2016 Student Guide

Department of Theatre and Performance Studies

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

THE UNIVERSITY OF SYDNEY
## Contents

1. Welcome by Chair of Department  
2. Why Study Theatre and Performance Studies?  
5. What our students say  
6. Facilities  
7-17. Undergraduate Program  
8-10. Major in Theatre and Performance Studies  
11-15. 2016 Units of Study  
16-17. Honours  
18-21. Postgraduate Program  
20-21. 2016 Units of Study  
22-23. Staff & 2016 Coordinators  
24. Key Dates for 2016  
Back Cover

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.
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.”

Dr Laura Ginters
Chair of Department
Theatre & Performance Studies
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

In 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)

Theatre & 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 NIDA)

Rehearsal 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)

Theatre & 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 Dimitriades (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.

Facilities

The Rex Cramphorn Studio

Theatre and Performance Studies

Undergraduate program

Theatre & Performance Studies looks at a broad range of aesthetic, social and everyday performances: from practices that we might readily recognise as theatre, dance or ‘live art’ to the performative dimensions of law, politics, sport and other kinds of activity. Through performance, we get things done, we make sense of events around us and we explore different ways of being in the world.

A performance doesn’t stand still while you try to work out what, and how, it means. In Theatre & Performance Studies you will develop skills for describing and analysing theatre, dance and other kinds of aesthetic performance. You’ll learn ways of documenting live performance; develop a language to describe moving/sensing bodies, lighting, sound, sets and all the other elements of a production. You will attend a wide range of performances and write detailed critical analyses of what you see.

Performance is a mode of inquiry, not just an ‘object of study’. In workshops, you will gain some embodied knowledge of performance practice by exploring different approaches to performance-making, devising short works or else sitting-in on the rehearsal processes of our artists-in-residence. This is not vocational training but a window onto what professional practice involves. No previous performance skills are necessary, nor are students assessed in any major way on their individual practical work. But this engaged mode of learning often provides a basis for students who later train as performers, directors, designers, drama teachers, arts administrators or work in related areas of cultural practice.

Different theorists provide different answers to the question ‘What is performance?’ and encourage different kinds of analysis. In Theatre & Performance Studies you learn to understand the contributions of key thinkers to the development of the disciplines, and examine the strengths and weaknesses of approaches drawn from not only theatre and dance studies, but also anthropology, history, philosophy and sociology.

Not all the world’s a stage but ‘performance’, as a conceptual lens, does provide powerful ways of interpreting a whole range of activities within and beyond the walls of a theatre, including political campaigns, legal processes, sporting contests, religious ceremonies, music festivals, fashion shows and corporate events. As a Theatre & Performance Studies student you will be able to transfer your knowledge of performance to the study of many ‘non-theatrical’ events.
Major in Theatre and Performance Studies

In 2016, we offer two Junior units of study (PRFM1601 and PRFM1602). Taking these units is a great way to begin your engagement with performance theory and practice. Some Junior and Intermediate units are ‘easy access’ — you don’t need to be a Theatre & Performance Studies major to take them — but Advanced PRFM units require that you have completed two core (compulsory) 2nd Year units, PRFM2601 and PRFM2602.

A major in Theatre & Performance Studies requires at least 36 senior credit points made up of 2000 and 3000 level PRFM units of study which must include our compulsory 2000 level units PRFM2601 and PRFM2602, and at least one unit of study at senior (3000) level.

Remember, you can take more units in Theatre & Performance Studies if you wish — but a major will need to be made up of a minimum of 6 senior PRFM units, two of which must be our Intermediate cores: PRFM2601 and PRFM2602.

Sample Pathway - Performance Studies Major

<table>
<thead>
<tr>
<th>Year</th>
<th>Junior Unit</th>
<th>Senior PRFM 2000 or 3000-level Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016, S1</td>
<td>PRFM1601</td>
<td>Senior Unit</td>
</tr>
<tr>
<td>2016, S2</td>
<td>PRFM1602</td>
<td>Senior Unit</td>
</tr>
<tr>
<td>2017, S1</td>
<td>Core Unit (1) PRFM2601</td>
<td>Senior Unit</td>
</tr>
<tr>
<td>2017, S2</td>
<td>Core Unit (2) PRFM2602</td>
<td>Senior Unit</td>
</tr>
<tr>
<td>2018, S1</td>
<td>Senior PRFM 2000 or 3000-level Unit</td>
<td>Senior Unit</td>
</tr>
<tr>
<td>2018, S2</td>
<td>Senior PRFM 2000 or 3000-level Unit</td>
<td>Senior Unit</td>
</tr>
</tbody>
</table>

Junior units (1000 level)
The Junior units of study do not require any prerequisites:
PRFM1601  Performance: Process and Collaboration
PRFM1602  Dangerous Performances

Senior-intermediate units (2000 level)
Senior 2000-level units have a prerequisites of 18 credit points (3 subjects) from Table A of the Faculty Handbook; this may include PRFM1601 (6 credit points) and PRFM1602 (6 credit points).

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

Core
PRFM2603  Between Impro & Text: Making Performance
PRFM2604  Sociology of Theatre
PRFM2605  Rehearsing Shakespeare
PRFM2606  Ritual, Play and Performance

Senior-advanced units (3000 level)

Core
PRFM3602  Performance Histories
PRFM3603  Playing Politics
PRFM3604  Embodied Histories
PRFM3606  Approaches to Acting
PRFM3607  Production Strategies for Performance
PRFM3611  Dramaturgy
PRFM3619  Documenting Performance
PRFM3620  Internship
PRFM3961  Rehearsal Studies
PRFM3962  Inside Rehearsal
(pre-requisite: PRFM3961 Rehearsal Studies)

Note: not every unit is offered every year. For a list of 2016 units see page 11.
Undergraduate

2016 Units of Study

Junior

PRFM1601 Performance: Process and Collaboration
Session: Semester 1 Credit points: 6
Classes: 1x1hr lecture/week, 1x2hr seminar/week
Assessments: 1x1000wd essay (25%), 1x1000wd workshop description (25%), 1x1000wd rehearsal rationale (25%), 1x1500wd group documentation (25%)
Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/workshop/tutorial) Day
This unit introduces performance studies through a guided rehearsal of a play (in 2016 Brecht’s ‘The Measures Taken’). Students learn to reflect upon and analyse performance-making processes, debating, testing and documenting decision-making as they work. They will be introduced to theoretical, methodological and historical approaches in performance studies: embodiment theory, the relationship between thinking, knowing and doing; dramaturgical processes; how “performance” extends beyond drama and theatre. No theatre-making experience required; students will not be assessed on their acting.

PRFM1602 Dangerous Performances
Session: Semester 2 Credit points: 6
Classes: 2x1hr lecture/week, 1x1hr tutorial/week
Assessments: 1x1000wd essay (20%), 1x1000wd group exercise (25%), 1x200 min or 1000wd equivalent class presentation (25%), 1x1500wd final essay (30%)
Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
Performance has been long 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, this unit will explore and understand performance pushed to the limits.

Senior

PRFM2601 Being There: Theories of Performance
Session: Semester 1 Credit points: 6
Classes: 2x1hr lectures/week, 1x1hr tutorial/week
Prerequisites: 18 junior credit points from subject areas listed in Table A
Assessments: 1x2000wd essay (50%), 1x2000wd workshop (50%)
Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/workshop) Day
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
Session: Semester 2 Credit points: 6
Classes: 1x1hr lecture/week, 1x2hr tutorial/week
Prerequisites: 18 junior credit points from subject areas listed in Table A
Assessments: 1x1500wd essay with reflective commentary on methodology (50%)
Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/workshop) Day
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 Impro & Text: Making Performance
Session: Semester 1 Credit points: 6
Classes: 1x1hr lecture/week, 1x2hr tutorial/week
Prerequisites: 18 junior credit points from subject areas listed in Table A
Assessments: 1x1500wd equivalent group performance/workshop presentation (20%), 1x1500wd individual workshop report (40%), 1x2500wd essay (40%)
Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/workshop) Day
Some performances seem firmly text-based (a David Williamson play; the libretto/score of a Wagnerian opera). Others involve more or less spontaneous “composition-in-performance” (Commedia dell’Arte, Theatresports, “free jazz”). Yet, whatever the form, performance is always the thing you get when skilled artisans “assume a responsibility to an audience and to tradition as they understand it” (Dell Hymes). In this unit, we analyse the interactions between literary and primarily oral traditions of performance, questioning assumptions about the historical primacy of texts.

PRFM3606 Approaches to Acting
Session: Semester 2 Credit points: 6
Classes: 1x2hr lecture/week, 1x1hr workshop/week
Prerequisites: (PRFM2601 and PRFM2602) or (PRFM2001 and PRFM2002) Prohibitions: PRFM3022
Assessments: 1x3000wd essay (50%), 1x group presentation equivalent 500wd

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.

PRFM3962 Inside Rehearsal
Session: Semester 2 Credit points: 6
Classes: 1x3-hr seminar for six weeks over the first half of second semester
Prerequisites: PRFM3961 Assessments: 1x500wd formative assessment and writing plan for casebook (20%), 1x4000wd casebook (80%) Campus: Camperdown/Darlington Delivery Mode: Normal (seminar) Day

Over five days, students attend the rehearsals of a company of professional artists-in-residence at the department’s Rex Cramphorn Studio, observing and documenting the skills and intuition that go into crafting those magic moments an audience will later encounter in performance. In the seminars following these observations, students will explore ways of interpreting their experience, deepening the principles of ethnographic research learned in PRFM3961, and developing a casebook which analyses aspects of the “culture” underpinning the creative work of rehearsals.

Martin del Amo: Slow Dances for Fast Times (Performer: Elizabeth Ryan) Carriageworks, 2013 (Photo: Heidrun Lohr)
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 Gentry; 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)

Honours Prerequisites

This is a challenging but highly rewarding year. Admission to Performance Studies Honours requires an average of 70% or above across 48 senior credit points in Theatre & Performance Studies, including a major in Theatre & Performance Studies (36 credit points) with another 12 credit points: PRFM3961 Rehearsal Studies and PRFM3962 Inside Rehearsal.

Units of Study

- PRFM4011 Performance Studies: Honours A
- PRFM4012 Performance Studies: Honours B
- PRFM4013 Performance Studies: Honours C
- PRFM4014 Performance Studies: Honours D

Credit points: 12
Sessions: Semester 1, Semester 2
Classes: 3x2-hr seminars/week in Semester 1
Prerequisites: 70% or above across 48 senior credit points in Performance Studies. Practical/Field Work: Workshops and placement in a theatre company to observe a creative process in progress; group supervision meeting. Assessment: 1x12000-15000wd thesis (33.5%), 1x12000-15000wd casebook (based on participant-observation fieldwork) (33.5%), 2 seminars x 4500wds of written work or its equivalent per seminar (33%) Campus: Camperdown/Darlington Delivery Mode: Normal (seminar) Day

Note: Department permission required for enrolment.

The Honours program in Theatre & Performance Studies consists of:
1. a 12000-15000 word thesis written under the supervision of a member of the academic staff
2. a 12000-15000 word casebook based on fieldwork observations of the training/rehearsal/preparation processes involved in a genre of cultural performance
3. two assessable coursework seminars - 4500 words each (Critical Theory & Performance and Embodiment in 2016)
4. a research methods seminar (formative assessment only) and auditing of the departmental postgraduate/staff research seminar. For more information, contact the Honours Coordinator.
Postgraduate Program

Research Degrees

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 Boa 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)**

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**

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 2016 units see page 20.*

Full details regarding pre-requisites, degree requirements and how to enrol can be found on the Faculty of Arts and Social Sciences website.
2016 Units of Study

Postgraduate program taught within the department

Semester 1
PRFM5901 Critical Theory and Performance
PRFM5902 Rehearsal Studies

Semester 2
PRFM5903 Rehearsal to Performance (prerequisite PRFM5902 Rehearsal Studies)

2016 Units of Study

PRFM5901 Critical Theory and Performance
Session: Semester 1 Credit points: 6
Classes: 1x3-hr seminar/week
Assessments: 1x1000wd essay draft including bibliography and plan for essay (25%), 1x3500-4000wd final essay (75%) Campus: Camperdown/Darlington Delivery Mode: Normal (seminar) Day

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
Session: Semester 1 Credit points: 6
Classes: 1x3-hr seminar/week
Assessments: 1x1500wd reading task/journal (30%), 1x3000wd research essay (70%) Campus: Camperdown/Darlington Delivery Mode: Normal (seminar) Day

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 canvas 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.

PRFM5903 Rehearsal to Performance
Session: Semester 2 Credit points: 6
Classes: 1x3-hr seminar/week
Prerequisites: PRFM5902
Prohibitions: Assessments: 1x1000wd formative assessment and casebook plan (25%), 1x4000wd casebook (75%) Campus: Camperdown/Darlington Delivery Mode: Normal (seminar) Day

This unit is structured around a rehearsal process occurring in the mid-year break (July) and involving performing artists in residence at the Department's Rex Cramphorn Studio. Students attend rehearsals full time for two weeks, documenting the process and writing up their observations as ethnographic fieldnotes. Seminars during semester provide an opportunity for students to ‘unpack’ this experience and to develop strategies for turning fieldnotes into a more detailed, coherent and analytical casebook.

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

**Dr Amanda Card**  
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
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
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
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.

**Dr Glen McGillivray**  
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 documentary and approaches to acting.

Academic Coordinators for 2016

**Chair of Department:** Dr Laura Ginters  
**Undergraduate Coordinator:** Dr Paul Dwyer  
**Honours Coordinator:** Dr Amanda Card  
**Postgraduate Coordinator:** Dr Glen McGillivray

**Support Staff**

**Technical Director:** Richard Manner  
**Programme Coordinator:** Kirstin Bokor
Key dates for 2016

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Info Day</td>
<td>Lectures Begin</td>
</tr>
<tr>
<td>Lectures begin</td>
<td>Census date</td>
</tr>
<tr>
<td>Census date</td>
<td>Open Day</td>
</tr>
<tr>
<td>Semester Break</td>
<td>Semester Break</td>
</tr>
<tr>
<td>Last day of lectures</td>
<td>Last day of lectures</td>
</tr>
<tr>
<td>Stuvac</td>
<td>Stuvac</td>
</tr>
<tr>
<td>Exam period</td>
<td>Exam Period</td>
</tr>
<tr>
<td>Semester ends</td>
<td>Semester ends</td>
</tr>
<tr>
<td>5 Jan</td>
<td>25 July</td>
</tr>
<tr>
<td>29 Feb</td>
<td>31 Aug</td>
</tr>
<tr>
<td>31 Mar</td>
<td>31 Aug</td>
</tr>
<tr>
<td>28 Mar - 1 Apr</td>
<td>26 - 30 Sept</td>
</tr>
<tr>
<td>3 Jun</td>
<td>28 Oct</td>
</tr>
<tr>
<td>6-10 Jun</td>
<td>31 Oct - 4 Nov</td>
</tr>
<tr>
<td>13-25 Jun</td>
<td>7 - 19 Nov</td>
</tr>
<tr>
<td>25 Jun</td>
<td>19 Nov</td>
</tr>
</tbody>
</table>

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.

Policies

For information on policies that apply to current students, please visit sydney.edu.au/arts/current_students/policies.shtml.

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.