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.

The Goat or Who is Sylvia? (2018)
This is your time

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 and 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 Theatre and Drama 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 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.

In the Red and Brown Water (2014)

Guest Artist Audra McDonald (2015)

Romeo and Juliet (2014)
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, with at least one mainstage role per semester.

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 every student is treated as an equal.

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

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.

As an incoming class of one, you’ll also benefit from individual attention from all of our faculty artists, enjoying a mentored experience through each of your three creative projects.

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

Ansley Valentine
Associate Professor, Head of Acting and Directing M.F.A. programs

Ansley Valentine 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. His many awards include a 2014 Telly Award for his film Unchanging Principles, a Kennedy Center Gold Medallion for his efforts to promote college and university theatre across the country, as well as numerous 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 a co-founder and the 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.
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 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 apprentice 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.

MURRAY McGIBBON  
Associate Professor, Acting and Directing  
Murray is one of South Africa’s most prominent theatre personalities and a multi-award-winning director and producer. Murray has won South Africa’s highest theatrical award, the NALEDI (formerly the VITA), six times and is internationally recognized as a dynamic and innovative director, at home with the classics, contemporary drama, musicals and theatre for young audiences. For six years he served as Artistic Director of Drama for the Playhouse Company in Durban, South Africa. His work has been performed before three reigning monarchs: Queen Elizabeth II, King Goodwill Zwelethini and King Sobusisa III. Since joining the faculty at Indiana University in 1996, Murray has directed 30 productions. In 2017 he worked on an original pronunciation production of King Lear, funded by his third major New Frontiers Grant. This was followed by Noises Off. My Children! My Africa!, Peter and the Starcatcher, and The Goat or, who is Sylvia? Murray is the occasional radio host of Profiles for WFIU, and the voice of NPR’s Downton Abbey television advertisements.

JENNY McKNIGHT  
Professor of Practice, Acting and Directing  
Prior to joining the faculty at IU, Jenny taught at The University of Alabama Shakespeare Festival, coached acting professionally, and conducted numerous career workshops. For IU Theatre, Jenny also serves as Intimacy Choreographer and Consultant for departments 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 is currently working 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.
**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  
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. ELEONOR OWICKI**  
Assistant Professor, Head of History, Theory, & 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 Alegría Hudes’ play By the Bog of Cats.

**DR. ERIC MAYER-GARCÍA**  
Lecturer in 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.

...
Perfect your craft

Playwriting M.F.A.  
Develop your voice and learn to write in a variety of styles for stage and screen in this comprehensive training program. You’ll combine rigorous academic work with production experience—and will stage two plays of your own creation on the mainstage season before the end of your time here.

Since only three playwrights are accepted into our program at a time, you’ll get plenty of individual attention and will benefit from the mentorship of veteran playwrights and faculty members.

Dramaturgy M.F.A.  
Embrace your role as an essential member of the creative team.

Our newly established training program, helmed by one of the country’s leading new play dramaturgs, 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.

Peter Gil-Sheridan  
Assistant Professor, Head of the Playwriting M.F.A. program

Peter is an award-winning playwright and a founding member of The Pool, a pop-up theatre company. He is also the creator, writer, and executive producer, of a new web series, Hungry, commissioned by Amar Srivastava.

He is a regular writer-in-residence with the Silverton Theatre Mine in Silverton, Colorado, where he’s written several plays, including his two latest: Useful People and The Space Between Us.

Before teaching at Indiana University, Peter was on the faculty at Fordham University. He also taught more than 2,000 students in the New York City Public School system to write short plays through the LEAP OnStage Program.

He has edited 14 scripts for publication in six volumes of Samuel French’s The Theatre, The Early Years; developed curriculum with LEAP leadership; and designed more than 20 successful lesson plans on the art of playwriting in short form. In addition, he has designed and led professional development workshops for teachers of all levels as well as theatrical workshops for parents and community members across greater New York.

Tanya Palmer  
Associate Professor, Head of the incoming Dramaturgy M.F.A. program (accepting for Fall 2020)

Prior to joining the faculty at Indiana University, Tanya served as the Producer and Director of New Play Development at the Goodman Theatre and led the theatre’s new play programs for 14 seasons. She curated and produced New Stages, the theatre’s annual new play festival, and served as the production dramaturg on a number of world premieres including Dana H. by Lucas Hnath, directed by Les Waters; an original adaptation of Roberto Bolaño’s novel 2666 written and directed by Seth Bockley and Robert Falls; Smokefall by Noah Haidle directed by Annie Kauffman, The Happiest Song Plays Last by Quiara Hudes directed by Eddie Torres; The Long Red Road by Brett C. Leonard directed by Philip Seymour Hoffman and the Pulitzer Prize-winning Ruined by Lynn Nottage, directed by Kate Whoriskey. During her time in Chicago, she also taught dramaturgy and playwriting at DePaul University and mentored hundreds of emerging dramaturgs, playwrights and new play directors. As a playwright, her works include Spring, Body Talk, Trash, The Memory Tour and Don’t Look Back, Must Look Back.
Hone your skills

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.

Andrew Hopson
Associate Professor, Sound Design and Head of Design and Technology

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.
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.

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/draper for at least four productions and working in a supporting role on many others.

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.

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’ll be assigned at least five mainstage season lighting designs during your time here, and given the opportunity to play a critical role in many more 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.

DESIGN AND TECHNOLOGY M.F.A.

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.
United Scenic Artists Local 829.

He is a longstanding member of traditional performance venues. He is 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 AROs Kunstmuseum in Denmark.

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 AROs Kunstmuseum in Denmark.
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 also 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 and Drama 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).
I. CHRISTOPHER BERG  
Academic Specialist,  
Assistant Technical Director and 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 COQUETTE  
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,  
Stage Management

Trish is the Production Manager and also serves as a stage management lecturer. Prior to her time at IU, she 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, Chahtaqua 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.

THOMAS QUINTAS  
Academic Specialist,  
Head of Stage Management

Thomas is the Production Manager and has been 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 Edgmary 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 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.

ANNE SORENSEN  
Academic Specialist,  
Cutter/Draaper

Anne graduated Summa Cum Laude with a B.S. in Textile and Apparel Management with minors in Business and Theatre from the University of Missouri. She received her M.F.A. in Costume Design and Production with a focus in Costume Technology from the University of Alabama. Anne completed a study abroad program in Prague through the University of Alabama. She designs costumes for the IU Department of Theatre & Dance productions of Sweet Charity, Moon for the Misbegotten, The Misanthrope, Woyzeck, Guys and Dolls, Hurlyburly, and Anything Goes. She is a proud member of the Touchstone Theatre. 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 theatre. 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 Armour, 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.

ROBBIE STANTON  
Academic Specialist,  
Costume Studio Supervisor

Robbie is the costume supervisor for all Lee Norvelle Theatre & Drama Center productions. He has designed the costumes for the IU Department of Theatre & Dance productions of Passing Strange. Robbie has enjoyed working on many national tours in both the wardrobe and hair departments.

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 theatre. 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 Armour, 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.
Christin Eve Cato

Christin Eve Cato is a native New Yorker with a background in performing arts and production, who is currently pursuing an M.F.A. in Playwriting at Indiana University.

7:45 A.M.
In the mornings I meditate
Even if I wake up late, I recite three things I am thankful for
Acknowledge them and be present for more.

8:30 A.M.
I boil two eggs, of course, coffee is a must
Nourishment is key, otherwise I fuss.
I usually walk to campus, 30 minutes to start my day
When I don’t have time to exercise, I just do it this way

9:15 A.M.
Because as soon as I get to school, the madness begins...
It’s the storm I’m proud to be in, full of so many #wins.
I get to my desk at A300, check my 40+ daily emails
Some of it junk and spam, and about 20% are retails

9:15 A.M.
Then I head over to teach bright-eyed undergrads how to write a play
It’s always a thrill to hear their thoughts and what they have to say...

11:15 A.M.
Then I head over to teach bright-eyed undergrads how to write a play
It’s always a thrill to hear their thoughts and what they have to say...

**Email Break**

1:00 P.M.
Then I head over to seminar where the playwright cohort and I meet
We talk about plays, we talk about life, we laugh, we debate, but it’s sweet.
On other days I walk over to tv writing instead
I watch tv for homework, a relief from being all in my head!

4:00 P.M.
After a full day of work, I teach intro to playwriting for a second time.
Taking energy from the wisdom of the day to stay in my prime...

5:30 P.M.
Followed by a rehearsal with the Black Brown and Beige Theater Troupe
Creating equity and creating space in the Great White Way loop.
I rehearse for my new play, Stoop Pigeons, while rewriting another play for At First Sight...
This one’s a TYA piece, a special treat, full of adventure and insight!
It’s a play about jelly beans, memories, and the anatomy of the brain.
It deals with grief and childhood, you know, all the growing pain...

8:30 P.M. (HOPEFULLY)
Then I’ll go home and cook my favorite thing, depending on how I feel
Sometimes I’m ready to get down in the kitchen, or just heat up a premade meal.
And then I rewrite, read, rewrite, read, no particular order
For this is the life of the M.F.A. Playwright, such a huge rewarder!

COMING UP NEXT...
I also start rehearsals pretty soon for Quiara Hudes’ Water by the Spoonful
I’ll put on my actor hat for this one, a position for which I’m always grateful.
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 (excluding mandatory fees) 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.
SPACES AND PLACES

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. Jordan Avenue
Bloomington, IN 47405
Take your place