

**DOMINIQUE RHEA GREEN**  
**THEATRE EDUCATOR**  
**COSTUME DESIGNER**  
**COSTUME CRAFTS ARTISAN**  
**STAGED INTIMACY CHOREOGRAPHER**

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**University Teaching Experience:**

**Lecturer of Costume Design, Washington University in St. Louis, August 2018 to Present**

**Courses Taught:**

Makeup for the Stage 304: A hands-on introduction for the makeup techniques most commonly used for theatre productions. Instruction includes demonstration, lecture, practice, and graded applications.

Advanced Costume Design and Construction 421: An advanced hands-on study of designing and building costumes for the stage including analyzing a script to appropriately create designs for a theatre production, communication with rendering techniques, researching for period costume information, review of basic sewing techniques, pattern draping and manipulation of shapes to create a garment as designed.

Introduction to Costume Construction 291: A hands-on introduction to the sewing and costume-related skills most useful for creating costumes for theatre productions.

Advanced Costume Construction 4993: An independent study continuing the sewing and costume technology skills learned in the Introductory class. This course generally involves drafting and/or draping patterns and constructing garments for department main stage productions.

Costume Design and Rendering 3081: An introduction to the skills required for designing costumes for theatre productions including responsibilities of costume designers for theatre, Elements and Principles of Design, research methods, drawing the human figure and clothing, various color media, text analysis and creating costume-related paperwork for plays, communicating character with costume renderings, and the time management required to complete designs in a deadline-based industry.

History of Western Costume 396: A fast-moving, lecture-style class examining objects of human apparel in the Western World from Ancient Greece through 2000 CE. Discussions include the causes of fashion evolution, the influence of technology, designers, and cultural factors on fashion, as well as the cyclical nature of fashion trends.

Introduction to Theatre Production 212: An introductory study of the major elements involved with mounting a theatrical production. Topics range from scenic, costume, and lighting design to production organization, management, and procedures. All students are required to serve as a crew member on one performing arts department production and attend various theatre events on campus.

Intimacy Choreography for the Stage 4990: A graduate-level independent study involving readings and instruction on the industry-accepted “Best Practices” for choreographing and documenting intimate moments on the stage. Student served as Assistant Intimacy Director for department production of *Cabaret*, and was integral to the staging of several moments in the show.

#### Costumes Designed for:

<i>The Rocky Horror Show</i>	Bill Whitaker, director
<i>Kentucky</i>	Ron Himes
<i>Florida</i>	Jeffery Matthews
<i>For Colored Girls...</i>	Ron Himes
<i>Men on Boats</i>	Andrea Urice
<i>Ironbound</i> (Covid cancellation)	Jeffery Matthews
<i>The Covid Mysteries</i> (orig. work)	Bill Whitaker
<i>Homecoming Voices</i> (4 orig. short plays written to be streamed)	Andrea Urice and Jackie Thompson
<i>She Kills Monsters</i>	Bill Whitaker
<i>Bull in a China Shop</i>	Annamaria Pileggi
<i>Into the Woods</i>	Annamaria Pileggi
<i>The Dust</i>	Bill Whitaker
<i>The Orestia</i>	Pannill Camp
<i>Fucking A</i>	Jacqueline Thompson
<i>Cabaret</i>	Jeffery Matthews

#### Student Costume Designers Mentored:

Mona Jahani, class of 2020	<i>Angels in America: Millennium Approaches</i> <i>Legally Blonde</i>
Asher Feinstein, class of 2024	<i>Slow Fashion</i> 12-minute dance piece <i>A Winter's Tale</i> (2023-24)

#### Staged Intimacy Choreographer:

<i>Cabaret</i>	Jeffery Matthews, director
<i>Fucking A</i>	Jacqueline Thompson
<i>Bull in a China Shop</i>	Annamaria Pileggi
<i>Legally Blonde</i>	Annamaria Pileggi
<i>Ironbound</i>	Jeffery Matthews

## Additional Professional Development and University Service at Washington University in St Louis:

Creation and Presentation of “Creating a Consent-Based Space” for the Performing Arts Department Faculty, Spring 2023: 90-minute presentation covering the ways instructors can implement best practices from Staged Intimacy organizations as classroom tools to create environments in which students feel safe and empowered to ask for what they need to succeed. Included discussion of the psychology involved in classroom power dynamics and exercises to encourage reframing our expectations of student consent, especially as actors.

### Co-Chair of the Equity, Diversity, and Inclusion Working Group, 2022 to Present:

This group works to innovate policies to create and maintain a welcoming environment, focusing on issues of social justice and improving inclusiveness, diversity, and equitable treatment of all within our community.

Major initiatives during term as Co-Chair include:

- creating a gender-neutral restroom in the performing arts area of our primary building (Approved at Department and College level, struck down due to code compliance issues)
- creating an Adjunct Pool for the purposes of creating more diversity within the department faculty whenever possible, as well as creating a more equitable hiring practice when adjuncts are needed quickly (Approved, job listing approval pending)
- Implementing the use of supratitles for department productions, in addition to the continued use of ASL Interpretation for one show of each production
- Creation of a “Best Practices” document for EDI-conscious casting of department productions, as well as selection of season
- Funding workshops for the department faculty and staff in Staged Intimacy

### Member of the Equity, Diversity, and Inclusion Working Group, 2020 to 2022:

This group works to innovate policies to create and maintain a welcoming environment, focusing on issues of social justice and improving inclusiveness, diversity, and equitable treatment of all within our community.

Member of the Production Selection Committee, 2018 to present: This group undergoes the process each year of reading and discussing scripts in consideration for future theatre seasons, and the composition of each year’s season. The committee also serves as a producing body, discussing issues which impact the department as a whole, such as casting policies, maximum hours of rehearsal for productions, etc.

Leader of Hiring Committee for Costume Shop Management Position, 2021: Created the job description to be listed in national publications, read the applications as they were submitted (there were over 30 by the submission deadline), created the “shortlist” and provided those application materials to the other committee members. Scheduled and lead interviews for candidates, managed communication with the candidates, liaised with HR about hiring timeline, and ultimately made offers to three individuals.

Member of MA Essay Exam Committee, 2020: Committee members closely read the thesis essay of the MA candidate and then met (via Zoom) to watch her present her thesis. We then posed questions about the student’s research and knowledge of the topic presented, and eventually voted to confer her MA degree.

Major Advisor to Drama Majors: Assisting and advising drama majors (currently 1-3 each semester) with choosing drama classes and creating a four-year plan to fulfill the requirements for the major and approving those students for registration.

Guest Intimacy Choreographer for Student Theatre Groups: Approached and ultimately “hired” by the students of “Cast N Crew” to provide intimacy choreography for their productions of *All Shook Up* and *The Man Who Came to Dinner*. Other requests have been made, but scheduling has not worked out.

Unofficial Advising on Staged Intimacy to Students for Class Projects: Students whose scenes for Directing classes include moments of intimacy often seek me out to advise them on how to stage these moments sensitively. Generally, we have a 30-40 minute meeting to discuss the scene and ways to maintain a safe and consensual rehearsal space.

**Assistant Professor of Costume Design, Baylor University, Waco, Texas**  
**August 2016 to June 2018**  
**(promoted to Tenure-Track May 2017)**

**Courses Taught:**

Costume Design 3326: A hands-on introduction to the development and execution of costume designs, including research, figure drawing, color theory, media exploration, and paperwork to execute various designs.

Intro to Theatre Aesthetics 1380: An introduction to the Elements and Principles of Design as a gateway to explore the aesthetics of theatre, the function of design in theatrical production, and the collaborative spirit of theatre artistry.

Advanced Costume Construction 3316: A hands-on study on the flat-patterning and draping of costumes for theatre, including interpreting two-dimensional drawings into three-dimensional costumes.

Advanced Costume Design 4326: A study in the advanced principles and practices of costume design, including paper projects emphasizing the collaboration between design team and director.

Costumes Designed for:

<i>An Experiment with an Air Pump</i>	Laura Spencer Nicholas, director
<i>Noises Off</i>	Stan Denman
<i>Crazy for You</i>	Aaron Brown
<i>Mr. Burns: A Post-Electric Play</i>	Lisa Denman

**Assistant Professor of Costume Design and Technology, Truman State University,  
Kirksville, Missouri, August 2012 to May 2016  
(promoted to Tenure-Track July 2015)**

Courses Taught:

Basic Costuming 395: An introductory and hands-on study of the principles and practices of costume construction from pattern development to completed garments, including safety issues, basic flat patterning, construction techniques, wardrobe paperwork, historical research, textiles, and fabric modification.

Costume Design 478: A study of the principles, skills, and techniques used to execute successful costume designs, including research, rendering techniques, design styles, character analysis, self-critique, and peer review.

Stage Make-Up 276: An introduction to the basic techniques and materials involved in make-up for the stage. Incorporating hands-on experience, demonstration, and lecture, students learn to plan and execute various types of characters and special effects with make-up.

Senior Theatre Seminar 495: “The Capstone Experience and Writing Enhanced Course” required by the University. It includes assessment and portfolio completion for graduating seniors, as well as research and preparation for graduate study and future career opportunities.

Draping and Pattern Drafting 481: Students continue their study of draping and flat patterning through demonstration and hands-on experimentation, culminating in the creation of finished garments for a University production.

Advanced Costume Design 481: An independent (or semi-independent) study for students interested in furthering their costume design skills past the single costume design course in the curriculum. Projects in the class are tailored to the skills each individual needs to improve most. Past projects have included rendering costumes from specific time periods, designing for large-scale musicals, etc.

Costumes and Make-Up Designed for:

<i>Rebel Voices</i>	Dana Smith, director
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<i>You Can't Take It With You</i>	Ron Rybkowski
<i>Little Women, the musical</i>	Randy Bame
<i>The Big Meal</i>	David Charles Goyette
<i>Bedroom Farce</i>	Randy Bame
<i>Blood Wedding</i>	Dana Smith
<i>Twelfth Night</i>	David Charles Goyette
<i>Next to Normal</i>	Dana Smith
<i>Eurydice</i>	Dana Smith
<i>The Drowsy Chaperone</i>	Ron Rybkowski
<i>Translations</i>	Randy Bame
<i>She Kills Monsters</i>	David Charles Goyette
<i>Crimes of the Heart</i>	Randy Bame
<i>The Nether</i>	David Charles Goyette
<i>Hamlet</i>	Dana Smith
<i>Murder Ballad</i>	David Charles Goyette

#### Additional Professional Development at Truman State:

Costume Shop Manager: Supervising and informing the work of four paid student interns and 10-16 lab students. Assisting and directing students with regard to draping, pattern development, constructing costumes, etcetera

Lead Cutter Draper: Approximately 150 hours per semester constructing costumes for University productions (in addition to managing the costume shop in general).

Lead Writer for Theatre Student Handbook: Compiling theatre policies and procedures into a cohesive reference document for student reference.

Mentoring Student Costume Designers: Advising one student each semester with the design and execution of costumes for a student-created Lab Show.

Department-Appointed Secretary for Faculty Meetings: Responsible for recording minutes at all faculty meetings, distributing those minutes for approval, and delivering minutes to the School of Arts and Letters secretary to be archived.

Member of the Scholarship Selection Committee: Reviewing and selecting recipients from a pool of student applicants to receive various scholarships to financially assist theatre majors and minors

Member of the Title IX Assessment Committee: Reading reports and hearing complaints brought to the attention of the University (generally submitted by students or staff) regarding discrimination based on race, religion, gender, etc. and sexual harassment and deciding upon the recommended appropriate action with the committee members.

Unofficial Mentoring of Students: Advising students in an unofficial capacity with regard to classes, university production positions, future professional and personal plans, etcetera.

Member of the Search Committee for Art Communications Faculty: Reading applications, assisting with interviews, helping to choose the best candidate to take the open faculty position in the Art department.

Actor: *God of Carnage* (Veronica Novak), Fall 2014. Faculty-performed/directed, student-produced production. 10-day rehearsal process.

### **Professional Intimacy Choreography Experience:**

**Intimacy Choreographer, St Louis Actor's Studio, St Louis MO, March 2022**

*Hand to God*

Andrea Urice, director

### **Professional Costume Design and Technology Experience:**

**Costume Designer, Black Repertory Theatre, St. Louis Mo, May 2019**

*Four Women*

Ron Himes, director

**Costume Designer, Metro Theatre, St Louis Mo, Fall 2019**

*The Girl Who Swallowed a Cactus* Julia Flood, director

World premier of new play by Eric Coble, developed to tour the region and appear as part of the Kennedy Center New Visions/New Voices Festival of New York (the Kennedy Center appearance was cancelled due to Covid-19)

**Head of Costume Crafts, Colorado Shakespeare Festival, May-August 2017**

Leading and advising a team of four in the timely creation of hats, armor, gloves, jewelry, shoes, puppets, weapons accoutrement, and all other non-clothing costume pieces according to the designs provided by the costume designer. Assisting in the supervision and education of interns.

*The Taming of the Shrew*

Meghan Doyle, costume designer

*Rosencrantz and Guildenstern...*

Hugh Hansen

*Hamlet*

Hugh Hansen

*Julius Caesar*

Clare Henkel

**Head of Costume Crafts, Colorado Shakespeare Festival, May-August 2016**

*Comedy of Errors*

Meghan Doyle, costume designer

*Equivocation*

Hugh Hansen

*Troilus and Cressida*

Hugh Hansen

*Cymbeline*

Clare Henkel

**Head of Costume Crafts, Colorado Shakespeare Festival, May-August 2015**

*Much Ado About Nothing*

Hugh Hanson, costume designer

*Othello*

Hugh Hanson

*Wittenburg*

Hugh Hanson

*Henry V*

Hugh Hanson

**Head of Costume Crafts, Colorado Shakespeare Festival, May-August 2014**

<i>The Tempest</i>	Clare Henkel, costume designer
<i>I Hate Hamlet</i>	Katie Horney
<i>The Merry Wives of Windsor</i>	Hugh Hanson
<i>Henry IV, part I</i>	Hugh Hanson

**Costume Designer, American Theatre Company, Chicago Illinois, January 2014**

<i>Sons of the Prophet</i>	PJ Paparelli, director
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**Head of Make-Up, A.T. Stills University Medical School Disaster Drill 2014**

Training and supervising four assistants, designing and applying (with assistants) moulage/extreme injury prosthetics to 100 volunteer actors within a two-hour prep-period for the purposes of training medical students for a mass-casualty situation (in this case, the aftermath of an F3/4 tornado).

Injuries included: closed fractures, open fractures, crush injuries, bruising, lacerations, major artery bleeds, burns, acid burns, impalements.

**Head of Costume Crafts, Colorado Shakespeare Festival, May-August 2013**

<i>A Midsummer Night's Dream</i>	Clare Henkel, costume designer
<i>Cmplt Wrks of Wm Shkspr, Abrg'd</i>	Sarah Widgeon
<i>Macbeth</i>	Hugh Hanson
<i>Richard II</i>	Hugh Hanson

**Costume Crafts Assistant, Colorado Shakespeare Festival, May-August 2012**

<i>Richard III</i>	Hugh Hanson, costume designer
<i>Noises Off</i>	Clare Henkel
<i>Twelfth Night</i>	Clare Henkel
<i>Treasure Island</i>	Hugh Hanson

**Costume Assistant, Walt Disney World Special Events, Oct 2010 to Oct 2012**

Responsible for pulling costumes, assisting with fittings, styling looks prior to events, specialty crafts work, wardrobing events

Sample Events:

- Christening Show for the *Disney Dream*
- Disney Heroes Marathon, January 2011
- Disney Christmas Parade Filming, 2010
- Mariah Carey "Merry Christmas to You" ABC Special 2010
- General Events with Hard Drive Productions and Dance

**Costume Consultant, Stitcher, and Crafts Artisan, Imagination Theatre Etc.**

*Hooga and Booga: Bedtime for Booga* (2011): Responsible for Dancing Sheep Costume and Mask, and Three Little Sheep puppets

*Somerset Collection Christmas*: Alterations on existing costumes and re-build of several pieces

*Detroit's Christmas Wonderfest at Campus Martius* (2011): Created contemporary interpretations of "The Christmas Supremes"



**Costume Designer and Head of Costume Crafts, Hope Summer Repertory Theatre,  
Summers 2010 and 2009**

**Costume Designer:**

*An Italian Straw Hat*

*Cmplt Wrks of Wm Shkspr...Abrg'd*

*Dogpark the musical*

Jim Daniels, dir.

James Saba, dir.

Jahanna Beacham, dir.

**Head of Crafts:**

*Into the Woods*

*I Do, I Do*

*Busytown the musical*

*A Year with Frog and Toad*

*The Last Night of Ballyhoo*

*Cmplt Wrks of Wm Shkspr...Abrg'd*

*Suds the musical*

*Little Women the musical*

*Room Service*

*Charlotte's Web*

*Click Clack Moo-Cows*

*That Type*

**Assistant Costume Coordinator, Cincinnati Opera, Summer 2008**

*Madama Butterfly*

*Florenzia en los Amazonas*

*Lucie di Lammermore*

*La Traviata*

(co-pro w/ Florida Grand Opera)

Reba Senske, costume coordinator

Reba Senske

Reba Senske

Allen Klein, costume designer

**Graduate Assistant, University of Cincinnati-CCM, 2008-2010**

300 hours per year working in the costume shop and instructing lab students with basic construction skills

**Costume Designer and Shop Manager/Lead Draper, Pretty One Productions,  
2007**

*The Secret Garden*

Krystina Thiel, director

**Costume Shop Assistant, University of Evansville, 2005-2007**

Teacher of basic costume construction skills, assistant to the shop manager

**Costume Designer, Assistant Costume Designer, Stitcher, Wig and Hair Stylist,  
Hope Summer Repertory Theatre, Summer 2006**

Costume Designer: *The Rude Mechanicals*

Assistant Costume Designer: *Shakespeare in Hollywood*

Hair and Wig Stylist: *A Midsummer Night's Dream, Dames at Sea*

**Teacher and Coordinator, Drama Workshop for Elementary and Middle Schools  
2002-2003**

Teacher: Improv, Singing, Movement

**Education:**

MFA, Costume Design, University of Cincinnati-CCM, 2010, GPA: 4.0  
 Shows Designed: *Bat Boy the musical*, *Rappacinni's Daughter* (a new opera)  
 Thesis: Costume Design of *Anything Goes*

BS, Costume Design and Technology, University of Evansville, 2007, *cum laude*  
 Minor in English Literature  
 Shows Designed: *1918*, *The Voice of the Prairie*, *Measure for Measure*  
 Capstone Topic: *The Subjectivity of Theatre*

**Other Related Training:**

## Theatrical Intimacy Education:

October 2023: 3-hour "Staging Sex: Kissing" workshop  
                   3-hour "Intimacy Choreography for Musical Theatre" workshop  
 July 2023: 3-hour "Working with Trans and Non-Binary Actors" workshop  
                   3-hour "Community Care: Application of Mental Health First Aid Tools" workshop  
                   6-hour "Trauma-Informed Practices" workshop  
 June 2023: 3-hour "Staging Sex: Polyamory, Non-Monogamy, and Playing in Groups" workshop  
                   6-hour "Foundations of Race, Intimacy, & Consent" workshop  
 May 2023: 3-hour "Modesty Garments, Barriers and Masking" workshop  
                   6-hour "Theatrical Studio Techniques, Casting, and Policy" workshop  
 March 2023: 3-hour "Choreographing Non-consensual Intimacy" workshop  
                   3-hour "Costumes and Intimacy" workshop  
 February 2023: 3-hour "Choreographing Outercourse" workshop  
                   3-hour "Choreographing Intercourse" workshop  
 November 2022: 6-hour "TIE's Best Practices" workshop

## Intimacy Directors International:

2019: 2-day Introduction to Staged Intimacy Workshop (c. 20 hours), Chicago IL  
 2020: 3-day Staging Intimacy Workshop (c. 30 hours), Ashland OR

Certification in Mental Health First Aid, 2019

Alternative Pathway Statement of Eligibility to Teach K-12 Drama  
 Awarded by the Colorado Department of Education, valid through Sept 2018

**Awards and Honors:**

American College Theatre Festival Region V Commendation Award 2015-2016

*The Nether*

Encore Michigan Wilde Award for Best Costume Design 2011

*An Italian Straw Hat*

Cincinnati Entertainment Award Nominee for Best Costume Design 2010

*Anything Goes*

USITT Peggy Ezekiel Award of High Achievement in Costume Design 2010

*Anything Goes*

Cincinnati Entertainment Award Nominee for Best Costume Design 2009

*Bat Boy, the musical*

Theatre Society of Evansville Awarded Paid Assistantship in the Costume Shop

Assisting costume shop manager, teaching skills to lab students

**Related Skills:**

Rendering: acrylic, watercolor, pencil, mixed media, digital media

Millinery: buckram, wire, felt, straw, non-traditional materials

Fabric Modification: Rit dyeing, acid dyeing, distressing, resist dyeing, etc.

Wigs: styling and ventilating (both acrylic and natural hair)

Make-up: design, implementation, latex and cold foam prosthetics

Mask-making: papier mache, leather, thermo-plastics, wire frame, etc.

Jewelry making: metal work (sterling silver and copper), enameling, bead-work

Puppet-making: hand-and-rod operated, harness, bunraku

Wardrobe: organization, implementation, choreography of quick-changes

Draping

Pattern Drafting

Tailoring

Course design

**Other Skills:**

Microsoft Office, Internet, Apple iWorks, Corel, Procreate

Conversational French

Certified in (Child and Adult) CPR and First Aid

Valid Driver's License

Willingness to make a fool of myself to positively engage students