



# 2018 Student Guide

Department of Theatre and Performance Studies

School of Literature, Art and Media  
Faculty of Arts and Social Sciences



THE UNIVERSITY OF  
SYDNEY



Cover image: De Quincy Co., No Cold Feet. 2011 (Photo: Sasha Cohen)

Inside Cover: Martin del Amo, Slow Dances for Fast Times (performers: Benjamin Hancock, Kirk Page, Elizabeth Ryan, Julie-Anne Long, Sara Black, James Welsby, Raghav Handa, Luke Smiles, Jade Dewi Tyas Tunggal), Carriageworks, 2013 (Photo: Heirun Löhr)

All images in this publication are of students or professional practitioners and companies who have engaged in research and rehearsal in association with the Department of Performance Studies as part of the artist-in-resident programme in the Rex Cramphorn Studio.

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Information in this booklet is to be used as a guide only, as there may be changes closer to the start of the academic year. Please check the Faculty of Arts and Social Sciences Future Students web page for complete course and study information:

[http://sydney.edu.au/arts/future\\_students/](http://sydney.edu.au/arts/future_students/)

## Welcome

## Welcome

“At the Department of Theatre & Performance Studies we study the making, presentation and viewing of theatre and performance in all the usual, weird and wonderful places it occurs. We look at play texts, political rallies, pop stars, theories of acting and dancing bodies for what their study can help us understand about a culture, a people and a time. We engage with contemporary performing artists – watching what they do and asking how and why they do it – and we look at the world through the lens of performance, exploring what performance theory can reveal about the way we live, what we believe and why we believe it.

This booklet will help you understand the range and depth of what we study within the Department of Theatre & Performance Studies, but what it won't tell you is how passionate and engaged my colleagues are in their teaching and research within the field. Our staff are internationally recognised researchers in the fields of theatre, dramaturgy, social & restorative justice, dance, community theatre, music and sport; and we all encourage an engaged approach to learning.

Theatre & Performance Studies is a rigorous discipline that will help you examine and explain the workings of your world and the worlds of others in interesting ways; and, as a by product of our fascination with theatre, performance, and all things performative, we do tend to have a lot of fun on the way.”

Associate Professor Ian Maxwell  
Chair of Department  
Theatre & Performance Studies





Victoria Hunt, 2010 (Photo: Manuel Vason)

## Why Study?

### Theatre and Performance Studies

#### at the University of Sydney

The Department of Theatre & Performance Studies at The University of Sydney is recognised world-wide as one of the leaders in this interdisciplinary field and students have consistently reported outstanding levels of satisfaction with the teaching and learning experience in our department. In addition to the sheer intellectual thrill of it, there are sound vocational reasons for taking Theatre & Performance Studies:

- You will develop valuable research and communication skills. For entry into many fields, these are considered just as essential as any specific job skills. Hence, among our recent graduates, there are international aid workers, policy advisers in federal parliament and journalists working in the private sector.
- Some graduates have gone on to training institutions such as NIDA, VCA or WAAPA and are now working as professional actors, directors, designers. Others have pursued careers in arts administration, project co-ordination and management.
- By combining an undergraduate major in Theatre & Performance Studies with a Bachelor of Education or a Masters in Teaching, many students have moved into teaching drama in secondary schools.
- Following an Honours degree, there is the possibility of postgraduate study. As part of Australia's leading centre for performance research, our postgrads are frequently in demand as tutors here or as lecturers at other Universities.

But back to the short answer — you should do it because it's a fantastic major which will complement your studies in a whole range of other subjects. The department offers a full undergraduate major, Fourth Year Honours program and various postgraduate research options involving either a combination of coursework and thesis (MArts & DArts) or thesis only projects (MPhil & PhD).



## What our students say



De Quincey Co: Inner Garden (Performer: WeiZen Ho) Sydney College of the Arts Campus, University of Sydney, 2014  
(Photo: Wendy Kimpton)

**I**n Theatre & Performance Studies, I'm continually struck by how much of what we learn relates to ways I have performed, even phrases of movement, ideas, tactics for performance... I find myself halfway through a reading, muttering, 'That's where that idea came from' or 'I know how that feels'. It's that moment where something makes sense and slots into your own body of experience. For me it's been the best part of university.

**Agatha Gothe-Snape (performance artist)**

**T**heatre & Performance Studies was the most intellectually satisfying area of study I took in my undergraduate years: it offers a unique chance to fully explore and critically analyse a range of exciting performance practices and events.

**Christopher Hay (academic, currently teaching at University of New England)**

**R**ehearsal Studies allowed me to forge direct relations with members of the theatre profession and witness first hand the workings of a professional rehearsal room. It was one of the most academically and practically useful courses I completed during my degree. More than any other course it equipped me with skills and resources of relevance both for a future career outside university and for higher academic study.

**Emma Cole (dramaturg, currently completing a PhD at University College London on Greek tragedy in postdramatic and immersive theatre)**

**T**heatre & Performance Studies has taught me to engage critically, to think outside the box, and has fostered a deep and diverse knowledge base from which I constantly draw.

**Dino Dimitriadis (Artistic Director, Apocalypse Theatre Company)**

## Our Facilities

The Department aims, among other things, to explore the fundamental question: how is meaning produced in theatre and performance and what are the different factors that support its production?

As a consequence, many aspects of our work are based not only on theoretical but practical analysis of theatre and performance. Students may engage in seminars and workshops held in the Department's open plan teaching space – the AV Room or in the Rex Cramphorn Studio.

Some units of study also require observing and documenting the process of professional directors, actors, dancers and performance makers. In these units, students watch professional companies engaged in our residency programme as they create new work and rehearse in the Department's Rex Cramphorn Studio.

The Rex Cramphorn Studio





## Theatre and Performance Studies

### Undergraduate program

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In Theatre and Performance Studies we look at a broad range of aesthetic, social and everyday performances: across theatre, dance or 'live art' and the stage, to the performative dimensions of politics, sport, cinema and popular culture. As a Theatre and Performance Studies major you will explore a range of different approaches to performance making, devise short works, and engage with professional artists-in-residence. While this program does not provide vocational training, it functions as a window onto professional practice.

As well as developing practical skills in workshops, you will attend a wide variety of performances, learn how to document them, how to describe the way spaces and architecture are used, how bodies are moving, and how to build these observations into a detailed critical analysis. Performance, as a conceptual lens, also provides a powerful way of interpreting many non-theatrical events, using both theoretical and critical approaches from a diversity of disciplines, including theatre and movement studies, anthropology, history, philosophy and sociology. A Theatre and Performance Studies major provides a strong theoretical basis for students who seek to later train as performers, directors, teachers, arts administrators, or those who wish to work in related areas of the arts and cultural practice.

### Major and Minor in Theatre and Performance Studies

#### Requirements for completion

A major in Theatre and Performance Studies requires 48 credit points from the Unit of Study table including:

- (i) 12 credit points of 1000-level units
- (ii) 12 credit points of 2000-level core units
- (iii) 6 credit points of 3000-level core units
- (iv) 12 credit points of 3000-level selective units
- (v) 6 credit points of interdisciplinary Project unit

A minor in Theatre and Performance Studies requires 36 credit points from Unit of Study table including:

- (i) 12 credit points of 1000-level units
- (ii) 12 credit points of 2000-level core units
- (iii) 12 credit points of 3000-level selective units

## Undergraduate

## Undergraduate

THE UNIVERSITY OF  
SYDNEY

### First year

In first year, you are able to take two Theatre and Performance Studies units of study, each respectively focussing upon two major strands in theatre practice: first, the politically-oriented dramaturgy of Bertolt Brecht, and second, the alternative visions of performance offered by the avant-garde, from the Dadaists, through Artaud, and into the rich, varied, and often confronting work of contemporary performance artists. In both units, you will be invited to explore the key ideas about performance through performance itself, working in small groups to create work, and to develop the knowledge and skills involved in understanding what is going on in these practices, how they might be created and interpreted, and how they contribute to our senses of ourselves and the worlds in which we live.

### Second year

Second year units in Theatre and Performance Studies build on the knowledge and conceptual skills developed in First Year, turning towards both a deepening of understanding of artistic performance in units investigating the performance processes involved in working with, for example, Shakespeare's texts or in Commedia dell'Arte, and an extension of these kinds of understanding into other kinds of cultural performance, from the construction of identities in everyday life to large scale events such as festivals and ceremonies. You will develop the methodological and analytical tools with which to approach cultural phenomenon which are, by their nature, embodied and transient.

### Third year

In third year, Theatre and Performance Studies units take up key issues in performance theory in depth, applying the theoretical, methodological and analytical tools developed in the first two years to different areas of inquiry, from looking at the processes of acting in different contexts and approaches to the study of rehearsal, to those of playwrights as they develop new writing for performance, through to experiences of ritual and play.

### Honours

For advice on Honours in Theatre and Performance Studies, see page 14.

### Fourth Year

If you would like to deepen your knowledge and skills in this major, you can complete an additional year combining your Bachelor of Arts degree with the new Bachelor of Advanced Studies.

In the Bachelor of Advanced Studies, you can undertake advanced coursework, complete a second major, combine studies from a range of disciplines and get involved in cross-disciplinary community, professional, research or entrepreneurial project work.

<http://sydney.edu.au/courses/bachelor-of-arts>

## Units of Study (each unit is 6 credit points)

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### 1000-level units of study

- PRFM1601 Making Theatre: Process and Collaboration
- PRFM1602 Dangerous Performances

### 2000-level units of study

#### Core

- PRFM2601 Being There: Theories of Performance
- PRFM2602 Performance: Production & Interpretation

#### Elective

- PRFM2603 Between Impro & Text: Making Performance
- PRFM2605 Rehearsing Shakespeare

### 3000-level units

#### Core

- PRFM3961 Rehearsal Studies
- 3000-level Interdisciplinary project unit

#### Selective

- PRFM3602 Performance Histories
- PRFM3603 Playing Politics
- PRFM3604 Embodied Histories
- PRFM3606 Approaches to Acting
- PRFM3607 Production Strategies for Performance
- PRFM3611 Dramaturgy
- PRFM3619 Documenting Performance
- PRFM3621 Ritual, Play and Performance
- CHNS3651 Chinese Drama and Theatre

**Note:** not every unit is offered every year. For a list of 2018 units see page 15.



AnNua (Ireland): Derry 24 (Director: Paul Moore; Performer: Karen Torley) Banyan Puppet Theatre, 2013 (photo: Fiachra O'Longain)

## Example Pathways

Example pathway: Theatre and Performance Studies Major					
Year 1	Sem 1	PRFM1601 Making Theatre: Process & Collaboration	1000 level unit	1000 level unit	1000 level unit in another major/minor from Table A or S*
	Sem 2	PRFM1602 Dangerous Performances	1000 level unit	1000 level unit	1000 level unit in another major/minor from Table A or S
Year 2	Sem 1	PFRM2601 Being There: Theories of Performance	2000 level unit	2000 level unit/ OLE*	2000 level unit in another major/minor from Table A or S
	Sem 2	PFRM2602 Performance: Production & Interpretation	2000 level unit	2000 level unit/ OLE	2000 level unit in another major/minor from Table A or S
Year 3	Sem 1	PRFM3961 Rehearsal Studies	3000 level Theatre & Performance Studies unit	3000 level unit in another major from Table A or S	2000/3000 level unit in another major/minor from Table A or S
	Sem 2	3000 level Theatre & Performance Studies unit	3000-level interdisciplinary project unit	3000 level unit in another major from Table A or S	3000 level unit in another major from Table A or S

\*OLE: Open Learning Environment unit of study

\* Table A: Faculty of Arts and Social Sciences majors, minors and units of study

\* Table S: University shared pool of majors, minors and units of study

## Pathways through the Bachelor of Arts/Bachelor of Advanced Studies

If you undertake a fourth year, you will be undertaking a combined Bachelor of Arts / Bachelor of Advanced Studies (BAS).

To fulfil the requirements for the BAS you must:

- complete a second major
- complete 48 credit points in one of four pathways
  - Honours track 1 (casebook) or Honours track 2 (thesis)
  - Advanced Coursework (track 1) or Advanced Coursework (track 2)

### Example pathway: Advanced Coursework option track 1, Bachelor of Arts

Year 1	Sem 1	PRFM1601 Making Theatre: Process & Collaboration	Elective	Elective/ minor**	Table S major* 2
	Sem 2	PRFM1602 Dangerous Performances	Elective	Elective/ minor	Table S major 2
Year 2	Sem 1	PRFM2601 Being There: Theories of Performance	Open Learning Environment units	Elective / minor	Table S major 2
	Sem 2	PRFM2602 Performance: Production & Interpretation	Open Learning Environment units	Elective / minor	Table S major 2
Year 3	Sem 1	PRFM3961 Rehearsal Studies	3000-level Theatre & Performance Studies unit	Elective / minor	Table S major 2
	Sem 2	3000 level Theatre & Performance Studies unit	3000-level interdisciplinary project unit	Elective / minor	Table S major 2
Year 4	Sem 1	PRFM4115 Inside Rehearsal	Elective	Elective	Table S major 2***
	Sem 2	PRFM4113 Methodologies 1	TAPS casebook 4000 level unit		Table S major 2***

\* Table S: University shared pool of majors, minors and units of study

\*\* A second major is required but a minor is optional

\*\*\* These units may be taken in third year, and minor units or electives may be taken in fourth year

\*\*\*\* TAPS = Theatre and Performance Studies

## Pathways through the Bachelor of Arts/Bachelor of Advanced Studies

If you undertake a fourth year, you will be undertaking a combined Bachelor of Arts / Bachelor of Advanced Studies (BAS).

To fulfil the requirements for the BAS you must:

- complete a second major
- complete 48 credit points in one of four pathways
  - Honours track 1 (casebook) or Honours track 2 (thesis)
  - Advanced Coursework (track 1) or Advanced Coursework (track 2)

### Example pathway: Advanced Coursework option track 2, Bachelor of Arts

Year 1	Sem 1	PRFM1601 Making Theatre: Process & Collaboration	Elective	Elective/ minor**	Table S major* 2
	Sem 2	PRFM1602 Dangerous Performances	Elective	Elective/ minor	Table S major 2
Year 2	Sem 1	PRFM2601 Being There: Theories of Performance	Open Learning Environment units	Elective / minor	Table S major 2
	Sem 2	PRFM2602 Performance: Production & Interpretation	Open Learning Environment units	Elective / minor	Table S major 2
Year 3	Sem 1	PRFM3961 Rehearsal Studies	3000 level Theatre & Performance Studies unit	Elective / minor	Table S major 2
	Sem 2	3000 level Theatre & Performance Studies unit	3000-level interdisciplinary project unit	Elective / minor	Table S major 2
Year 4	Sem 1	PRFM4116 Critical Theory & Performance	PRFM4113 Research Methodologies 1	Elective	Table S major 2***
	Sem 2	PRFM4117 Embodiment or PRFM4118 Contemporary Performance	TAPS**** Research Project 4000 level unit		Table S major 2***

\* Table S: University shared pool of majors, minors and units of study

\*\* A second major is required but a minor is optional

\*\*\* These units may be taken in third year, and minor units or electives may be taken in fourth year

\*\*\*\* TAPS = Theatre and Performance Studies

## Pathways through Honours

The Honours year (track 1) comprises four semester-long units of study and a casebook research project. See page 18 for detailed Performance Studies Honours Course advice.

Example pathway: Honours option track 1 (casebook), Bachelor of Arts					
Year 1	Sem 1	PRFM1601 Making Theatre: Process & Collaboration	Elective	Elective	Table S major* 2
	Sem 2	PRFM1602 Dangerous Performances	Elective	Elective	Table S major 2
Year 2	Sem 1	PFRM2601 Being There: Theories of Performance	Open Learning Environment units	Elective	Table S major 2
	Sem 2	PFRM2602 Performance: Production & Interpretation	Open Learning Environment units	Elective	Table S major 2
Year 3	Sem 1	PRFM3961 Rehearsal Studies	3000 level Theatre & Performance Studies unit	Table S major 2	Table S major 2
	Sem 2	3000 level Theatre & Performance Studies unit	3000-level interdisciplinary project unit	Table S major 2	Table S major 2
Year 4	Sem 1	PRFM4116 Critical Theory & Performance	PRFM4113 Research Methodologies 1	TAPS** Honours 4000-level casebook research project unit	
	Sem 2	PRFM4117 Embodiment or PRFM4118 Contemporary Performance	PRFM4115 Inside Rehearsal	TAPS Honours 4000-level casebook research project unit	

\* Table S: University shared pool of majors, minors and units of study

\*\* TAPS = Theatre and Performance Studies

## Pathway through Honours

The Honours year (track 2) comprises four semester-long units of study and a thesis. See page 18 for detailed Performance Studies Honours Course advice.

Example pathway: Honours option track 2 (thesis), Bachelor of Arts					
Year 1	Sem 1	PRFM1601 Making Theatre: Process & Collaboration	Elective	Elective	Table S major* 2
	Sem 2	PRFM1602 Dangerous Performances	Elective	Elective	Table S major 2
Year 2	Sem 1	PFRM2601 Being There: Theories of Performance	Open Learning Environment units	Elective	Table S major 2
	Sem 2	PRFM2602 Performance: Production & Interpretation	Open Learning Environment units	Elective	Table S major 2
Year 3	Sem 1	PRFM3961 Rehearsal Studies	3000 level Theatre & Performance Studies unit	Table S major 2	Table S major 2
	Sem 2	3000 level Theatre & Performance Studies unit	3000-level interdisciplinary project unit	Table S major 2	Table S major 2
Year 4	Sem 1	PRFM4116 Critical Theory & Performance	PRFM4113 Research Methodologies 1	TAPS Honours 4000-level thesis unit	
	Sem 2	PRFM4117 Embodiment or PRFM4118 Contemporary Performance	PRFM4114 Research Methodologies 2	TAPS Honours 4000-level thesis unit	

\* Table S: University shared pool of majors, minors and units of study

\*\* TAPS = Theatre and Performance Studies



## 2018 Units of Study

Undergraduate program taught within the department

### Semester 1

PRFM1601 Making Theatre: Process and Collaboration

PRFM2601 Being There: Theories of Performance

PRFM3611 Dramaturgy

PRFM3961 Rehearsal Studies

### Semester 2

PRFM1602 Dangerous Performances

PRFM2602 Performance: Production & Interpretation

PRFM2603 Between Impro & Text: Making Performance

PRFM3606 Approaches to Acting

PRFM3621 Ritual, Play and Performance



Tess de Quincey & Martin del Amo, Impro-Exchange, Performance Space, 2010 (photo: Heidrun Löhrl)



## 2018 Units of Study

### 1000 Level Units

#### PRFM1601 Making Theatre: Process and Collaboration

A guided rehearsal of a play by Bertolt Brecht introduces you to key approaches to theatre and performance studies, including embodiment theory, ethnography, and dramaturgy. You will reflect upon and analyse performance-making processes, debating, testing and documenting decisions as you work. No theatre-making experience required.

#### PRFM1602 Dangerous Performances

Performance has long been associated with risk: in the popular imagination, among performers, writers and theorists. From breathless narratives of courageous actors taking on risky roles, to the extremes of performance art, contemporary performance and political action, you will explore and understand performance pushed to the limits.

### 2000 Level Units

#### PRFM2601 Being There: Theories of Performance

What is performance, and how can we understand what it is that performance does? This unit of study will introduce students to the study of performance, and the particular problems associated with approaching a phenomenon that is often ephemeral, experiential in nature, and frequently shrouded in mystery. Students will learn key theoretical and methodological approaches to the study and practice of a range of performance genres, including, but not limited to theatre and other artistic practices.

#### PRFM2602 Performance: Production & Interpretation

How do the members of an audience make meaning from their experience of theatrical performance? How (and to what extent) can theatre-makers guide this process through the use of text, movement, spatial design, costuming, lighting, sound and other production elements? In this unit of study, students will attend events at a number of Sydney theatres and develop a critical language for analysing live performance. Practical workshops will also provide an introduction to theatre production techniques.

#### PRFM2603 Between Improvisation and Text: Making Performance

All performances exist at the interface of oral and literate culture, involving combinations of 'fixed' and 'free' elements. In this unit, you will explore, through practical workshops and group research, the flexibility of traditional genres like Commedia dell'Arte as well as contemporary forms of performance where improvisation can occur.

### 3000 Level Units

#### PRFM3606 Approaches to Acting

In this unit you will survey a range of acting practices from the seventeenth century to the present, and interrogate their truth claims in order to reveal the social, cultural and historical contingency of each approach. The unit invites you to examine how these different approaches to acting have been influenced by implicit theories of the human self.

## PRFM3611 Dramaturgy

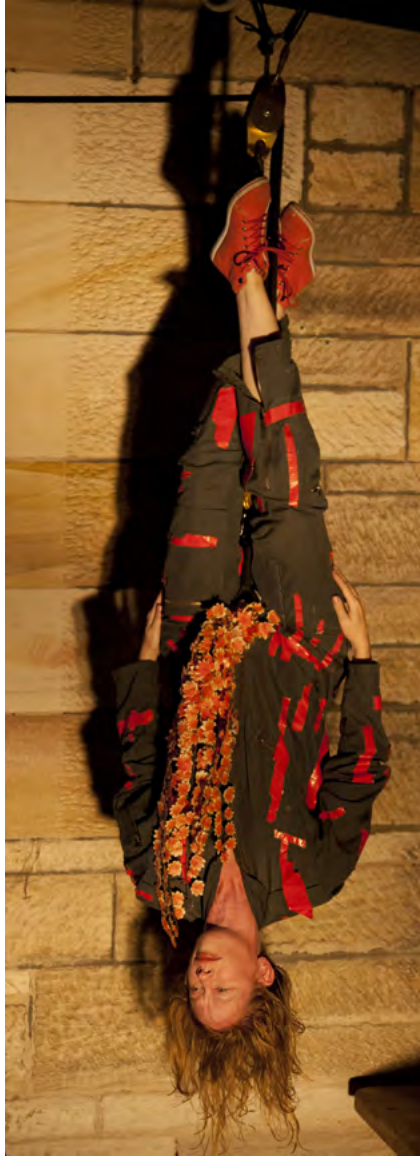
What is a dramaturg? How do you read a play? Write a non-text based performance? Prepare a production of a classic play? This unit of study will investigate the various roles of the dramaturg, focusing on new play dramaturgy, background research for historical texts, translation and the role of the dramaturg as co-creator in non-text-based work. This unit will include practical exercises in analysing and workshopping a new Australian play or text for performance.

## PRFM3621 Ritual, Play and Performance

Setting out from a distinction between special events and everyday life, you will investigate fundamental kinds of performative events, including play, ritual, work and carnival, developing an understanding of culture as performance. You will learn and apply ethnographic approaches to a range of contemporary case studies.

## PRFM3961 Rehearsal Studies

Rehearsal is typically off-limits to outsiders but the exceptional creativity of performance-makers in this 'hidden world' makes it a compelling focus of performance research. This unit examines accounts of rehearsal by playwrights, actors, directors, journalists and academics, as well as video recordings, prompt books and other rehearsal documentation. We will also approach the study of rehearsal through ethnographic theory, reading key texts on participant-observation fieldwork and trying out these methods through small-scale practical exercises.



De Quincey Co: Inner Garden (Performer: Linda Luke) Callan Park 2014  
(Photo: Wendy Kimpton)

## Honours

## Honours

Honours can be the crowning achievement of your undergraduate degree and/or a year that prepares you for the challenges of postgraduate study.

Honours in Theatre & Performance Studies brings theory and practice together. It involves specialised seminars, a research thesis on an individual topic and a detailed case-study based on first-hand fieldwork. Honours students become a valued part of the Department's research culture.

In recent years, students have observed, documented and analysed performance across a broad range of genres, fields and geographical locations: experimental dance in the Central Australian desert; contemporary Indigenous theatre in Melbourne; productions by Opera Australia; wayang topeng in Indonesia; Phillip Genty; sketch comedy on commercial Sydney radio; NIDA production exercises; mountain bike racing and a women's AFL team.



Barbara Campbell: Galatea, 1996/2014, performance, Venice (Photo: Monika Sobczak)

## Requirements for Admission and Completion

**From 2018-2020**, in addition to the requirements in the degree resolutions, admission to Honours in Theatre and Performance Studies requires:

- A major in Theatre and Performance Studies with a WAM of 70 or above, including PRFM3961 Rehearsal Studies

Honours in Theatre and Performance Studies requires 48 credit points from:

- (i) 18 credit points of 4000-level Honours seminar units
- (ii) 30 credit points of 4000-level Honours thesis and casebook units

**From 2021**, in addition to the requirements in the degree resolutions, admission to Honours in Theatre and Performance Studies requires:

- A major in Theatre and Performance Studies with a WAM of 70 or above
- A second major

Honours in Theatre and Performance Studies requires 48 credit points from:

Track 1 (Casebook)

- (i) 24 credit points of 4000-level core Honours casebook unit
- (ii) 18 credit points of 4000-level core units
- (ii) 6 credit points of 4000-level selective unit

Track 2 (Thesis)

- (i) 24 credit points of 4000-level Honours Thesis Units
- (ii) 18 credit points 4000-level core units
- (iii) 6 credit points of 4000-level selective unit



## Honours units of study

### Honours Thesis and Casebook units

PRFM4111 Honours Thesis and Casebook 1

PRFM4112 Honours Thesis and Casebook 2

### Seminar units

PRFM4113 Research Methodologies 1

PRFM4114 Research Methodologies 2

PRFM4115 Inside Rehearsal

PRFM4116 Critical Theory and Performance

PRFM4117 Embodiment

PRFM4118 Contemporary Performance

## 2018 Units of Study

Honours program taught within the department

### Semester 1

PRFM4113 Research Methodologies 1

PRFM4116 Critical Theory and Performance

PRFM4117 Embodiment

### Semester 1&2

PRFM4111 Honours Thesis and Casebook 1

PRFM4112 Honours Thesis and Casebook 2

### PRFM4111 Honours Thesis and Casebook 1

In this unit you will research, write and submit your substantial, independent research project in Theatre and Performance Studies. Regular meetings with a supervisor approved by the Department of Theatre and Performance Studies Honours Coordinator will guide your progress. You will submit drafts at agreed times, and develop your expertise in relevant research methods and analytical skills as well as in the subject matter of your specialist topic.

### PRFM4112 Honours Thesis and Casebook 2

In this unit, you will produce a substantial casebook based on your fieldwork placement in PRFM4115 Inside Rehearsal. Grounded in principles of 'thick description' and rehearsal ethnography, the casebook will provide you with the opportunity to produce a substantial piece of writing that reflects and reports on the work of professional performance makers.

## PRFM4113 Research Methodologies 1

In this seminar you will be introduced to the principles of Human Ethics in research and will write and submit an ethics application in preparation for your semester 2 research. You will also be given additional training in using research databases, bibliographic software, referencing, and quantitative and qualitative data collection. You will also revise key theoretical principles used in theatre & performance analysis.

## PRFM4116 Critical Theory and Performance

The discipline of Performance Studies has drawn upon a wide range of theoretical positions and resources, from semiotics to New Historicism, cultural studies, feminism, psychoanalysis, discourse theory, deconstruction, phenomenology and hermeneutics. This unit functions as an advanced reading seminar in which you will consider some key theoretical texts and examine how they have been applied to the analysis of performance.

## PRFM4117 Embodiment

Ways of thinking about how you perceive and make sense of objects, time, place, space, yourselves and others, are pertinent to the study of all aspects of performance. Western thought has not always trusted either the body or experience as valid sources of knowledge about the world. In this unit of study you will explore how theories of embodiment affect research in/of performance and, as a result, question the continued prevalence of mind/body, theory/practice dichotomies.



Martin del Amo: *Slow Dances for Fast Times*  
(Performer: Elizabeth Ryan) *Carriageworks*,  
2013 (Photo: Heidrun Löhr)

## Postgraduate



## Postgraduate Program

### Research Degrees

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The Department offers the following postgraduate research degrees:

Doctor of Philosophy (PhD)

Doctor of Arts (DArts)

Master of Philosophy (MPhil)

Master of Arts (Research)

The Department of Theatre & Performance Studies at the University of Sydney offers postgraduates an internationally renowned program of teaching and research which covers the whole extended field of aesthetic, social and everyday performances: from theatre, dance, popular music and contemporary performance through to the performative dimensions of rituals, sport, politics and the law.

All our academic staff are leading researchers as well as experienced practitioners. We have graduates who are now working as lecturers at universities across Australia and in the UK. Others are developing their careers as performance-makers, drama teachers, designers, arts administrators, curators and researchers in related fields. We also often host international scholars through such prestigious schemes as the Fulbright program and the Endeavour Fellowship.

The Department supports a great deal of innovative contemporary performance through an artists-in-residence program. This programme has involved companies such as Griffin Theatre, Performance Space, My Darling Patricia, Opera Australia, Monkey Baa Theatre, De Quincey Company, Siren Theatre, The Fondue Set, Version 1.0 and individual performance makers like Nigel Kellaway, Martin del Amo, and Gail Priest. This program also provides numerous opportunities for students to become involved in participant-observation fieldwork.



## Options for Postgraduate Study

Depending on your previous academic experience and the nature of your interests, the available options include:

### Master of Philosophy (MPhil) & Doctor of Philosophy (PhD)

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These research degrees are obtained by thesis only. Please consult the departmental website for advice on areas where we offer research supervision, and on how to prepare a thesis proposal.

### Master of Arts (Research) & Doctor of Arts

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While recognised as research degrees (hence, exempt from fees), the MA (Research) and the DArts allow for the student to combine some postgraduate coursework with a comparatively shorter thesis project. DArts may be of particular interest to performance makers with at least 5 years professional experience, particularly those with an interest in practice based/led research. It is a professional doctorate which allows you to pursue a higher degree of rigorous scholarship while advancing your professional practice.



## Coursework Program

The Department does not offer postgraduate coursework degrees but MA and DArts candidates can take our cross-listed postgraduate units.

### Cross-listing Theatre & Performance Studies Units

The following postgraduate coursework units are available as cross-listed options, to students from other programs and subject areas, including Liberal Studies, Development Studies, Peace & Conflict Studies, Media & Communications, Social Work and Education.

PRFM5900 Contemporary Performance

PRFM5901 Critical Theory and Performance

PRFM5902 Rehearsal Studies

PRFM5903 Rehearsal to Performance

PRFM6900 Theatre and Community Development

PRFM6901 Acting: From Theory into Workshop

**Note:** not every unit is offered every year. For a list of 2018 units see page 23. Full details regarding pre-requisites, degree requirements and how to enrol can be found on the Faculty of Arts and Social Sciences website.



De Quincey Co: Moondance (Performer: Tess de Quincey), Trip Space, London 2014  
(Photo: Vsevolod Vlaskine)

## 2018 Units of Study

Postgraduate program taught within the department

### Semester 1

PRFM5901 Critical Theory and Performance

PRFM5902 Rehearsal Studies

### PRFM5901

#### Critical Theory and Performance

As an emerging discipline, performance studies has drawn upon a wide range of theoretical positions and resources, from semiotics to New Historicism, cultural studies, feminism, psychoanalysis, discourse theory, deconstruction, phenomenology and hermeneutics. In this unit, we will read some key theoretical texts and look at how they have been applied to the analysis of performance.

### PRFM5902

#### Rehearsal Studies

This unit prepares students for the task of observing and analysing rehearsal practices (or training, creative development etc) in theatre and other genres of aesthetic performance. We will canvass some of the key theoretical and methodological issues of ethnographic research, not only through readings but also through practical tasks involving video recordings of rehearsal, prompt books and other materials held in the department's unique archive. This unit is a pre-requisite for those students undertaking PRFM5903 Rehearsal to Performance.

## Staff

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### Dr Amanda Card

[amanda.card@sydney.edu.au](mailto:amanda.card@sydney.edu.au)

Amanda performed with some of Australia's leading contemporary dance groups of the 1980s and on the commercial dance circuit of Japan and South East Asia. She was Executive Producer of One Extra dance company and currently researches and teaches on the history of social dance forms, intercultural performance, movement studies and theories of embodiment.

### Dr Paul Dwyer

[paul.dwyer@sydney.edu.au](mailto:paul.dwyer@sydney.edu.au)

Paul teaches and writes on the intersections between politics and performance. His research on reconciliation ceremonies and restorative justice has been supported by a prestigious Australian Research Council grant. His professional theatre credits include award-winning works with version 1.0 and Belvoir Street Theatre.

### Dr Laura Ginters

[laura.ginters@sydney.edu.au](mailto:laura.ginters@sydney.edu.au)

Laura has supported the development of new plays/productions through her work as a dramaturg, script assessor and translator with the Australian National Playwrights Conference, Playworks, Griffin Theatre and Company B Belvoir. She teaches and researches on dramaturgy, rehearsal and performance analysis, Indigenous theatre, gender and performance theory.

### Associate Professor Ian Maxwell

[ian.maxwell@sydney.edu.au](mailto:ian.maxwell@sydney.edu.au)

Ian trained as a theatre director at the Victorian College of the Arts and has worked with Opera Australia among other companies. He has published widely on popular culture (including *Phat Beats, Dope Rhymes*, one of the first books on Australian Hip Hop) and on the work of Rex Cramphorn, one of the key directors from the 1970s "new wave" of Australian theatre.

Opposite page: Mia Lazzarini PRFM2602 Performance: Production and Interpretation, Rex Cramphorn Studio, 2013 (Photo: Richard Manner)



Dr Glen McGillivray  
[glen.mcgillivray@sydney.edu.au](mailto:glen.mcgillivray@sydney.edu.au)

Glen was a director and acting teacher for nearly twenty years (Australian Theatre for Young People, State Theatre Company of South Australia, Actors Centre, NIDA Open Program, etc.). His research, bridging across theatre history and social theory, looks at how ideas of theatre and 'theatricality' have informed both renaissance and contemporary cultural experience. Glen teaches undergraduate and postgraduate units on documentation and approaches to acting.



## Academic Coordinators for 2018

**Chair of Department:** Associate Professor Ian Maxwell

**Undergraduate Coordinator:** Dr Glen McGillivray

**Honours Coordinator:** Dr Amanda Card

**Postgraduate Coordinator:**

**Semester 1:** Dr Laura Ginters

**Semester 2:** Dr Paul Dwyer

## Support Staff

**Technical Director:** Richard Manner

**Programme Coordinator:** Kirstin Bokor

## Key dates for 2018

### Semester 1

Info Day	16 Dec 2017
Lectures begin	5 Mar
Census date	31 Mar
Semester Break	2 Apr - 6 Apr
Last day of lectures	30 Jun
Stuvac	11 Jun -15 Jun
Exam period	18 Jun - 30 June
Semester ends	1 Jul

### Semester 2

Lectures Begin	30 July
Census date	31 Aug
Open Day	26 Aug
Semester Break	24 Sep - 28 Sep
Last day of lectures	3 Nov
Stuvac	5 Nov - 9 Nov
Exam Period	12 Nov - 24 Nov
Semester ends	24 Nov

## Prizes, Scholarships & Financial Assistance

Information on Departmental prizes and scholarships can be found on the Department's website. Other scholarships and financial assistance available through the University can be found at:

[sydney.edu.au/arts/future\\_students/scholarships.shtml](http://sydney.edu.au/arts/future_students/scholarships.shtml)

## Policies

For information on policies that apply to current students, please visit:

[sydney.edu.au/students/](http://sydney.edu.au/students/)

## Summer & Winter Schools

Students can accelerate their program, catch up on a failed subject, balance their timetable, or study subjects outside their current program. Recent high school graduates can enrol in first year subjects. More information can be found at: [sydney.edu.au/summer](http://sydney.edu.au/summer)





Version 1.0, This Kind of Rukus (performers: Jane Phegan & Kym Vercoe),  
Performance Space, 2010 (Photo: Heidrun Löhr)

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## Department of Theatre and Performance Studies

School of Literature, Art and Media (SLAM)

Faculty of Arts and Social Sciences

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