

**University of Washington**  
**School of Drama**  
**Doctor of Philosophy/Ph.D. Program – 2010 applications**

**Goal of Study**

The Ph.D. program provides comprehensive training in theatre and performance scholarship with a dual emphasis on theatre and performance history and dramatic theory. Particular strengths of the program include American, English and Classical studies, race and gender studies, semiotics, Asian, and post-colonial theory. The four-year plan of study addresses a full range of Western and non-Western materials from the ancient to the postmodern.

Graduates of the program have gone on to careers as university professors, arts administrators, dramaturgs and critics. Most applicants have theatre degrees and production experience, but on-going production work is not an integral part of the doctoral program. The enrollment is small, and individual attention to scholarly projects shapes the student's experience throughout the course of study. Whatever their particular interests, Ph.D. students are expected to develop the broadest possible understanding of theatre theory and history. For a broader cross-disciplinary appeal, the program partners with other departments to cover areas outside the expertise of the faculty. These areas include English, Comparative Literature, Asian Studies, the International School

**Program of Study**

Coursework within the School consists of three years of study including a sequence of 16 seminars (8 in history/8 in theory), a reading quarter and qualifying and comprehensive examinations. These courses are linked to provide complete preparation in the major issues of historical study and contemporary critical practice. Students also enroll in a minimum of three upper level courses outside the School of Drama, and must complete an upper level reading course in a foreign language.

The sequence of drama seminars reflects the changing needs of the field and the developing research interests of the faculty. Topics in the history sequence have included *Drama in the Industrial Age*, *Communism and Capitalism*, and *Sources and Antiquity*. Seminars in criticism have included *Reading, Interpretation and Performance*, *Mimesis and Theatrical Representation*, *The Semiotics of Theatre*, and *Globalization Theory*. From the seminars, students are encouraged to develop original research and to present their work at professional conferences, leading to publication in academic journals.

The fourth year of the program is devoted to writing a dissertation under the guidance of a faculty advisor. Recent doctoral dissertations have explored semiotics, feminism, medieval traditions, American theatre history, contemporary English and German drama, ethnicity and performance theory.

**Admissions and Applications**

**Admission Requirements**

Preference is given to applicants with MA/MFA degrees and theatre experience but those who hold a baccalaureate degree from an accredited college or university are eligible to apply.

**Applicants submit to School of Drama, University of Washington, Box 353950, Seattle WA 98195-3950:**

1. An essay or thesis chapter representative of the applicant's best scholarly work.

2. Graduate Record Examination (GRE) test scores.
3. A current résumé of training and experience in your field.
4. A statement of purpose including educational and professional goals.
5. Three letters of recommendation. Each recommendation must state whether the letter is or is not available for review by the applicant. Forms for this purpose are enclosed. These letters of recommendation should evaluate the applicant's skills and accomplishments as a theatre artist and his or her potential for graduate study in theatre history, dramatic theory and criticism. These letters may be included in your application or sent directly to the School.
6. A copy of the Application for Admission to the Graduate School.
7. One set of official transcripts.

All applicants for graduate study at the UW must also apply to the Office of Graduate Admissions. You may apply on-line at: <https://www.grad.washington.edu/applForAdmiss/> Please contact the School of Drama if you cannot apply on line and we will mail you a hard copy of the application form. Graduate Admissions charges an application fee of \$60.

International applications must meet minimum TOEFL and TSE scores and other requirements. <http://www.grad.washington.edu/admissions/faq/international.shtml>

### **Deadline**

The application deadline for the Ph.D. program is February 15, 2010. Application materials postmarked after that date will be reviewed but will not receive priority consideration.

For additional information about the Ph.D. program, contact Professor Odai Johnson at (206)543-4183 or [odai@u.washington.edu](mailto:odai@u.washington.edu)

If you have any questions about the application procedure, please contact the School of Drama's graduate program assistant Sue Bruns at (206)543-0714, [sryan@u.washington.edu](mailto:sryan@u.washington.edu).

### **Tuition and Financial Aid**

Graduate tuition for the 2009-10 academic year is projected to be \$10,727 for Washington State residents and \$24,067 for nonresidents.

The School of Drama has a limited number of scholarships, graduate assistantships and teaching assistantships available. The Graduate Assistant, Teaching Assistant and Scholarship Application is on page 8. The deadline is a postmark of March 1, 2010.

Students admitted into the Ph.D. program often serve as teaching assistants in our Introduction to Theatre course. A beginning teaching assistant appointment carries a stipend of \$1,525 per month, a waiver of tuition except for \$235 in fees, and also includes graduate student health insurance.

The University of Washington Office of Student Financial Aid administers need-based federal, state and private financial aid programs. The University requires students who are applying for aid to file a Free Application for Federal Student Aid (FAFSA). The FAFSA is available from the UW's Office of Student Financial Aid or from other college and university financial aid offices. It is also available from the Federal Student Aid Information Center at (800)433-3243, and on the web at: <http://www.fafsa.ed.gov/>

The FAFSA must be received by the federal application processor by February 28, 2010. We recommend

the FAFSA be submitted by the deadline even though an applicant will not know whether an offer of admission will be made. For additional information, contact:

UW Office of Student Financial Aid  
(206)543-6101, [osfa@u.washington.edu](mailto:osfa@u.washington.edu)  
[www.washington.edu/students/osfa](http://www.washington.edu/students/osfa)

The Fellowship and Assistantship Division of the Graduate School offers information on financial support resources for graduate students:

[www.grad.washington.edu/fellow/FellAsst.htm](http://www.grad.washington.edu/fellow/FellAsst.htm)

The Housing and Food Services Office provides information on University housing. Contact them at (206)543-4059 or [hfs.washington.edu](http://hfs.washington.edu)

More information is also available on the University's web pages at [www.washington.edu/students](http://www.washington.edu/students)

### Ph.D. Faculty

**Sarah Bryant-Bertail**, Associate Professor of theory and criticism, and Adjunct Associate Professor in the Department of Scandinavian Studies. She earned a Ph.D. from the University of Minnesota in Comparative Literature with an emphasis on modern European theater and critical theory, and also studied theatre at the Sorbonne and the Akademie der Kuenste in Berlin. Her book *Space and Time in Epic Theatre: The Brechtian Legacy*, was published in 2000. Her essays on European and American theater performance, semiotics, feminism, and intercultural theater appear in *Theatre Journal*, *Theatre Research International*, *Journal of Dramatic Theory and Criticism*, *Assaph*, *Theatre Studies*, and in the *Journal of Kafka Studies*, and in the anthologies *Brecht Yearbook*, *Strindberg's Dramaturgy*, *In Collaboration: le Theatre du Soleil: A Sourcebook*, *The Performance of Power*, *The Cambridge Guide to Women's Writing in English*, *Perspectives on Teaching Theatre*, *Oxford Encyclopedia of Theatre and Performance* and *Essays on 20th-Century German Drama*. Besides the University of Washington, she has also taught at the University of South Carolina and Trinity College Dublin.

**Odai Johnson**, Associate Professor in theatre history and head of the Ph.D. program, took his MFA from the University of Utah and his Ph.D. from the University of Texas at Austin. His articles have appeared in *Theatre Journal*, *Theatre Survey*, *New England Theatre Journal*, *Theatre Symposium* and the *Virginia Magazine of History*. His books include *Rehearsing the Revolution* (University of Delaware 1999), *The Colonial American Stage: A Documentary Calendar* (AUP: 2001) and *Absence and Memory on the Colonial American Stage* (Palgrave-Macmillan, 2005). He is currently serving as resident researcher for the Colonial Williamsburg Foundation's reconstruction of the Douglass Theatre. He has also worked as a playwright and dramaturg at Sundance and Wordbridge.

**Katherine Mezur**, Assistant Professor, is a feminist scholar, director, and choreographer whose research focuses on gender studies, corporeality and media, and transnational performance in the Asia Pacific region. She holds a Ph.D. in Theatre and Dance, emphasis on Asian Performance, from the University of Hawai'i at Manoa, an MA in Dance (Mills College) and a BA in Film and Photography (Hampshire College). She is author of *Beautiful Boys/Outlaw Bodies: Devising Female-likeness on the Kabuki Stage* (Palgrave Macmillan, 2005), a history of the kabuki female gender performance and its contemporary practices, aesthetics, and politics. Her current project, *Cute Mutant Girls: Remapping the Female Body in Contemporary Japanese Performance*, focuses on contemporary Japanese women choreographers/directors, performers, and visual artists. She is one of the team of engineers and artists

on an NSF (National Science Foundation) grant, “SGER: Collaborative Research: Interactive Choreography in 3D Tele-Immersive Spaces - Expanding Human Perception through Creative Practice,” for 2007-08. Her research interests include collaborative “performance as research” projects working with live performance and new media in transnational contexts. She has taught at CalArts, Georgetown University, Mills College, and McGill University.

**Thomas Postlewait**, Affiliate Professor, received his Ph.D. from the University of Minnesota. He has previously taught at Cornell University, MIT, University of Georgia, Indiana University, and Ohio State University. He has published *Prophet of the New Drama: William Archer and the Ibsen Campaign* (Greenwood Press, 1986) and the edited volume of *William Archer on Ibsen: The Major Essays, 1889-1919* (Greenwood Press, 1984), his forthcoming books are *The Cambridge Introduction to Theatre Historiography* (Cambridge UP) and *The Correspondence of Bernard Shaw and William Archer* (University of Toronto Press). Prof. Postlewait co-edited *Interpreting the Theatrical Past: Essays on the Historiography of Performance* (U. of Iowa Press, 1989) and *Theatricality* (Cambridge UP, 2003). He has contributed essays to both the *Cambridge History of American Theatre* and *Cambridge History of British Theatre*, and has published over a dozen essays on theatre historiography. He contributed over 50 entries for the *Oxford Encyclopedia of Theatre and Performance* (2003). Forthcoming in 2010 is *Representing the Past: Essays in the Historiography of Performance*, co-edited with Charlotte Canning.

He is past-President of the American Society for Theatre Research (1994-97) and Vice-President for Research in the Association for Theatre in Higher Education (1998-2000). Since 1992 he has been the editor of the award-winning books series, “Studies in Theatre History and Culture,” University of Iowa Press, which has published over thirty-five books by scholars from over a dozen countries. He received the award of “Distinguished Scholar” from Ohio State University in 2006. In 2007 he was given the ATHE Editing Award for his Iowa series.

**Barry Witham**, Professor Emeritus of theatre history. He has published in numerous professional journals and read papers at national and international conferences. He is co-author of *Uncle Sam Presents, a memoir of the Federal Theatre Project* and editor of *Theatre in the United States: A Documentary History*. His new book, *The Federal Theatre Project: A Case Study*, was recently honored as “an outstanding academic title” by Choice Magazine. Professor Witham also worked for four years as a professional dramaturg at the Seattle Repertory Theatre. He is a member of the National Theatre Conference and of the College of Fellows of the American Theatre. In 2002 he was honored by the University of Washington with a Distinguished Teaching Award, and in 2003 he was the recipient of the Betty Jean Jones Award for teaching excellence by the American Theatre and Drama Society.

#### Other UW Faculty

Faculty in other departments are sometimes invited to teach seminars or serve as advisers for Drama Ph.D. students. Current adjunct faculty include:

**Herbert Blau**, English Department. Byron W. & Alice L. Lockwood Professor of the Humanities, with a distinguished career in the professional theater. He was co-founder and co-director of the Actor’s Workshop of San Francisco, co-director of the Repertory Theater of Lincoln Center and artistic director of the experimental group KRAKEN. Blau has published widely, his most recent books are *Sails of the Herring Fleet: Essays on Beckett* and *The Dubious Spectacle: Extremities of Theater, 1976-2000*. Earlier publications include *Take Up the Bodies: Theater at the Vanishing Point*, *To All Appearances: Ideology &*

*Performance and The Audience.*

**John Coldewey**, English Department. Professor Coldewey's professional expertise extends through all kinds of literature from Chaucer through Shakespeare, plus manuscript and textual studies; most of his publications have concerned medieval and renaissance drama. He is currently working on a book, *Performing the Past*, that renegotiates the social, intellectual, spiritual, literary and performative aspects of early English drama.

**Susan Glenn**, Professor in the History Department, with an interest in US Social and Cultural History and Women's History. Prof. Glenn earned her Ph.D. from the University of California, Berkeley in 1983. Selected bibliography includes *Female Spectacle: Popular Theater and the New Woman*, Harvard University Press, Fall 2000. "'Give an Imitation of ME' Vaudeville Mimics and the Play of the Self" appeared in *American Quarterly* 50 (March 1998).

**Laurie Sears**, Professor in the History Department whose areas of research include Southeast Asia and Historiography. Prof. Sears earned her Ph.D. University of Wisconsin, Madison in 1986. Selected bibliography includes *Shadows of Empire: Colonial Discourse and Javanese Tales*. Durham: Duke University Press, 1996. Editor, *Fantasizing the Feminine in Indonesia*. Durham: Duke University Press, 1996. Editor, *Autonomous Histories, Particular Truths: Essays in Honor of John R. W. Small*. Madison: Wisconsin Monographs on Southeast Asia, 1993.

**Biographies and contact information for all School of Drama faculty may be found on the web at:**  
<http://depts.washington.edu/uwdrama/>

**Links to alumni professional biographies are on line at -**  
[http://depts.washington.edu/uwdrama/people/alumni\\_web.shtml#phd](http://depts.washington.edu/uwdrama/people/alumni_web.shtml#phd)

## School of Drama Mainstage Productions

### 2009-10 Season

#### **The Tempest**

By William Shakespeare

#### **References to Salvador Dali**

#### **Make Me Hot**

by José Rivera

#### **The Last Days of Judas Iscariot**

By Stephen Adly Guirgis

#### **New Play Workshop**

By various

#### **Play Readings Series:**

**Waiting for Lefty** by Clifford Odets and

**The End of Summer** by S.N. Behrman

#### **Translations**

By Brian Friel

#### **Bat Boy: The Musical**

book and lyrics by Keythe Farley & Brian  
Flemming

music by Laurence O'Keefe

#### **The Two Noble Kinsmen**

By John Fletcher & William Shakespeare

### 2008-09 Season

#### **Twelfth Night**

by William Shakespeare

#### **The Quick Change Room**

by Nagle Jackson

#### **Big Love**

by Charles Mee

#### **Blithe Spirit**

by Noël Coward

#### **Our Town**

by Thornton Wilder

#### **The Two Orphans**

by Adolphe D'Ennery and Eugene Cormon

#### **One Act Showcase –**

**The American Century** by Murphy Gyer and

**The Apollo of Bellac** by Jean Giraudoux

**Graduate Assistant, Teaching Assistant and  
Scholarship Application**

Name: \_\_\_\_\_

Are you currently a Washington state resident? \_\_\_\_\_

Financial need statement:

Assets:           Cash on hand (bank accounts, etc.)     \$ \_\_\_\_\_

                  Income (current monthly)                 \$ \_\_\_\_\_

Obligations:

Monthly expenses (current)

                  Housing                                     \$ \_\_\_\_\_

                  Food   \$ \_\_\_\_\_

                  Transportation                             \$ \_\_\_\_\_

                  Other   \$ \_\_\_\_\_

General

Loans (itemize)

Total

Monthly payment

_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____

Do you receive support from your parents and/or spouse? \_\_\_\_\_

If so, approximate monthly amount: \_\_\_\_\_

Have you made any other work commitments for the time you will be at the University? \_\_\_\_

Number of hours per week? \_\_\_\_\_

Be sure your résumé shows all pertinent information, including teaching experience.

**UNIVERSITY OF WASHINGTON SCHOOL OF DRAMA**

Letter of Recommendation Form

This section to be filled in by the applicant (please print or type):

Name: \_\_\_\_\_

Proposed degree and area of study: \_\_\_\_\_

Waiver (see statement on confidentiality below): In accordance with the Family Educational Rights and Privacy Act of 1974, I waive my right to review this letter.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Federal law gives students the option of waiving their rights to see specific letters of recommendation. If the applicant has waived this right by signing the waiver above, this letter will be held confidential. If the applicant has not signed the waiver, it will be assumed that this letter may be seen by the applicant if he or she enrolls in the University of Washington School of Drama.

Please attach your letter of recommendation to this form. Mail to: **Graduate Programs, School of Drama, University of Washington, Box 353950, Seattle WA 98195-3950.**

Signature \_\_\_\_\_ Date \_\_\_\_\_

*Please print the following, **if not included** on attached letter:*

Name \_\_\_\_\_

Position \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

e-mail: \_\_\_\_\_

**UNIVERSITY OF WASHINGTON SCHOOL OF DRAMA**

Letter of Recommendation Form

This section to be filled in by the applicant (please print or type):

Name: \_\_\_\_\_

Proposed degree and area of study: \_\_\_\_\_

Waiver (see statement on confidentiality below): In accordance with the Family Educational Rights and Privacy Act of 1974, I waive my right to review this letter.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Federal law gives students the option of waiving their rights to see specific letters of recommendation. If the applicant has waived this right by signing the waiver above, this letter will be held confidential. If the applicant has not signed the waiver, it will be assumed that this letter may be seen by the applicant if he or she enrolls in the University of Washington School of Drama.

Please attach your letter of recommendation to this form. Mail to: **Graduate Programs, School of Drama, University of Washington, Box 353950, Seattle WA 98195-3950.**

Signature \_\_\_\_\_ Date \_\_\_\_\_

*Please print the following, **if not included** on attached letter:*

Name \_\_\_\_\_

Position \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

e-mail: \_\_\_\_\_

**UNIVERSITY OF WASHINGTON SCHOOL OF DRAMA**

Letter of Recommendation Form

This section to be filled in by the applicant (please print or type):

Name: \_\_\_\_\_

Proposed degree and area of study: \_\_\_\_\_

Waiver (see statement on confidentiality below): In accordance with the Family Educational Rights and Privacy Act of 1974, I waive my right to review this letter.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Federal law gives students the option of waiving their rights to see specific letters of recommendation. If the applicant has waived this right by signing the waiver above, this letter will be held confidential. If the applicant has not signed the waiver, it will be assumed that this letter may be seen by the applicant if he or she enrolls in the University of Washington School of Drama.

Please attach your letter of recommendation to this form. Mail to: **Graduate Programs, School of Drama, University of Washington, Box 353950, Seattle WA 98195-3950.**

Signature \_\_\_\_\_ Date \_\_\_\_\_

*Please print the following, **if not included** on attached letter:*

Name \_\_\_\_\_

Position \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

e-mail: \_\_\_\_\_