Dear Prospective Student,

It is with pride that the faculty of Design and Technology at Indiana University present our MFA programs and curricula in this publication. Regularly reviewed and updated, our approaches and resources are responsive to the changing needs of our disciplines, resulting in the professional placement of most of our students before or at graduation. The faculty are working professionals, active throughout the country, engaged with prominent theatre, dance and opera companies as well as cutting edge issues.

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 a strong aesthetic, as expressed through artistic and technical skills, our faculty closely mentors students through these three-year programs. As a student begins to realize the depth and breadth of their potential, professional career goals become sharpened. 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,

Rob Shakespeare
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.
Costume Design

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.

Core Costume Design Curriculum

Research & Collaboration
Costume History I & II
Costume Design for Opera & Ballet
Fundamentals of Costume Design
Rendering for Costume I & II
Advanced Costume Design: Aesthetics
Mask Design & Construction
Millinery
Costume & Character in London Theatre
(Study Abroad Course)
The Portfolio & Preparation for the Profession Seminar (for Costume Designers)

Linda Pisano

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.
Costume Technology

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.

Core Costume Technology Curriculum

Construction & Couture Techniques
Fundamentals of Costume Design
Research and Collaboration
Flat Patterning Draping & Advanced Draping
Tailoring
Fabric Science/Textile History
Portfolio development
Period Construction 15-17th C & Period Construction 18-19th C
Two Courses in Costume history 1
Two Courses in History Theory & Literature
Six credits in Thesis (production-based or research-based)

Nine credits of electives from the following courses
(or others approved by advisor)
Millinery
Masks
London
Props 1 or 2
Advanced Patterning (including digital)
Teaching costume construction to undergrads
Fabric Modification: Dyeing, painting, distressing
Production Management
Dancewear construction: tutu, bodice, stretch wear
Patternmaking for Menswear/ Tailoring 2

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 is an adjudicator for the USITT Barbara Matera award, 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.
Taught by working professionals, the rigorous sixty-hour program focused on the process of artistically designing lighting for stage productions offers a strong curriculum as the foundation for training in studio, classroom and theatre settings, coupled with one-on-one tutorials with the student’s major professor. Highly developed research, collaborative and communication skills, a mature professional process and a rich understanding of the breadth and depth of the lighting art are emphasized. With state-of-the-art lighting resources available to every production, the program builds upon essential techniques, traditions and professional practices to establish an enduring approach to the lighting art, prepared to embrace new developments in technology and changing aesthetics with imagination and candor.

To ensure a deep understanding of related specializations, a student will also earn a minor selected from Scenic Design, Costume Design, Theatre Technology, Sound Design, or successfully complete an approved sequence of courses from at least three of these areas. Additionally, a student is exposed to a broad selection of related lighting design professions, built upon a stage lighting process. The ability to meaningfully apply stage lighting values to other lighting fields is essential for professional survival. The goal of the MFA Lighting Design program is to foster a student’s artistic ability, intellectual capability and professional practice for participation in the lighting design profession.

Rob Shakespeare
Rob Shakespeare is a professional lighting designer specializing in theatre and dramatic architectural designs. He was Resident Lighting Designer at the Bristol Old Vic in England before moving to North America. With more than 200 theatre, opera, and dance lighting designs, his work has been seen on three continents in such theatres as the Theatre Royal (Bristol, England), St. Lawrence Center (Toronto, Canada), Lyric Theatre (Hong Kong), Randall Theatre (Utah Shakespeare Festival), and Indiana Repertory Theatre. His architectural credits include houses of worship, resorts, skyscrapers, some of the world’s largest bridges (Hong Kong), and recently, special focus on art museum lighting and lighting installations (Light Totem commissioned by the IU Art Museum). He has developed and incorporated computer visualization and collaboration tools in his design practice and has presented lectures, workshops and courses on his lighting design process in Asia, and throughout Europe and North America.
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 student’s 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, digital renderings, digital paint elevations 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, students’ participation in production work is equally balanced and enhanced with course 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.

Reuben has a varied professional design portfolio, having designed professionally in the areas of theatre, museum exhibits, and nature exhibits. Some of his designs have been seen onstage at the Denver Center Theatre Company, National Theatre Conservatory and Theatre Aspen. Recently, he was a Chicago-based freelancer working with nationally known designers on museum exhibits and theatre projects at such companies as Chicago Shakespeare Theatre, Drury Lane Theatre, Arden Theatre Company, Glimmerglass Festival, Mark Taper Forum, George Street Playhouse, Portland Center Stage, 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 over a period of four years. 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 received his MFA from the University of Illinois at Urbana-Champaign and is a member of United Scenic Artists Local 829.

Reuben Lucas
reubenlucas.com
The MFA Theatre Technology program is rooted in management methods and a creative exploration of materials and techniques. Technical direction students manage the construction of their shows and are trained in estimating planning, scheduling, ordering/buying, load-in and strike of their productions with scenery materials budgets ranging from $2000 to $6000. TD students are treated as equals in design and production meetings and collaborate with their team from concept meetings through to the stage. A student will serve as production technical director for at least five 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 automaton or other advanced control techniques.

As faculty Technical Director and Head of the Theatre Technology program since 2008, Paul teaches technical direction and 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. He holds an M.F.A in Theatre Technology from the University of Wisconsin, Madison, and in 2001 Paul received the K&M Fabrics Technical Production Award from the United States Institute for Theatre Technology (USITT). He is a member of the Broadway Green Alliance (BGA) and is co-chair of the Education Committee to promote more sustainable theatre production throughout the country. For United States Institute for Theatre Technology (USITT), Paul is a Director on the Board of Directors, Commissioner for Technical Production Commission, and is the Technical Director and Project Coordinator for the USA 2015 Prague Quadrennial Exhibits.

Since 1999, Paul’s research into greener and more sustainable theatre production has resulted in numerous presentations (USITT, LDI, SETC, ATHE, IHSF) and articles. Most recently he collaborated with Michael Mehler for, “Theatre Design & Production Reimagined: 4 principles for a sustainable future” in Theatre Design & Technology, and is a contributing author for A Practical Guide to Greener Theatre: Introduce Sustainability into Your Productions, Focal Press, 2013.

Paul Brunner

Core Theatre Technology Curriculum

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>T505</td>
<td>Research and Collaboration</td>
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<tr>
<td>T539</td>
<td>Fundamentals of Theatrical Drafting</td>
</tr>
<tr>
<td>T529</td>
<td>Technical Management 1</td>
</tr>
<tr>
<td>T529</td>
<td>Technical Management 2</td>
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<tr>
<td>T529</td>
<td>Scenery Mechanics 1 (automation)</td>
</tr>
<tr>
<td>T529</td>
<td>Scenery Mechanics 2 (automation)</td>
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<tr>
<td>T529</td>
<td>Shop Skills and Materials</td>
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<tr>
<td>T529</td>
<td>Portfolio &amp; Career Development for Technical Directors</td>
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<tr>
<td>T536</td>
<td>Electronics for Theatre</td>
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<tr>
<td>T540</td>
<td>Structural Design for the Stage</td>
</tr>
<tr>
<td>T551</td>
<td>Rigging I</td>
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<tr>
<td>T552</td>
<td>Rigging II</td>
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<tr>
<td>T505</td>
<td>Thesis (a production-based or research-based thesis project)</td>
</tr>
</tbody>
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A minor area of study: lighting, scenery, costume, properties & paint, or hybrid.
The Department of Theatre, Drama and Contemporary Dance has a thriving sound design program, which provides a great opportunity for an MFA minor. The Department 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 gives the student opportunities to apply design and engineering skills learned in the classroom.

Outside of the Theatre Department, the Telecom Department can help 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 there are literally thousands of musicians available right across the street to record or perform onstage. The Jacobs School of Music also offers courses in electronic music, music composition and music history which allow students to develop their musicianship as well.

Andrew Hopson

Andrew is Associate Professor of Sound Design at Indiana University. He has designed or written the scores for shows at 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 Juilliard 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 Misanthrop, Woyzeck, Guys and Dolls, Hurlyburly, Anything Goes, Twelfth Night, Pippin, Brigadoon, Nine, The Sixth Sense, 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.
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.

General Information

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.

Course 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.

Creative Requirements

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 awarding 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 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.
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.

Chris Woods, Lighting Designer  
Freelance, Utah Opera Lighting Designer 2013, 2014  
Katie Cowan Sickmeier, Costume Designer  
Assistant Designer: APT, IRT, Santa Fe Opera 2012, 2013, freelance based in Indianapolis  
Tim Barbiaux, Scenic Designer  
Freelance Scenic Designer  
Scott Wolfson, Technology  
Assistant Technical Director, Chicago Lyric Opera, Chicago, IL  
Jason Orlenko, Costume Design  
Milwaukee Rep, St. Louis Rep, APT, freelance based in Milwaukee, WI  
Coleen Metzger, Costume Design  
Assistant Professor of Costume Design, University of Alaska  
Abby Wells, Lighting Design  
NYC. Lighting Assistant at Vibrant Design, Freelance Designer  
Jennifer Sheshko, Costume Design  
Assistant Professor of Costume Design, University of Northern Iowa  
Lydia Dawson, Costume Design  
Resident Costume Designer, Omaha Community Playhouse  
Steven Workman, Technology  
Technical Director, Utah Festival Opera, Loan, UT  
Nick Passafiume, Scenic Designer  
Props Artisan, Seattle Repertory Theatre, Seattle, WA  

Katie McDermott, Scenic Designer  
Freelance Scenic Artist, Chicago, IL  
Erica Griese, Costume Designer  
Assistant at Oregon Shakespeare Festival, APT, Chicago Lyric, freelance based in Chicago  
Liz Reploge, Lighting Design  
Production Coordinator/TD, UMBC Dance, Maryland  
Jared Rutherford, Scenic Design  
Freelance Scenic Designer, New York, NY  
Sean Smallman, Lighting Design  
Owner LuxCanor Productions, Theme Designer at C.C.C. Arizona  
Scott Anderson, Costume Design  
Costume Designer, Utah Shakespeare Festival, freelance based in Philadelphia  
Cindy Murphy, Lighting Design  
Lighting Design Associate, Available Light, Boston  
Mary Black (Weber), Technology  
Assistant Professor & Technical Director, Millikin University, IL  
Seamus Bourne, Scenic Design  
Freelance Scenic Designer, Atlanta, GA  
Alicia Bailey, Scenic Technology  
Technical Director, Beloit College, Wisconsin  
JoJo Percy, Lighting Design  
Assistant Professor Lighting Design, Baylor University  
Angie Burkhardt-Malone, Costume Design  
Costume Shop Manager, Butler University  
Chris Wych, Scenic Design  
Properties Supervisor, Northwestern University, Evanston, IL  
Dave Foster, Technology  
Technical Director, Regent University  
Katherine Garlick, Costume Design  
Assistant Professor, Indiana University of Pennsylvania  
Jesse Portillo, Lighting Design  
Assistant Professor Lighting Design, University of Utah  
Gordon Strain, Scenic Design  
Assistant Professor, Franklin College, Franklin, IN  
Ryan Davies, Lighting Design  
Freelance Lighting Designer, Indianapolis, IN. TECHLITE applications mgr  
Laura Dowling, Lighting Design  
Lighting Director, Theatre/Dance at University of Arkansas, Little Rock  
Chris Crostic, Technology  
Technical Director, Stevenson University, Maryland  

Where are they now?
Just the Facts

Practical experience
4-5 fully produced designs, 5-6 in lighting (minimum), 5 TD assignments, summer production opportunities
12-plus fully mounted productions per year
Diverse additional production assignments including contemporary dance lighting design
Automated lighting system experience available

Professional faculty
United Scenic Artist Local 829 and actively working designers, in residence
25 tenure track faculty, 15 professional staff, 4 support staff

Supportive collaborative environment
Non-competitive student rapport
23 Design/Tech MFAs, with Acting, Directing, Playwriting, and History MA and PhD – 50 total

State-of-the-Art Facilities
Proscenium (443 seats), Large Flexible Theatre (230 seats), Studio Theatre (60 seats)
Fully equipped shops with window! (plasma cutter, CNC router)
Computer equipped classrooms, labs, and graduate cubicles
Dedicated lighting and automation technologies lab (hydraulics, pneumatics, electronic)

Comprehensive and Engaging Programs
Small class size, one-on-one mentoring, opportunity for secondary emphasis
Realistic production/academic balance and adjustable curriculum
Internship, assisting, and teaching opportunities available
Study abroad (London) program and yearly Stratford (Canada) Festival trip
Unique course topics:
Mask Making, Scenery Automation, Research & Collaboration
Third year production thesis with written component
No GRE requirement

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.

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*
• MFA in Scenic Design, Theatre Technology, Lighting Design, & Costume Design/Technology – 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.

Department of Theatre, Drama, and Contemporary Dance
275 N. Jordan Ave
Bloomington, IN 47405
Phone: (812) 856-4024
Fax: (812) 855-0698
theatre@indiana.edu

The Imaginary Invalid, Photo: Ben Tamir