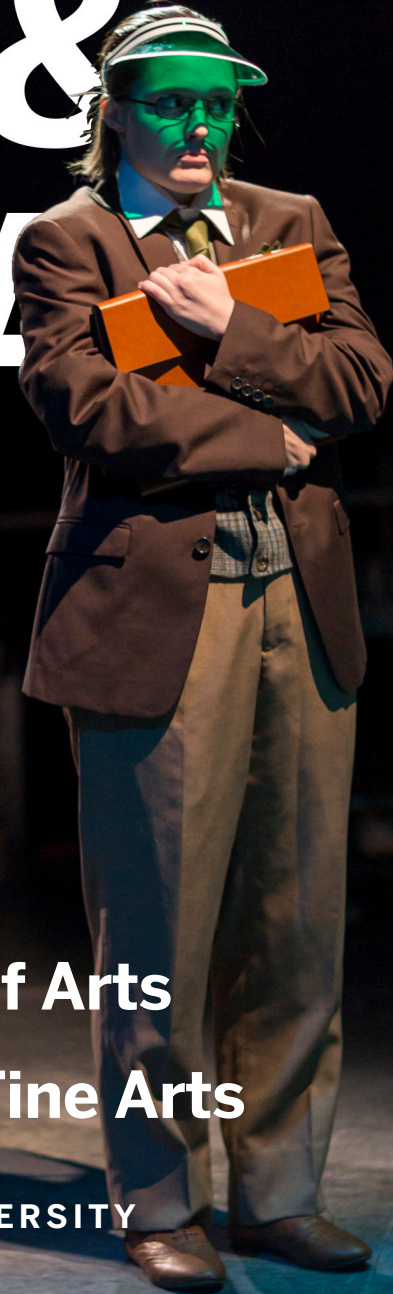
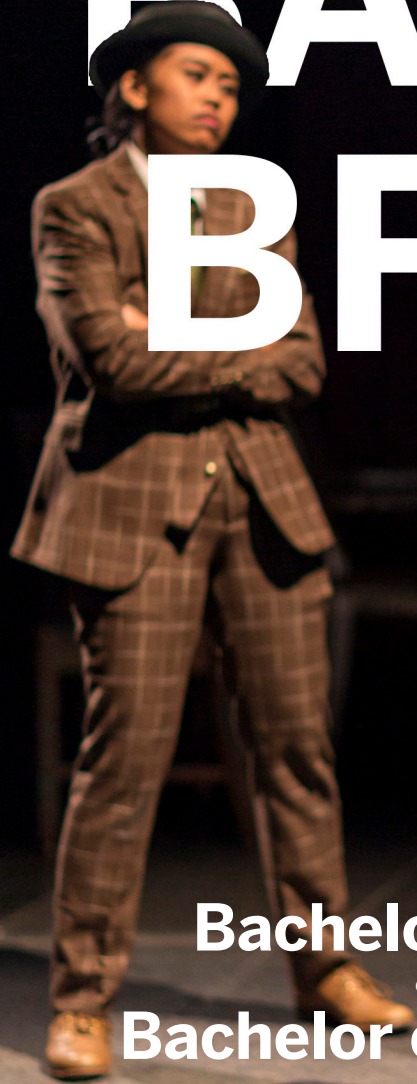


DEPARTMENT OF THEATRE, DRAMA,  
AND CONTEMPORARY DANCE

# BA & BFA



**Bachelor of Arts**  
*and*  
**Bachelor of Fine Arts**

*at*  
**INDIANA UNIVERSITY**



## First Nations Land Acknowledgment

The IU Department of Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiaki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land. We also acknowledge that this University would not exist if it wasn't for the free, enslaved labor of Black people. We honor the legacy of the African diaspora and Black life, knowledge, and skills, stolen due to violence and white supremacy.

We are dedicated to amplifying historically marginalized and under-represented voices and perspectives, improving community relationships, correcting the narrative, and making the IU Department of Theatre, Drama, and Contemporary Dance a more supportive and inclusive place for Native and Indigenous, Black, Asian, Latino/a/e, Middle Eastern, South Asian and Pacific Islander, and Multi-Racial students, artists, faculty, and staff. This year we are producing *Sueño* translated and adapted by José Rivera from the play by Pedro Calderón de la Barca and *JUMP* by Charly Evon Simpson and hosting Chika Ike, director, and Jerrilyn Lanier, costume designer. IU Theatre & Dance invites you to experience the work of these artists, and to acknowledge and honor the living contributions of these artists and makers to the art forms of theatre and dance.



## Stories begin here

The story begins long before the lights come on for the first time. It starts with creation, conception, writing. There is influence from the outside world and from the imagination. There is research.



*Bloody, Bloody Andrew Jackson (2016)*

There is design down to the very last stitch in a costume. There is intentional manipulation of light to convey emotion. There are long hours spent rehearsing with people who come together from

different backgrounds to create a bond found nowhere else. The only thing missing is you.

**Take your place.**

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PROGRAMS

# Choose your role



## **Bachelor of Arts in Theatre & Drama**

This degree gives you a strong foundation in the study of drama as a humanistic discipline, and is founded on the belief that theatrical production and classroom study complement each other. You will be involved in the practice of theatre as an art, preparing you for postgraduate work in the performing arts and related fields. Beyond that, this degree prepares you for any field requiring creativity, practice, and the rigors of professional self-expression and discipline.




**LINDA PISANO**

*Department Chair, Professor of  
Costume Design*

Linda is an award-winning costume designer who chairs the IU Department of Theatre, Drama, and Contemporary Dance and directs the 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 has served on the Board of Directors of the United States Institute for Theatre Technology, regularly presents and publishes, and holds membership in USITT, ATINER, the Costume Society of America, and the Costume Society of Great Britain.



*Jesus Christ Superstar (2016)*



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## BACHELOR OF ARTS IN THEATRE AND DRAMA

### Emphasize your passion

By choosing an emphasis, you can focus your studies on the area of theatre you wish to pursue.

#### ACTING AND DIRECTING

Complete a full complement of performance-based studies, including voice, diction, movement, and stage combat, as well as acting and directing courses that explore styles and genres of performance. You'll study with faculty who are working professionals and benefit from their expertise and experience. Then you'll apply what you learn with opportunities for live performance on the mainstage season and in a variety of independent projects each year.



*The Servant of Two Masters, final rehearsal (March 13, 2020)*

## **DESIGN AND TECHNOLOGY**

Get in-depth training in industry standard techniques, software, and processes as you complete a sequence of courses in scenic, costume, sound, lighting, and projection design and implementation. Then choose specialties to focus on throughout your academic journey. You'll apply your skills by participating in independent projects, course projects, and the mainstage season and learn from award-winning faculty and academic specialists.

## **HISTORY, THEORY, AND LITERATURE (HTL)**

Gain a deeper understanding of theatre through research, analysis, and writing. Within this emphasis, students can choose to approach theatre as scholars, playwrights, or dramaturgs. You'll have the opportunity to explore cross-disciplinary scholarship, serve as a dramaturg or assistant dramaturg on our mainstage season, and see your writing staged in independent projects or as part of our annual At First Sight Festival of new work. In addition, you'll learn from faculty with extensive experience in both the academy and the theatre industry.

## **STAGE AND PRODUCTION MANAGEMENT**

Learn to be a stage or production manager as you take a variety of courses to hone skills in organization, communication, and collaboration. You'll have opportunities to apply your skills as an assistant stage manager or stage manager during our mainstage season. You can also take advantage of courses that have field work in Las Vegas, at Disneyland, and on cruise ships with opportunities for internships and professional placement.

# The scholar-artist



*Machinal (2018)*

## History, Theory, and Literature Foundation

All IU Theatre, Drama, and Contemporary Dance 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 to interact and build relationships that can last beyond college.



*Ascendant (2020)*



*Passing (2019)*





Vinegar Tom (2019)



*Tiger Beat (2020)*



**DIANA GRISANTI**

*Visiting Professor, Head of Playwriting M.F.A. program*

Diana Grisanti is a playwright, educator, and the Co-Artistic Director of Theatre [502] in Louisville, Kentucky. Her plays include *The Patron Saint of Losing Sleep* (Actor's Theatre of Charlotte), *River City* (NNPN Rolling World Premiere), *Mandatory* (Weber State University), and *Bowling for Beginners* (Vanderbilt University). She was a contributing writer on the bluegrass-inspired anthology *That High Lonesome Sound* (Humana Festival at Actors Theatre of Louisville), and is part of the third cohort of Audible Emerging Playwrights.

Diana has written multiple plays for young actors and audiences. She has also co-written three plays with her spouse, Steve Moulds.

Currently, she is at work on *El Guayabo/The Guava Tree*, a bilingual musical for Creede Repertory Theatre, with composer Emiliano Messiez and director Ismael Lara. Diana has been a Michener Fellow, a Kentucky Arts Council Fellow, and a Writer in Residence at Vanderbilt University.



**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.

She 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.

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## HISTORY, THEORY, & LITERATURE FACULTY



### **DR. ERIC MAYER-GARCÍA**

*Assistant Professor, Theatre History, Theory, and Literature*

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

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



### **DR. ELEANOR OWICKI**

*Assistant Professor, History, Theory, & Literature area*

Eleanor'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, & Dance. Undergraduate courses include Theatre History I & II, Science Fiction on Stage, and 20th Century Irish Theatre. 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 Marina Carr's *By the Bog of Cats*.



### **TANYA PALMER**

*Associate Professor, Dramaturgy, Head of Dramaturgy M.F.A. program*

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.

As a playwright, her works include *Spring*, *BodyTalk*, *Trash*, *The Memory Tour* and *Don't Look Back, Must Look Back*.

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## ACTING AND DIRECTING FACULTY



### **LERALDO ANZALDUA**

*Assistant Professor, Movement and Stage Combat*

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



### **NANCY LIPSCHULTZ**

*Associate Professor, Voice, Dialect, and Speech*

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



### **JENNY McKNIGHT**

*Professor of Practice, Acting and Directing, Director of Undergraduate Studies*

Prior to joining the faculty at IU, Jenny taught at The University of Arkansas and Oklahoma City University, coached acting professionally, and conducted numerous career workshops. For IU Theatre, Jenny also serves as Intimacy Choreographer and Consultant for departmental productions. As an actor and longstanding member of Actors' Equity Association, Jenny has enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman Theatre, Steppenwolf Theatre, Victory Gardens, Northlight Theatre, Remy Bumppo, 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,  
Head of Acting and Directing M.F.A.  
programs*

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. 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.



**ANSLEY VALENTINE**

*Associate Professor, Acting and  
Directing*

Ansley is a director and choreographer and an educator with experience teaching professionally at the collegiate level and in both public and private performing arts high schools. Ansley is a proud member of the Stage Directors and Choreographers Society (SDC) and Actors' Equity Association (AEA). Ansley is a graduate of the Arts Midwest Minorities in Arts Administration Fellowship. Awards include a 2014 Telly Award for his film *Unchanging Principles*, a Kennedy Center Gold Medallion for 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 IU 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 summer youth theatre program that celebrates diversity, inclusion and equal opportunity for all students.



*The Resistible Rise of Arturo Ui (2017)*

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## DESIGN AND TECHNOLOGY FACULTY



### **JEFF BALDWIN**

*Visiting Assistant Professor,  
Technical Director*

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



### **ALLEN HAHN**

*Associate Professor,  
Head of Lighting Design*

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



### **DR. ANDREW HOPSON**

*Professor, Head of Sound Design*

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

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## DESIGN AND TECHNOLOGY FACULTY



### **REUBEN LUCAS**

*Associate Professor, Head of Scenic Design, Head of Design & Technology area*

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



### **HEATHER MILAM**

*Assistant Professor, Head of Costume Technology, Director of Graduate Studies*

Heather has served as costume production specialist for the University of Alabama's Department of Theatre and Dance. Heather 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. Heather has also draped for the Utah Shakespeare Festival and 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.



### **JASON ORLENKO**

*Visiting Professor, Head of Costume Design*

Jason is a costume designer whose work has been seen on the stages of the Milwaukee Rep, the Rep of St. Louis, Indiana Festival Theatre, Milwaukee Chamber Theatre, Skylight Music Theatre, First Stage Children's Theater, Renaissance Theaterworks, Milwaukee Opera Theatre, In Tandem Theatre, Next Act Theatre, Children's Theatre of Madison, Marquette University, Juniata College, University of Alaska in Anchorage, and the Peck School of the Arts at the University of Wisconsin, Milwaukee, where he has also served as an adjunct lecturer. An experienced wardrobe supervisor and costume technician, Jason has also worked in the costume departments of American Players Theatre, the Hangar Theatre, Illinois Shakespeare Festival, and the Florentine Opera. A proud member of United Scenic Artists Local 829, Jason earned his B.A. in Theatre from the Peck School of the Arts at UW Milwaukee and his M.F.A. in Costume Design from IU.

# Perfect your craft

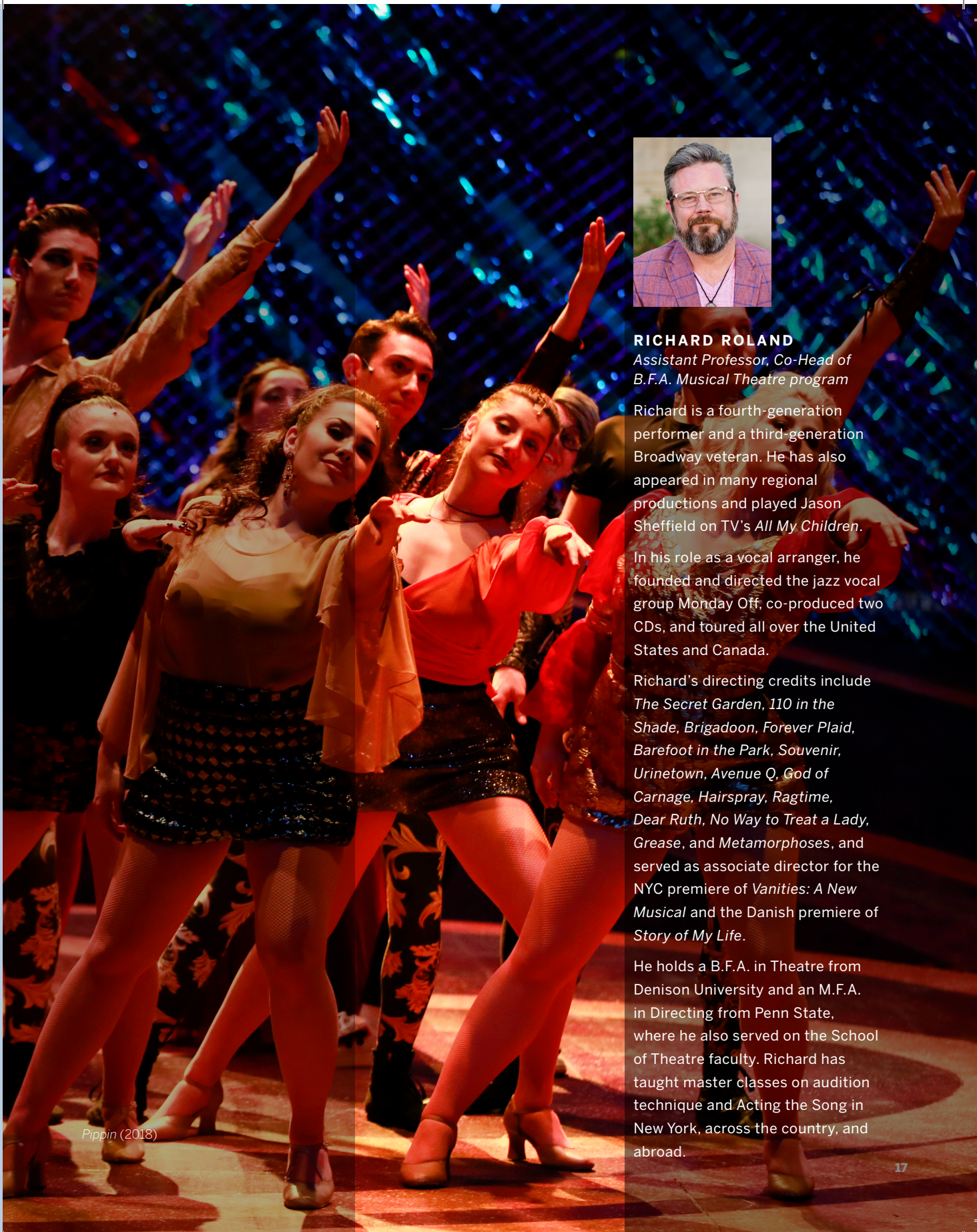


## B.F.A. in Musical Theatre

This program trains you for the new era of Broadway performance exemplified by productions such as *Hamilton*, *Dear Evan Hansen*, and *Waitress*. Led by a faculty of top professional theatre practitioners and scholars, the B.F.A. program's mission is to prepare professional musical theatre artists for a career in show business. Our rigorous curriculum of acting, voice, and dance training, combined with theatre history and analysis, empowers you to be a nimble performer-auteur in a diverse and ever-changing profession.







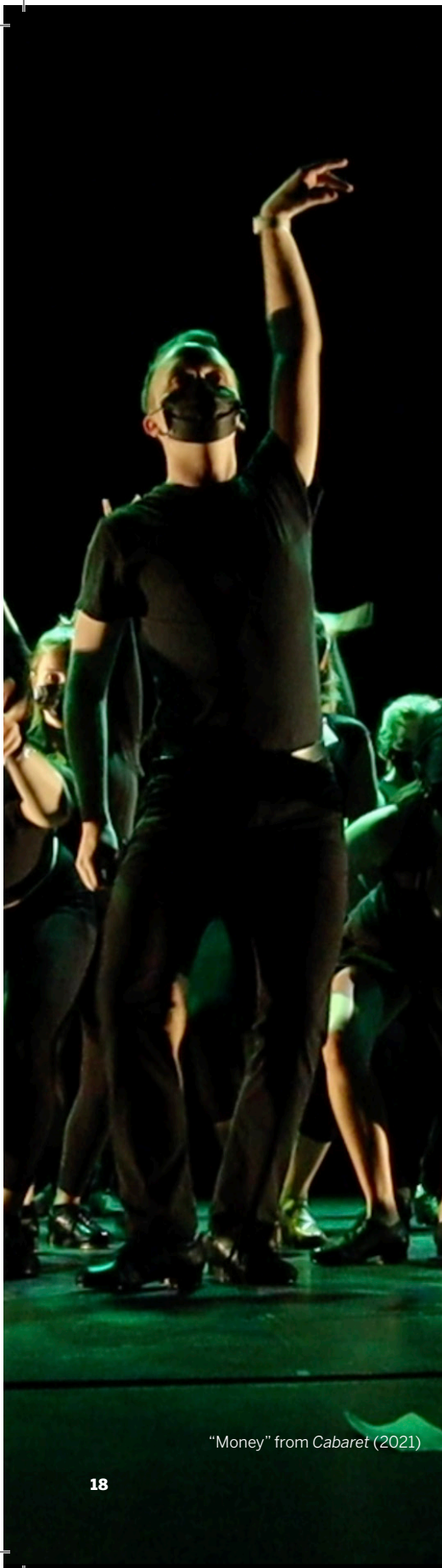
**RICHARD ROLAND**  
*Assistant Professor, Co-Head of  
B.F.A. Musical Theatre program*

Richard is a fourth-generation performer and a third-generation Broadway veteran. He has also appeared in many regional productions and played Jason Sheffield on TV's *All My Children*. In his role as a vocal arranger, he founded and directed the jazz vocal group Monday Off, co-produced two CDs, and toured all over the United States and Canada.

Richard's directing credits include *The Secret Garden*, *110 in the Shade*, *Brigadoon*, *Forever Plaid*, *Barefoot in the Park*, *Souvenir*, *Urinetown*, *Avenue Q*, *God of Carnage*, *Hairspray*, *Ragtime*, *Dear Ruth*, *No Way to Treat a Lady*, *Grease*, and *Metamorphoses*, and served as associate director for the NYC premiere of *Vanities: A New Musical* and the Danish premiere of *Story of My Life*.

He holds a B.F.A. in Theatre from Denison University and an M.F.A. in Directing from Penn State, where he also served on the School of Theatre faculty. Richard has taught master classes on audition technique and Acting the Song in New York, across the country, and abroad.

*Pippin (2018)*



"Money" from *Cabaret* (2021)



### **RAY FELLMAN**

*Professor, Vocal Instruction for Musical Theatre, Co-Head of B.F.A. Musical Theatre Program*

In addition to his role as a professor of musical theatre, Ray continues to have an active career as a music director, pianist, singer, and vocal coach in New York City. NYC music directing credits include *Captain Louie*, *The Tutor*, *Reluctant Pilgrim*, *22 Caliber Mouth*, and *Buddy's Tavern*. Ray has conducted many regional productions, including *Les Misérables*, *Sunset Boulevard*, *Sweeney Todd*, *Phantom*, *Legally Blond*, and *The Wizard of Oz* at the Fulton Theatre and *A Little Night Music* at Indiana Repertory Theatre. He has worked with students at NYU's Graduate Musical Theatre Writing Program, Anderson University, University of Southern Mississippi, Wright State University, the University of Wyoming, and the Torggler Vocal Institute in Newport News, Virginia.



### **DJ GRAY**

*Professor of Practice, Musical Theatre Dance, Co-Head of B.F.A. Musical Theatre Program*

DJ is a performer and choreographer. She was the Associate Choreographer with Tony Award winning *The 25th Annual Putnam County Spelling Bee*, Associate Choreographer with Tony nominated *Xanadu*, and assistant staging with Sondheim on *Sondheim*, as well as *Merrily We Roll Along*. DJ has also staged TV appearances and events for Broadway and the Tony Awards. Other experience includes: Florida Studio Theater, Candlelight Theatre, Moonlight Stage Productions, OC Pavilion, McCoy/Rigby Entertainment, Barrington Stage, North Shore, Northern Stage, and Plan B Productions in New York. For Television DJ has choreographed for Comedy Central's Stephen Colbert, Style Network, PBS, NBC, and a live action show for the Cartoon Network. DJ made an appearance on *The View*, choreographing Whoopi Goldberg's debut in *Xanadu*.

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## MUSICAL THEATRE FACULTY



### **LAUREN HAUGHTON GILLIS**

*Assistant Professor,  
Musical Theatre Dance*

Lauren Haughton Gillis is a performer, director, and choreographer. Credits include: the Broadway production of *Wicked*, the original casts of *Turn of the Century* and *Sammy*. She has produced, directed, and choreographed shows for Broadway Cares Equity Fights AIDS all over the US and Canada with the Broadway National Touring companies of *Hamilton*, *Wicked*, *Beautiful: The Carol King Musical*, and *The Book of Mormon*, and featuring stars such as Jennifer Holliday. Lauren has served on faculty at San Diego State University and the Northwestern University NHSI Cherub Program as a director, choreographer, and musical theatre teaching artist and associate. She has taught master classes all over the country for many college musical theatre programs such as: The University of Michigan, University of Cincinnati College-Conservatory of Music, and Syracuse University. She is a proud member of Actors Equity Association and the Musical Theatre Educators' Alliance.



### **TERRY LABOLT**

*Professor of Practice, Musical  
Director, Musical Theatre*

Terry's career as a Broadway conductor flourished in the 1980s, when he conducted shows such as *42nd Street*, *Hello, Dolly!*, *George M.*, and *Sugar Babies*. He is co-author of *The Wonder Years—the Musical* which enjoyed success Off-Broadway and in Los Angeles in the 1980s. Endeavors at the keyboard include *The Fantasticks* and touring shows such as *The Phantom of the Opera*, *Evita*, *Aida*, and most recently, *Mamma Mia*. He performed the area premiere of Keith Emerson's Piano Concerto #1 with the Kentucky Symphony Orchestra in 2001. In addition, he was the music director of musical theatre for the University of Cincinnati's College-Conservatory of Music for more than ten years, conducting and supervising over 30 productions while there.



### **DR. SUE SWANEY**

*Adjunct Professor, Vocal Instruction*

Sue Swaney serves as an adjunct faculty member in the IU Musical Theatre B.F.A. program, where she teaches studio voice lessons. Swaney has music directed numerous productions in the Bloomington area, both on and off campus. She conducted IU Ballet's production of Twyla Tharp's *Sweet Fields* and *Pirates of Penzance* for IU Theatre; and she was vocal coach for the midwest tour of John Mellencamp and Stephen King's musical, *Ghost Brothers of Darkland County*. Dr. Swaney received her doctorate in Choral Conducting from IU and holds a Bachelor of Music degree in Music History and Violin from the University of Michigan and a Master of Music degree in Voice Performance from Indiana University. She has performed with Aguava New Music Studio at the Tempus Fugit Festival in Tel Aviv, Israel; the Microtonal Festival in New York City; the Library of Congress in Washington, and Festival Cervantino in Mexico. She can be heard singing backup on John Mellencamp's single "Thank You," and she played the role of Florence Foster Jenkins (opposite Ray Fellman) in Cardinal Stage Company's production of *Souvenir*.

# Immerse yourself in your art



*Contemporary Dance Majors in class*



*Good Game, Yo! (2015)  
by Stafford C. Berry, Jr. (performed 2019)*



*Home (2011) by Rennie Harris (performed 2019)*

## B.F.A. in Dance

Dance offers a collection of experiences to students who seek serious study in the art of dance. The program consists of curricula which strengthen and refine dance techniques as well as provide scholarly inquiry into history, science, and creative practices. The faculty strives to not only teach, but mentor, and provide a strong theoretical base from which dancers can grow as an individual artist. Students are encouraged to seek their own venue for expression, such as performance, choreography, teaching, production, or scholarship, to prepare for a successful career in the professional and academic field of dance.



**ELIZABETH LIMONS SHEA**

*Professor, Director of Dance*

Reviewed as “stunning... mesmerizing...powerful,” Elizabeth’s choreography has been produced by the John F. Kennedy Center for the Performing Arts, Wave Rising Series, and numerous festivals across the USA, as well as in Israel, China, and Australia. Her work in new media and dance film have been official selections at festivals internationally and have won several awards, including Best Choreography for the Lens and Best Dance Film. Liz teaches her self-developed somatic practice, SomaLab, and choreographic methods and mentorship at workshops in the USA and abroad, most recently at the Royal Academy of Dance in London, and Dance Italia, in Lucca, Italy. She has been a guest artist for many professional companies and universities and is a 200-hour RYT.



*Neither Here O Alla (2021) by Beatrice Capote.*



**STAFFORD C. BERRY, JR.**

*Professor of Practice, Director of African American Dance Company*

Stafford (Baba Stafford) is an accomplished artist, educator, activist, and scholar of African-rooted dance, theater, and aesthetics. Prior to his appointment at IU, Berry was an assistant professor of dance and black studies at Denison University. He was also on faculty at the American Dance Festival. Berry is co-director of the Berry & Nance Dance Project, an all-male contemporary African dance company. Originally from Chester, Pennsylvania, he received his formal education in theater, dance, and music from Temple University and North Carolina Central University and his M.F.A. from Hollins University. He is a certified teacher of the Umfundalai Technique and has taught, choreographed, and performed African-rooted dance nationally and internationally.

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## CONTEMPORARY DANCE FACULTY



### **ROBERT BURDEN**

*Visiting Assistant Professor, Dance*

Robert Burden received his B.F.A. in jazz dance from the University of the Arts in 1988, studying with LaVaughn Robinson and Germaine Ingram. Mr. Burden is the Artistic Director of Tap Team Two & Company, Inc. in Philadelphia. In 2000 the company was awarded The Artist of The Year. With the company, Mr. Burden has created 7 shows: "Cyndi-Ella", "With or Without Shoes", An Evening of Tap", "The Fifth Anniversary Concert", "Steppin Through the Strings" (a collaboration with John Blake Jr.), "Winter Rhythms" (a company collaborative) and "Feet Talk". Mr. Burden has taught the Czech Tap Champions from Prague and been a fly squad member of Riverdance. He completed a three year project in 2004 called The New Orleans/ Philadelphia Cultural Exchange Program, which gave children from both cities the opportunity to experience each others' culture and study with some of the Masters of Tap Dance such as Diane Walker, LaVaughn Robinson, Buster Brown, Jimmy Slyde, and more. Mr. Burden's artistic mission is to keep tap dance alive and growing through to the next generation.



### **SELENE CARTER**

*Associate Professor, Dance,  
Associate Chairperson*

Selene teaches dance improvisation, 20th-century concert dance history, movement analysis, dance technique, and dance making. She has received the Ruth Page Award, Chicago's highest honor in dance, as well as funding from city agencies and private foundations for her work in dance. As co-director of Chicago's Links Hall, she created a forum for post-modern and experimental dance by producing workshops and performances in alternative dance and improvisation. She taught improvisation and dance studies at the Dance Center of Columbia College Chicago, the University of Chicago, and the Chicago Academy of the Arts. Selene is a certified teacher in the Bill Evans' Laban Based Modern Dance Technique. She received her M.F.A. in dance from the University of Wisconsin-Milwaukee.



### **BEATRICE CAPOTE**

*Associate Professor, Dance*

Beatrice Capote is a Cuban American contemporary dancer, choreographer, educator and founder of Contempo: Capotechnique Exercises. In her work, she fuses Modern, Ballet, African and Afro-Cuban dance techniques to support artists with building technical skills while deepening knowledge on African Diaspora traditions.

She began her training at Alvin Ailey American Dance Center. She received her A.A. from University of North Carolina School of the Arts, a B.A. in Dance Education and an M.F.A. focused on Afro-Cuban Dance Forms from Montclair State University. During the graduate program, her M.F.A. Thesis choreography excerpt was featured on Bronx NETTV.

To continue her work in the Latinx Artist community, she co-founded The Sabrosura Effect dance company and co-curates Pepatián's *Dancing La Botanica: La Tierra Vive* project and Bronx Arts and Conversation showcase under the direction of Pepatián South Bronx.

## MINORS

A minor could be perfect for you if you have a passion for theatre and dance but have plans to major in another subject. Whether you want to perform or explore another facet of the field, these minors will provide you with the flexibility you need to pursue it.

### THEATRE & DRAMA

If theatre is in your blood while your major is in another field, our Theatre & Drama minor is the perfect match. You'll have the opportunity to learn more about the history of the art, and develop your own skills in presentation and the performing arts.

### DANCE

Our dance minor students work on technique and knowledge of the dance field. They take courses in dance history and theory, with technique courses in a variety of dance forms. Combine this 18-credit minor with any field of study, so you can graduate confident that your unique needs will be met.







Aggregation by Stafford C. Berry, Jr. (2020)



City of Angels (2018)



Big Fish (2019)



Jelly Beans (2020)

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## PRODUCTION FACULTY



### **I. CHRISTOPHER BERG**

*Academic Specialist, Production Technical Director, Scenic Studio Supervisor*

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



### **MADISON COLQUETTE**

*Academic Specialist, Department Dramaturg*

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

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



### **TRISH HAUSMANN**

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

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

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## PRODUCTION FACULTY



### **BETSY SMITH**

*Academic Specialist, Lighting Supervisor*

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



### **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 *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*, and *Pump Boys and Dinettes*. As a member of I.A.T.S.E local 893, 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 theater. In his time as a freelance designer, he has worked for such companies as the Booth Tarkington Theatre, Jewish Theatre of Bloomington, Andretti Autosports, Delta Faucet, Indy Racing League, City of Indianapolis, NFL players association, Under Armor, Rolls Royce, Indiana University, Indiana Festival Theatre, AOL, and many others. Dan is a member of the S.P.A.M. network of Prop Masters, and a member of USITT and SETC.

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A WEDNESDAY IN THE LIFE

# Fiona Schlegel

Fiona is a 2019 B.F.A. graduate in Contemporary Dance. She's been involved with the department's Student Advisory Board and was president of IU's Movement Cooperative. She hopes to one day teach dance and own her own studio.

## 10 A.M.


First class of the day is ballet in the School of Public Health building.

## 11:30 A.M.

Hurry over to Modern Techniques dance class.

## 1 P.M.

Take a break in the Indiana Memorial Union to relax and grab lunch, usually sushi.



**3:30 P.M.**

Head back over to the School of Public Health to rehearse for *Deuce Coupe* by Twyla Tharp for *Making Spaces*. The annual winter dance concert includes all faculty and two guest choreographers each year.

**“We all have that  
‘wanting to perform’  
in common.”**

In addition to classes, she’s creating a music video with a cast she chose, and music by a student in the IU Jacobs School of Music.

**5:30 P.M.**

Break from rehearsals means time to work on any homework, reply to emails, and eat dinner before rehearsals start again.

**7 P.M.**

Back to rehearsal for another *Making Spaces* piece, this time *Home*, by Rennie Harris. This piece is a collaboration with the African American Dance Company.

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A WEDNESDAY IN THE LIFE

# Victoria Wiley

Victoria is a 2021 graduate with a B.F.A. in Musical Theatre and a minor in Arts Management.

After IU, she hopes to perform for a number of years, then transition into the representation and management side of the business.

## 9:30 A.M.

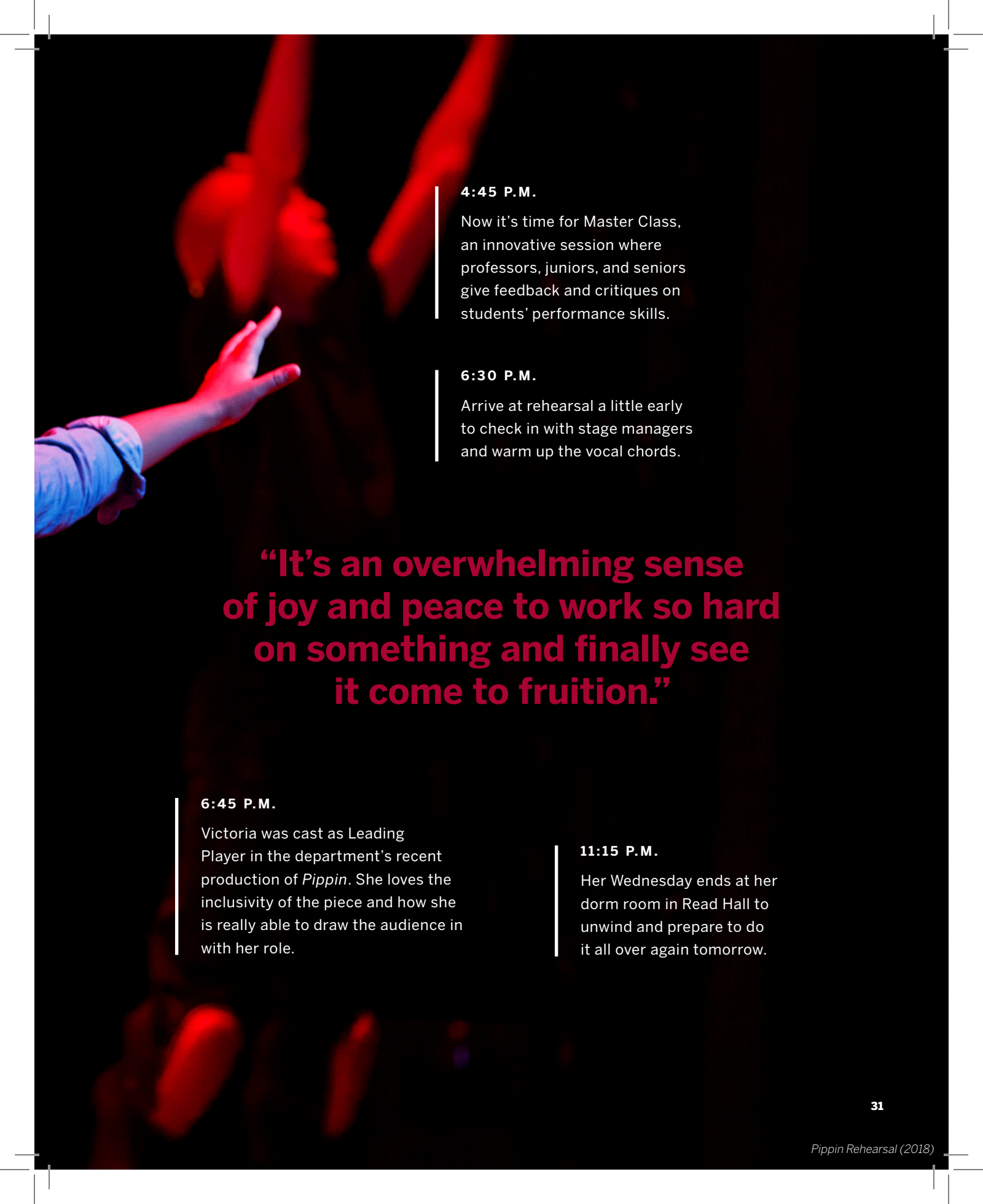
Head over to Wells Library to grab some breakfast, usually a mushroom egg scramble, to give her energy for a packed day ahead.

## 10:30 A.M.

Clock in at Coffee Bean & Tea Leaf, conveniently located in Wells Library, where she works as a barista.

## 3 P.M.

Back to the theatre building for Musical Theatre Dance, taught by DJ Gray.



**4:45 P.M.**

Now it's time for Master Class, an innovative session where professors, juniors, and seniors give feedback and critiques on students' performance skills.

**6:30 P.M.**

Arrive at rehearsal a little early to check in with stage managers and warm up the vocal chords.

**“It’s an overwhelming sense of joy and peace to work so hard on something and finally see it come to fruition.”**

**6:45 P.M.**

Victoria was cast as Leading Player in the department's recent production of *Pippin*. She loves the inclusivity of the piece and how she is really able to draw the audience in with her role.

**11:15 P.M.**

Her Wednesday ends at her dorm room in Read Hall to unwind and prepare to do it all over again tomorrow.

A THURSDAY IN THE LIFE

# Felix Merback

Felix Merback is a 2020 graduate with a B.A. in Theatre and Drama and a minor in German. Post IU, he aspires to move to Los Angeles and act in film.

**9 A.M.**

Head to lighting design class.

**10 A.M.**

Use hour of down time to walk over to Bloomington Bagel Company for a bagel with lox schmear and work on homework.

**11 A.M.**

Makes his way to Swain West for Birth and Death of the Universe, a class that centers on the Big Bang Theory.

**12:30 P.M.**

Takes a bus from Wells Library to go home, eat lunch, and look over lines for class, rehearsal, and a performance.





**3 P.M.**

Arrive at Acting III class, an intensive course where students are expected to put a scene from a play on its feet and perform it in about a week.

**5 P.M.**

Head to rehearsal for a scene in *Waiting for Godot* that he worked on with graduate students.

**6:30 P.M.**

Hurry to the Lee Norvelle Theatre Building to prepare for *The Heiress* by doing his hair and makeup by doing his hair and makeup and vocal warm-ups.

**7:30 P.M.**

The lights go on, and the show begins. Felix played Morris Townsend, a main character who is suspected of pretending to be in love with a woman for her inheritance.

**10:30 P.M.**

Take off the makeup, restore hair back to normal, and greet the audience after the show.

*The Heiress* (2018)



*Hamlet (2019)*

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SEASON PRODUCTIONS

# Play a part in our story

Our department would be nothing without the talent our students bring on and off stage. Our department productions are a direct application of the research, craft, art, and techniques studied and explored in our theatre and dance classrooms here on the IUB campus.

Each semester, we provide a plethora of opportunities for you to shine in the field of your dreams.

Productions are selected based on two criteria: how they contribute to a well-rounded experience for our students and how they relate to the world today. For these reasons, we select a vibrant and diverse season of performances that is curated toward the needs of our theatre, drama, and contemporary dance students.

**Learn more about our current season at [theatre.indiana.edu](http://theatre.indiana.edu).**



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## SPACES AND PLACES

# Spaces made for art

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

We have three performance venues.

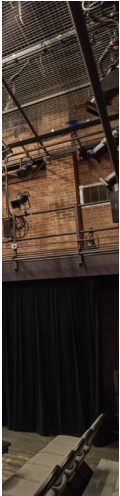
The 236-seat Wells-Metz Theatre is an intimate space where the audience is close to the action. It features a full stage trap room and overhead suspension grid, making it a great space for environmental productions.

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.





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FINANCIAL AID

# Financial support for you and your dreams

A degree from the Department of Theatre, Drama, and Contemporary Dance is an excellent educational value—one that we strive to make as affordable as possible.

Our department provides a variety of scholarship and financial aid opportunities. Alumni, faculty, and friends have worked hard to establish means for deserving students in the department to be recognized financially for their efforts.

Theatre, Drama, and Contemporary Dance is a part of the College of Arts and Sciences, which offers more than 350 scholarships and awards to students. Incoming students who are directly admitted to the College with Theatre, Drama, and Contemporary Dance as their intended major may be eligible for a number of merit-based scholarships within the College.

**To calculate your cost for attendance, visit [admissions.indiana.edu](https://admissions.indiana.edu).**



A young woman with blonde hair, wearing a red hoodie, black leggings, and a red beanie with white snowflake patterns, is walking from right to left. She is holding a clear water bottle. The background features a large, abstract sculpture made of curved, overlapping red and maroon bands. The scene is outdoors on a grassy area with trees and a building in the distance.

## 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 often include auditions, interviews,  
and/or portfolio reviews.

Learn more about the process at  
**[theatre.indiana.edu](http://theatre.indiana.edu)**

### **QUESTIONS? CONTACT US.**

812-855-4503  
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Bloomington, IN 47405



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**Take  
your  
place**