DESIGN & TECHNOLOGY

KING LEAR, IU THEATRE 2014
INDIANA UNIVERSITY
DEPARTMENT OF THEATRE, DRAMA, AND CONTEMPORARY DANCE
Dear Prospective Student,

It is with pride that the Design and Technology faculty at Indiana University share our programs and curriculum with prospective students. Our faculty are working professionals, active throughout the country, engaged with prominent theatre, dance and opera companies as well as cutting edge issues in the performance and entertainment industries.

We welcome conversations with talented students seeking an MFA degree with a concentration in Costume Design, Costume Technology, Lighting Design, Scenic Design or Theatre Technology. Secondary areas of focus include Sound Design, Props and Scenic Painting. Prioritizing intellectual engagement, collaboration and the development of strong aesthetic, as expressed through artistic and technical skills, our faculty closely mentors students through their three-year tenure at IU. As a student begins to recognize the depth and breadth of their potential, professional career goals are refined and built upon a solid foundation of professional practices for a sustainable and rewarding livelihood as artists, artisans, practitioners and scholars. In consultation with a faculty advisor, and built upon weekly mentoring sessions and end of semester reviews, courses and production assignments are fine tuned to meet the evolving talent of each student. Please look closely at the details in the following program descriptions including the number and variety of production assignments on the IU theatre stages, the possibility of working with our summer Indiana Festival Theatre, and the opportunities to assist, study overseas and have internship experiences which lead to rich portfolios and solid early career steps.

Sincerely,

Linda Pisano
Head of Design and Technology

Our Mission:
To advance the art and practice of theatre design and technology in a nurturing and transforming atmosphere, engaging the forefront of innovation and research.
The MFA in Costume Design at IU combines diverse opportunities for realized design work and a strong curriculum as the foundation for its training. Curriculum and practice focus on collaboration, analysis, drawing, painting, aesthetics, craft technology and costume history with a social history component. Taught by working professionals, the sixty-hour costume design curriculum offers intensive training in both studio and classroom settings coupled with one-on-one tutorials with the student’s major professor. There is also the option of a study-abroad course in London as part of the curriculum. The goal of the program is to prepare the student for participation in professional theatre and associated disciplines.

Linda Pisano is an award-winning costume designer who heads the Costume MFA Program and directs the Theatre and Drama Department’s Study Abroad Program in London. A member of the United Scenic Artists Local 829, Linda’s 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 U.S. She serves 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.
The MFA Costume Technology program is a three year program primarily focused on draping, patternmaking skills, dressmaking and tailoring. The exploration of pattern development technique is at the core. Costume technology students will have the opportunity to be lead cutter/draper for at least four productions in their three years. They will work in the costume shop as first hands and stitchers on many others. Technology students are treated as equals in design and production meetings and collaborate with their team from concept meetings through to the stage. In their final year they will complete either a research-based or production-based thesis project.

Heather Milam
Heather has recently joined the faculty of Indiana University Bloomington to launch the new M.F.A. Costume Technology program. Previously, she served as Costume Production Specialist for the University of Alabama’s Department of Theatre & Dance. Ms. Milam has been an adjudicator for the USITT Barbara Matera award; she is the website opportunities manager for Costume Society of America, and one of the jurors/editors for the USITT Costume Commission Poster Session. 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. working on such shows as Mama Mia, Thoroughly Modern Millie, The Lion King, Beauty and the Beast, Sunset Boulevard, many ballets), several operas, the finale costume for Cher’s 2003 Farewell Tour and more. Heather has also draped for the Utah Shakespeare Festival, worked with the National Dance Institute, Playmakers Repertory Theatre, Kitchen Theatre, INCOACT, Theatrefest, Pennsylvania Center Stage, Capitol Theatre, Chautauqua Conservatory Theatre Company and John Drew Theatre.

Costume Technology

Theatre.indiana.edu
The goal of the M.F.A. program in Lighting Design is to foster a student’s artistic and intellectual capability and professional practice at the start of a lifelong career as a lighting designer for theatre. The program offers frequent opportunities to design realized productions and classroom instruction that encourages a flexible and creative approach to lighting design. In-depth mentorship and a season of fully-produced dance, music theater and dramatic work in three state of the art theaters and a close-knit community of peers within the M.F.A. design and technology area create a uniquely supportive and collaborative learning environment.

Outside the department, multiple opportunities to assist faculty and other professionals at the Opera and Ballet Theater program at the University’s Jacobs School of Music produced in its own performance facility, as well as occasional opportunities further afield. Students will also be exposed to the application of lighting design to architectural space, in affiliation with the University’s Center for Art and Design.

The University’s standing as a Research One institution means that it prioritizes innovation across all disciplines and the department takes seriously the university’s encouragement of interdisciplinary collaboration. As theatrical storytelling develops beyond traditional theatre spaces and conventional passive modes of audience experience, toward active and technologically-facilitated experience, entire performance genres are being re-imagined for new generations. Training young artists in the conception and execution of these new forms is a highly-valued emergent trend in theatrical pedagogy at which our Associate Professor of lighting design Allen Hahn’s professional career ranges from standard repertoire and world premiere operas for major US and European opera companies to work with some of the country’s most 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 in New York at The Metropolitan Museum and in SoHo, and Aros Kunstmuseum in Denmark. He was Lighting Design Curator for the US delegation to the 2011 Prague Quadrennial Exhibition of Stage Design, and his work from several productions was selected for the 2007 Quadrennial. His primary research concerns the intersection of place and narrative in the built environment, and the use of mobile technology to enhance and activate the audience’s experience of theatrical storytelling outside of traditional performance venues.

Our core values are collaboration and communication skills, expansive aesthetic influences, mature professional practice, technical proficiency, and a rich understanding of the breadth and depth of lighting and the visual language of culture past, present and future.

Our faculty and guest artists are working professionals who involve graduate students in their work at the national and international levels wherever possible. Additionally, faculty engage in research in the development of theater for an era not bound by traditional ideas of performance.
Scenic Design

The MFA in Scenic Design combines diverse opportunities for realized design work and a strong curriculum as the foundation for its training. Taught by working professionals, the program of study offers intensive instruction in both studio and classroom settings coupled with one-on-one tutorials with the students major professor. Students receive instruction in the use of the traditional and contemporary tools of visual communication as it relates to the theatre and allied fields. With a focus on drawing, painting, model building and both hand drafting and CAD; importance is placed on script analysis and research and its interpretation in scenic design.

In an atmosphere of healthy collaboration and effective communication, the student’s course work is equally balanced and enhanced with participation in production work. To ensure a deep understanding of related fields, a student will also earn a minor in Costume Design, Lighting Design, Theatre Technology, Sound Design or successfully complete an approved sequence of courses from at least three of these areas. The goal of the program is to prepare the student for participation in professional theatre and associated disciplines.

Theatre Design

Core Scenic Design Curriculum

Research & Collaboration
Fundamentals of Scene Design
Advanced Scene Design I, II & III
Fundamentals of Theatrical Drafting
Advanced Designer Drafting for Theatre
History of Décor
Scene Painting I & II
Stage Properties I & II

Reuben has a varied professional design portfolio, which includes designs for theatre and museum exhibitions. His work has been seen onstage at the Denver Center Theatre Company, National Theatre Conservatory, Theatre Aspen, Indiana Festival Theatre, Curious Theatre Company and others. Recently, he was a Chicago-based freelance designer working with other designers on museum and theatre projects at companies such as: Chicago Shakespeare Theatre, Drury Lane Theatre, Arden Theatre Company, Glimmerglass Festival, Mark Taper Forum, George Street Playhouse, Portland Center Stage, Signature Theatre, Pittsburgh Public Theatre, Pasadena Playhouse, Colorado Shakespeare Festival, Alabama Shakespeare Festival, Syracuse Stage and Long Wharf Theatre. Previously he was the resident scenic design associate at the Denver Center Theatre Company, where he worked on more than 40 productions with nationally known designers. Some of the other companies he has worked with include: Santa Fe Opera, Milwaukee Repertory Theatre, Pennsylvania Shakespeare Festival and Hope Summer Repertory Theatre. Reuben is a member of United Scenic Artists Local 829.
The MFA Theatre Technology program is rooted in management methods and the creative exploration of materials and techniques for live production. Technical direction students manage the construction of all productions and are trained in estimating, planning/scheduling, creative problem-solving, structural and mechanical design, electronics for theatre, and modern production techniques with scenery materials. Students meet and collaborate with their team from concept meetings through to the stage. A student will serve as production technical director for at least five (5) main stage productions during their three years in the program. Additionally, students also serve as assistant technical director, properties master, and may be assigned to one or more technology projects involving automation or other advanced control techniques.

Paul Brunner

Paul is Head of the Theatre Technology program and specializes in sustainable production, technical management, and automation. His courses include technical management, structural design for the stage, electronics for theatre, mechanical design for scenery, theatrical drafting, and portfolio and career development. Graduates of his program are employed in all areas of technical production from academic theatre to Chicago's Lyric Opera. In 2001 Paul received the K&B Fabrics Technical Production Award from the United States Institute for Theatre Technology (USITT). He is co-chair of the Education Committee for the Broadway Green Alliance (BGA) and seeks to promote more sustainable theatre production throughout the country. Paul's research into greener and more sustainable theatre production has resulted in numerous presentations (USITT, LDI, SETC, ATHE, IHSF) and he's a contributing author for a forthcoming book, A Practical Guide to Greener Theatre: Introduce Sustainability into Your Productions. Paul is a Director on the Board of Directors for USITT and serves as Commissioner for Technical Production Commission. He is also the Technical Director and Project Coordinator for the USA 2015 Prague Quadrennial Exhibits.

Paul Brunner

Core Theatre Technology Curriculum

- Research and Collaboration
- Fundamentals of Theatrical Drafting
- Technical Management 1 & 2
- Scenery Mechanics 1 & 2 (automation)
- Shop Skills and Materials
- Portfolio & Career Development for Technical Directors
- Electronics for Theatre
- Structural Design for the Stage
- Rigging 1 & 2
The Department of Theatre, Drama and Contemporary Dance has a thriving sound design program, which provides a great opportunity for a MFA minor. The Department annually produces nine plays, four musicals and three dance concerts every year, as well as numerous student productions. With so many opportunities, graduate and undergrad students can gain valuable sound design and audio engineering experience while they pursue study in their majors.

Students will have the experience of working with directors, music directors and choreographers with solid professional careers, who will push you to perform on a professional level. Classroom work will provide solid training in acoustics, audio system design, recording and microphone techniques, sound design fundamentals, and in-depth study of the relationship of music and sound effects to drama. Working as the sound designer on one of the department’s stages will allow the student to apply the design and engineering skills learned in the classroom.

Outside of the Theatre Department, the Telecom Department can help you develop skills in audio for television, video games and film. If the student’s approach to sound design has a more compositional focus, Indiana University has one of the best music schools in the country, so that, there are literally thousands of musicians available right across the street to record or perform onstage. The music school also offers courses in electronic music, music composition and music history so students can develop their musicianship as well.

Andrew Hopson

Andrew Hopson is Associate Professor of Sound Design at Indiana University. He has designed or written the scores for shows at such theatres as the Oregon Shakespeare Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Playhouse, Victory Gardens, Harvard University and 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 CD’s 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.

I. Christopher Berg, Assistant Technical Director

Christopher joined the department in 1997. Prior to IU, he worked as Technical Director for the University Of Houston School Of Theatre. While in Texas, he also served as the Technical Director for the Houston Shakespeare Festival. He worked for Omnigroup, an exhibit company based in Houston, where he worked with clients ranging from Exxon Chemical, Baker Hughes, to Continental Airlines. 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 & properties construction. Christopher is a member of the I.A.T.S.E. Local 618.

David Krueger, Master Electrician

David joined the staff of the Theatre & Drama Department at Indiana University in the Fall of 2002 as Master Electrician/Lighting Manager. Prior to his move to Indiana, he worked in New York City as Master Electrician for the Drama Theatre at The Juillard School, as a freelance stage technician, scenic carpenter for Showman Fabricators, and as an instructor for the Entertainment Technology Department at City Tech in Brooklyn, NY. David has also worked for theatres and entertainment venues in Wisconsin, Nevada and Colorado. He received his MFA degree in Stage Technology with the Professional Theatre Training Program at the University of Wisconsin Milwaukee. Dave is a a member of I.A.T.S.E. Local 618.

Thomas Quintas, Production Manager

Thom is the Production Manager and also serves as a stage management lecturer and head of the Stage Management Program. Prior to his time at IU, he worked in event production and management in Los Angeles for companies such as Disney, Universal, Warner Brothers, and Panasonic. He has nearly eighteen years of experience in professional theatre and event production and has worked at several theatres around the country, including Alabama Shakespeare Festival, Chautauqua Opera, St. Louis Black Repertory Company, Stages St. Louis, and St. Louis Shakespeare Company. His proudest accomplishment was working with fellow artists to found HotHouse Theatre Company in St. Louis, Missouri.

Robbie Stanton, Costume Studio Supervisor

Robbie is the supervisor for all Theatre and Drama Center productions. He has designed the costumes for the IU Department of Theatre and Drama productions of Sweet Charity, Moon for the Misbegotten, The Misanthrope, Woyzeck, Guys and Dolls, Hurlyburly, Anything Goes, Twelfth Night, Pippin, Brigadoon, Nine, The Sixth Borough, and IU Broadway Cabaret tour, to mention just a few. He has previously designed costumes for the Brown County Playhouse productions of Not Now, Darling; Deathtrap; Barefoot in the Park; The Rainmaker; Lend Me a Tenor; Tintypes; Pump Boys and Dinettes and countless others. As a member of I.A.T.S.E local 893, Robbie has enjoyed working on many national tours both doing wardrobe and hair.

Dan Tracy, 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, a member of USITT and SETC.
M.F.A. Course Requirements

General Information
The candidate for the Master of Fine Arts degree in the Department of Theatre and Drama must have completed an undergraduate degree from an accredited four-year institution with a major in theatre or equivalent training and experience. In addition, each candidate must provide evidence of a high-degree of technical skill and creative ability in his/her area of special interest.

The M.F.A. is a three-year program and at the end of each year in residence at Indiana University, students’ skill and creative ability will be evaluated. Only those who have clearly demonstrated growth and excellence will be permitted to remain in the program.

Course Requirements
The M.F.A. degree requires a minimum 60 credit hours of graduate work with an emphasis in one of the following areas: Acting, Directing, Costume Design, Lighting Design, Playwriting, Scenic Design or Theatre Technology. The student must maintain a grade point average of at least 3.0 in all course work taken for graduate credit. (Students receiving financial aid must maintain a grade point average of 3.2.) The 60 hours of graduate work will include:

1. Three hours in research methods and materials (T500)
2. Six graduate hours in the area of theatre history, theory, or dramatic literature
3. Twenty-one hours (minimum) of courses numbered 500 or above

In addition, an M.F.A. course of study may include twelve hours (fifteen hours in Costume Design) in an allied field in another department. A production thesis is required of all students for which a maximum of ten credits may be taken.

Creative Requirements
Each M.F.A. candidate must complete a major creative project each year. These projects will be reviewed by the M.F.A. committee in the student’s area of specialization and critiqued by the student’s advisor. Following the annual evaluation, a recommendation will be forwarded to the Graduate Committee as to whether or not the candidate should be allowed to continue in the program.

Each M.F.A. candidate must complete a thesis project. In addition, an oral examination over prescribed material, an oral defense of the project, and an appropriate record of the project are required. The permanent record of the thesis project will follow a format prescribed by the Department of Theatre and Drama.

Residence Requirements
The M.F.A. course of study is a three-year program and it is highly recommended that students plan on three-years of uninterrupted study in residence. The faculty believe that it takes three-years for a student to develop his/her artistic talent and master technical skills; the programs are structured accordingly. Normally, only those courses that have been taken within a five-year period prior to the granting of the M.F.A. will count toward the 60-hour requirement.

Lee Norvelle Theatre & Drama Center
In January 2002, IU opened the Lee Norvelle Theatre and Drama Center on the Bloomington campus. The building is beautifully designed, and provides state-of-the-art technology, expansive and well-planned workshops, spacious directing and acting studios, and two vital, new performance spaces.

The second phase of the Norvelle Center opened in June 2011. The remodeling and renovation of the Theatre Building, which is adjacent to the new center opened in progressive stages. In June 2011 the completion of the final phase allowed the department to fully connect both spaces complete with new classrooms, studios and offices. The new studio theatre and movement studio are the centerpieces of this newest renovation to the facility.

Wells-Metz Theatre
The Wells-Metz Theatre is a 236-seat flexible venue which is home to four season productions each academic year. An intimate space with audience as close as 5 feet from the action, the Wells-Metz has been the location of musicals, and large Shakespearean productions, as well as small cast shows. With a full stage trap room and overhead suspension grid, the theatre has become known for its environmental productions with performers playing throughout the space from trap to grid.

Ruth N. Halls Theatre
A 439-seat proscenium space, Ruth N. Halls Theatre plays host to several productions each academic year, in addition to a University faculty dance concert. Guest lectures and presentations are also a frequent occurrence in the theatre. With an orchestra pit that can seat 30, the Halls Theatre has been the venue for large musicals as well as more intimate theatrical pieces. Its large side stage provides a scenery construction and paint area immediately adjacent to the scenic studio for larger shows and projects.
You’ll Love Being Here

IU blends a vibrant university community with a small-town atmosphere to give you a quality of life that’s hard to match. You’ll quickly become part of the spirit and tradition of IU, an experience nearly two centuries in the making.

IU Bloomington attracts students from around the globe who want a classic college experience: great traditions, a gorgeous campus, international culture, Big Ten sports, and a progressive academic climate.

At IU, you can:

• Join any of our 750-plus student organizations
• Ride in the Little 500, the largest collegiate bike race in America
• Unwind at Kilroy’s Sports Bar, Nick’s, The Bluebird, Upland Brewing Co. The Tap Room, or any of the many B-Town watering holes and music venues
• Order fresh, hot cookies delivered to your door from Baked! of Bloomington
• Team up with other students to volunteer in Bloomington
• Take a break at the Indiana Memorial Union
• Spend a weekend hiking, camping, and mountain biking through over 16,000 acres of Indiana parks
• Check out theatre around town at Bloomington Playwrights Project and Cardinal Stage
• Visit the collections at the IU Art Museum
• Cheer the Hoosiers on to a national championship
• See Broadway touring companies, concerts, and big-name speakers at the IU Auditorium
• Go skydiving through IU Outdoor Adventures
• Stop by Oliver Winery’s tasting room or take a weekend tour of the winery
• Work out in world-class facilities

And that’s just scratching the surface. Learn more about IU student life and events:

The Beauty of B-Town

Bloomington is the quintessential college town: a small city of just over 80,000 with cultural resources and opportunities that rival cities many times its size. From the diverse shops and restaurants of Kirkwood Avenue to the annual Lotus World Music and Arts Festival, it’s easy to see why USA Today named Bloomington one of the top 10 cities for campus culture.

For more information about things to do in B-town, check out VisitBloomington.com.
Where are they now?

We are proud of our Indiana University MFA Design and Technology graduates, and that we have almost one hundred percent placement of our graduating students every year. Our graduates leave with a network that spans from the East to the West coasts, and a comprehensive portfolio demonstrating the artistry and skills that make their work and their experience competitive in their early career.

John Houtler-McCoy, Technical Director
Bristol Riverside Theatre, Bristol, PA
MFA 2014

Meghan Potter, Assistant Professor & Technical Director
Longwood University, Farmville, VA and Texas Shakespeare Festival, Kilgore, TX
MFA 2014

Lauren Lusk, Scenic Designer
Resident Scenic designer at Midland Community Theatre, Midland, TX
MFA 2014

Derek Jones, Lighting Designer
Vortex Architectural Lighting, Los Angeles, CA
MFA 2014

Lee Burkes, Lighting Designer
University of Lethbridge, Alberta, Canada
MFA 2014

Chris Woods, Lighting Designer
Freelance, Utah Opera Lighting Designer 2013, 2014
MFA 2013

Katie Cowan Sickmeier, Costume Designer
Assistant Designer: APT, IRT, Santa Fe Opera 2012, 2013, freelance based in Indianapolis
MFA 2013

Tim Barbiaux, Scenic Designer
Freelance Scenic Designer
MFA 2012

Scott Wolfson, Technology Assistant Technical Director, Chicago Lyric Opera, Chicago, IL
MFA 2012

Jason Orlenko, Costume Design
Milwaukee Rep, St. Louis Rep, APT, freelance based in Milwaukee, WI
MFA 2012

Coleen Metzger, Costume Design
Assistant Professor of Costume Design, University of Alaska
MFA 2012

Abby Wells, Lighting Design
NYC. Lighting Assistant at Vibrant Design, Freelance Designer
MFA 2012

Jennifer Sheshko, Costume Design
Assistant Professor of Costume Design, University of Northern Iowa
MFA 2011

Lydia Dawson, Costume Design
Resident Costume Designer, Omaha Community Playhouse
MFA 2011

Steven Workman, Technology
Technical Director, Utah Festival Opera, Loan, UT
MFA 2011

Nick Passafiume, Scenic Designer
Props Artisan, Seattle Repertory Theatre, Seattle, WA
MFA 2011

Katie McDermott, Scenic Designer
Freelance Scenic Artist, Chicago, IL
MFA 2011

Erica Gries, Costume Designer
Assistant at Oregon Shakespeare Festival, APT, Chicago Lyric, freelance based in Chicago
MFA 2010

Liz Reploge, Lighting Design
Production Coordinator/ TD, UMBC Dance, Maryland
MFA 2010

Jared Rutherford, Scenic Design
Freelance Scenic Designer, New York, NY
MFA 2009

Sean Smallman, Lighting Design
Owner LuxCanor Productions, Theme Designer at C.C.C. Arizona
MFA 2009

Scott Anderson, Costume Design
Costume Designer, Utah Shakespeare Festival, freelance based in Philadelphia
MFA 2009

Cindy Murphy, Lighting Design
Lighting Design Associate, Available Light, Boston
MFA 2009

Mary Black (Weber), Technology
Assistant Professor & Technical Director, Milliken University, IL
MFA 2009

Seamus Bourne, Scenic Design
Freelance Scenic Designer, Atlanta, GA
MFA 2009

Alicia Bailey, Scenic Technology
Technical Director, Beloit College, Wisconsin
MFA 2009

JoJo Percy, Lighting Design
Assistant Professor Lighting Design, Baylor University
MFA 2008

Angie Burkhardt-Malone, Costume Design
Costume Shop Manager, Butler University
MFA 2008

Chris Wych, Scenic Design
Properties Supervisor, Northwestern University, Evanston, IL
MFA 2008

Dave Foster, Technology
Technical Director, Regent University
MFA 2007

Katherine Garlick, Costume Design
Assistant Professor, Indiana University of Pennsylvania
MFA 2007

Jesse Portillo, Lighting Design
Assistant Professor Lighting Design, University of Utah
MFA 2007
Application Deadlines

- All International Applicants – December 1
- MA/PhD in History, Theory, and Literature – January 15
- MFA in Playwriting – February 1
- MFA in Acting, Directing – Rolling*

* Applications will be accepted until all openings have been filled.

Program Application Requirements

Apply to attend the U/RTA’s National Unified Auditions and Interviews OR schedule a personal onsite interview at Indiana University’s Bloomington campus. Submit a portfolio of appropriate sketches, renderings, technical drawings, light plots, photographs, sound recordings, and other materials that demonstrate technical skill and creative ability in your area of special interest.

Provide a resume that lists your background and creative work in the theatre and related areas. Applicants are encouraged to make direct contact with the faculty in each area of specialization.

Audition and Application Process

Those students not participating in the U/RTA auditions, but wishing to audition for representatives of Indiana University in New York, Chicago, or on IU’s Bloomington campus, should submit a letter requesting an interview/audition at the desired site, along with a resume, headshot, and statement of purpose to:

Graduate Secretary
Indiana University
Department of Theatre and Drama
275 N. Jordan Avenue
Bloomington, IN 47405-5551

Inquiries for a non-U/RTA audition or interview should be received NO LATER THAN THREE WEEKS BEFORE the requested interview date. It is the prerogative of the department to deny or grant an interview or audition request based on resumes and any other supporting materials. Email acadsec@indiana.edu with additional questions about application materials or scheduling an appointment.