in Stage Management before accepting the position of Production Manager for the department. Most of Trish's professional work has been as a stage manager for new works, including the world premiere of Chen Shi-Zheng's retelling of a classic Chinese opera, *The Peach Blossom Fan*, produced at the REDCAT in Los Angeles. Also at the REDCAT, Trish was the production manager for *Invisible Glass*, a multimedia puppetry piece. As a stage manager, she worked at the Sundance Theatre Lab. There, Trish was the stage manager for *Stew's Passing Strange*. She has also stage managed at the Kentucky Shakespeare Festival, Hope Summer Repertory Theatre, and the Edgemar Theatre.



BETSY SMITH
*Academic Specialist,
Lighting Supervisor*

Betsy holds a B.F.A. in Lighting Design from The Theatre School at DePaul University. She joined IU in 2019 after a successful season at American Players Theatre where she was the Master Electrician for the Touchstone Theatre. Prior to IU Betsy was the Assistant Master Electrician at Indiana Repertory Theatre for five seasons and held multiple lighting positions at Utah Shakespeare Festival across two seasons. Betsy also spent several years as a freelance electrician in Chicago before moving to Indiana, working at theatres across the city including Chicago Shakespeare Theater, Court Theatre, and Steppenwolf.



ERIKO TERAO
*Academic Specialist, Director of
Dance Costumes*

Eriko is a costume designer and technician. Originally from Japan, Eriko has worked internationally in the US, Japan, the UK, and Ireland, serving as a costume designer, assistant designer, coordinator, wardrobe supervisor, and technician in a variety of theatrical productions, concerts, and costume exhibitions. Prior to joining the Indiana University Bloomington, she served as the Costume Studio Manager/Lecturer for the University of Central Arkansas and Arkansas Shakespeare Theatre. Past costume experience includes work with Santa Fe Opera, Utah Shakespeare Festival, American Players Theatre, Children's Theatre of Madison, Williams College Theatre Department, Ally Theatre, the Jacobs School of Music Opera & Ballet Theater, Imperial Theatre, Nissei Theatre, and Akasaka ACT Theatre. Eriko received her M.F.A. in Costume Design in Theatre from the Indiana University Bloomington, and a B.A. in Theatre and a Minor in Art from the University of Central Arkansas.



DAN TRACY
*Academic Specialist, Properties and
Scenic Paint Supervisor*

Before making his way to Indiana University, Dan was a prop carpenter for Indiana Repertory Theatre. He hails from Indianapolis where he freelanced for many years as a scenic and event designer for corporate events, drama, and musical theater. In his time as a freelance designer, he has worked for such companies as the Booth Tarkington Theatre, Jewish Theatre of Bloomington, Andretti Autosports, Delta Faucet, Indy Racing League, City of Indianapolis, NFL players association, Under Armor, Rolls Royce, Indiana University, Indiana Festival Theatre, AOL, and many others. Dan is a member of the S.P.A.M. network of Prop Masters, and a member of USITT and SETC.



DANA TZVETKOV
*Academic Specialist, Visiting
Costume Studio Supervisor*

Dana is a draper and designer whose work has been featured in the Central City Opera's *Tosca* (2016) and *Carmen* (2017), as well as the National Opera Association's *Hagar* (2016). Her designs have appeared on Indiana University's Musical Arts Center stage in *Saudade*, *Carmen*, and *Peter Grimes*. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. She worked alongside Linda Pisano for Opera San Antonio to build costumes for a cast including Patricia Racette and Michelle DeYoung. She has been commissioned to create concert gowns for DeYoung and Sylvia McNair. Tzvetkov served as the costume shop supervisor for IU Opera and Ballet Theater from 2013-2022. She returned to Central City Opera in summer of 2018 to coordinate its production of *Il Trovatore*.

A DAY IN THE LIFE

Elliott Carnell

Elliott Carnell is from League City, Texas with a B.F.A. in Theatre Design and Technology from Baylor University. He is a current M.F.A. candidate in Theatre Technology here at IU.

7:15 A.M.

Is when my alarm goes off. I take the time to fully wake up, get ready, make some coffee and get out the door because by

8:00 A.M.

I have my first class of the day. Electronics for theatre. A lot of math to get the day started. I am in my cubicle in A300 by

9:17 A.M.

where I check emails, work on draftings for a production assignment, or just catch up with members of my cohort. At

9:42 A.M.

many of my cohort members and I head down to the scenic studio for our properties class. We all talk while working on one of the projects for the class. Most of the time we look up and it's

11:00 A.M.

Where I walk up to the cubes to make a cup of coffee before I head to my

11:15 A.M.

history class. This is largely a seminar class that creates really neat conversations. Class lets out around

12:30 P.M.

Where I go have lunch before

1:00 P.M.

when work in the scenic studio starts. Building the next show in studio and getting it into the space before tech week. Four hours of saw dust and fasteners takes me to

5:00 P.M.

I get to head home, or to a coffee shop to get a bit of work done. Around

6:30 P.M.

I'll make dinner, either something I made the Sunday before or when I have the desire, something I'm cravin the day of. After dinner,

7:30 P.M.

I continue working on homework due the next day, or drafting for a production.

COMING UP NEXT...

I am continuing to lead *Gross Indecency: The Three Trials of Oscar Wilde* through the scenic studio for its opening in late October. Quickly followed by prep for Shakespeare's *The Winter's Tale*.

Financial support for your theatrical goals

While we are consistently rated an excellent educational value, we realize that paying for a graduate education can be difficult.

We offer a number of graduate assistantships and associate instructorships to help you fund your time here.

Assistantships and instructorships include 100% tuition for nonresidents and residents alike, and includes a monthly stipend in return for 20 hours of service each week.

Graduate assistantships and associate instructorships are eligible for medical and dental benefits.



Spaces made for art

You'll spend your time at IU perfecting your skills in beautifully designed, modern facilities.

We have three performance venues.

The 236-seat Wells-Metz Theatre is an intimate space where the audience is close to the action. It features a full stage trap room and overhead suspension grid, making it a great space for environmental productions.

The 436-seat proscenium Ruth N. Halls Theatre has a 30-seat orchestra pit and is home to our largest productions. It features a large wing with a paint area immediately adjacent, simplifying the scenery construction process.

The 60-seat Studio Theatre provides space for independent student productions and experimental projects initiated by faculty and staff.

You'll also find a full complement of workshops and studios with professional grade equipment for our design and technology students as well as classrooms designed with the performing arts in mind.



A community where you can bloom



Bloomington is a small city with the heart of a major metropolis.

Whether you prefer to spend time exploring our gorgeous campus, attending Big Ten sports, or enjoying the diverse shops and restaurants of Kirkwood Avenue, you'll never run out of things to do. And our progressive academic climate and international culture ensures you'll feel welcome wherever you go.



Ready to take your place?

We're thrilled you're ready to begin the admissions process.

Each of our programs has its own requirements, which can include auditions, interviews, and/or portfolio reviews.

Learn more about the process at theatre.indiana.edu

QUESTIONS? CONTACT US.

812-855-4503
275 N. Eagleson Avenue
Bloomington, IN 47405



**THEATRE, DRAMA, &
CONTEMPORARY DANCE**

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**Take
your
place**