

Minor Study in Drama and Performance

CDP courses are theatre and performance electives offered to students from Wee Kim Wee School of Communications, School of Art, Design and Media and School of Humanities and Social Sciences only (specifically Art Design and Media, Chinese, Communication Studies, Economics, English, History, Linguistics and Multilingual Studies, Philosophy, Public Policy and Global Affairs, Psychology and Sociology). They can be taken as general electives or as part of a 'Minor Study in Drama and Performance.' These courses introduce to students a broad range of concepts, theories, histories of, and practices in, theatre and performance: some courses focus on theatre's relevance and engagement with contemporary and traditional society, both Western and Asian, while others offer students opportunities for more practical work in acting, playwriting and directing.

To obtain a 'Minor in Drama and Performance' a student will have to complete 5 modules in total – one Foundation Level module and four other modules. The Foundation Level module, ADP16A: Introduction to Theatre and Performance, is a pre-requisite for access to other modules.

ADP16A will be offered every semester, and at least two other courses from the Secondary Level will be offered each semester. Each module is worth 3AUs.

The modules offered from August 2017 are as follows:

Foundation Level (Compulsory and Pre-Requisite for other CDP Modules):

ADP16A Introduction to Theatre and Performance

This course, an introduction to theatre and performance, will engage and marry both theory and practice from the perspectives of the theatre maker and theatre scholar. It examines how theatre is developed from a range of sources, and explores ways in which scripted text is transformed, interpreted and manipulated. Working with the body, voice and performance space as critical performance elements, two 20th century theatre-making methodologies will be explored and examined. These include the theories and practice of Konstantin Stanislavski and Bertolt Brecht. Where practice approaches are concerned, there will be a particular focus on Realist (Stanislavsky) and Epic (Brecht) dramaturgical and performance strategies. In addition, the course will also introduce the basics of performance analysis and ways to 'decode' performances. The objective is that students will learn how to engage with and articulate an informed personal and theoretical vocabulary of theatre skills and practice.

Secondary Level (Choose and Complete at least 4 Modules):

ADP26A Contemporary Theatre: Styles and Conventions

This course examines the dynamics, principles and practices of contemporary theatre in relation to developments of modern, post-modern and avant-garde theatre in a global context. It brings together cultural vocabularies and practices from diverse parts of the world and explores the styles and conventions that have emerged in contemporary performance making and thinking, with a particular

focus on theatre from the mid twentieth to early twenty-first century. The course will examine the work of innovative and pioneering local and international theatre practitioners and engages students in research, practice and discussion on the historical, political, theoretical, practical and philosophical relevance of contemporary theatre.

ADP26B Theatre for Young People: Methods and Practices

This course will investigate current philosophies, practices and approaches of involving young people in the process of making theatre, for young people, particularly in Singapore. It will focus on modes of devising and presenting children's theatre, youth theatre, Theatre-in-Education and community-based performance in a practical workshop format. Students will work through a play building process to devise material suitable for the aforementioned groups of people, with them taking on the roles of performers and/or facilitators. The course will question the relevance and value of existing practices of theatre-making by and for youth and the community.

ADP26C Acting: The Actor's Voice and Body

This course examines what it means to act in theatre and explores the processes of personal preparation for the task of acting on stage, through working towards an understanding of the Actor's Voice and Body. It provides opportunities for students to engage in thinking through experiencing representational (realist) and presentational (non-realist) modes of performance. It also develops an understanding of fundamental principles that are involved in acting in an ensemble and individually. The course emphasises personal commitment to and ownership of the process, requiring participants to actively contribute to improvisations and discussions, rehearsals and performances with a strong intent to build on skills and improve on an overall understanding of theatre and live acting.

ADP26D Theatre and Technology

The course will be an investigation of performance across a range of new media and technologies. It will apply contemporary theories of performance, such as postmodernism and posthumanism, consciousness and the virtual double, telematics and telepresence, and liveness and mediatisation to critique and devise performance in contexts alternative to conventional theatre. It seeks to inform students of the increasing use of technology in performance and encourages students to think critically about the various philosophical, aesthetic, cultural and critical issues arising from this interface of technology and theatre. Topics include televisual theatre, immersive game-theatre, digital performance, cyborg theatre, and virtual theatre.

ADP26E Playwriting and Script Analysis

In this course students will work both individually and in small groups as they examine playwriting processes and conventions. They will consider the role of the sole and collaborative playwright through writing exercises, improvisational and playbuilding techniques and research. Students will examine a playwright's methodologies and analyse a range of scripts that have been published as texts and used in performance. They read, watch and/or critique works by local playwrights as well international ones. A range of writing processes will be explored, leading to a variety of end-products – for example, from scene-work to the development of treatment for multi-media performance; from dramaturgical and/or critical approaches to script analysis to the development of short playscripts.

ADP26G Independent Study in Theatre

This course is designed to accommodate flexibly advanced topics for the Drama and Performance student. This course could take the form of an academic pursuit or a more practical experience. The course will be individually tailored to the members of the class. Where appropriate, independent study methods will be introduced. Examples are: a small-team guided research project on an aspect of drama in the community; a detailed study of an innovative dramatist or company, considering both theory and practice; a researched and theorised chamber production.

ADP26H Directing and Dramaturgy

This course engages students in learning and analysing the skills and capacities of a director and dramaturg in relation to theatre-making. It explores the practices and philosophies that underpin the work of directing and dramaturgy as critical aspects of performance and production. Students will examine how directing is informed by particular aims and objectives, ideologies and aesthetics that engage the director, and develop dramaturgical approaches to researching, critiquing and questioning how these frameworks can be concretised and advanced.

ADP26J Traditional Theatre: Styles and Conventions

The course will examine some major traditional theatre forms that continue to be practiced and taught in Asia and further afield. These will include forms such as Kathakali, Noh, Chinese Opera and Wayang Kulit. It will involve discussions focussed on the histories of these forms, their socio-political contexts and continued applications in contemporary culture. The course will entail negotiating a process of working with traditional theatre forms as contemporary theatre practitioners and educators. There will be opportunities for practical learning through workshops, watching audio-visual media and classroom dialogue to explore connected ideas and interrogate their relevance. Students will also engage in making short performances that draw on their own application and understanding of these forms.

ADP26K Contemporary Theatre in Singapore and Southeast Asia

The course will examine socio-political and aesthetic issues that stem from making Contemporary Southeast Asian Theatre, with particular emphasis on Singapore and a brief exploration of Malaysia, Indonesia and the Philippines. It will consider questions of identity, history, social and cultural change and the emergent trends that appear to characterise theatre in the region. Using plays from the region, the course will explore the emerging themes, issues and images and consider the fusion of theatre forms in contemporary Southeast Asian theatre that indicate a wide range of global and regional influence. This will include engaging with theatre in relation to Southeast Asia as a region, the influence of traditional theatre on contemporary work and vice-versa, and the importance of socio-political contexts in relation to theatre performance. The course will also briefly consider the contemporary Southeast Asian theatre today as it experiences cross-cultural through-flows, globalisation and regional interchange.

ADP26L Devising Theatre: Methods and Practices

This course will engage students in contemporary approaches for devising theatre that include improvisation, storytelling, scene-building and interactive staging. It introduces aspects of devising theatre and playbuilding that move from process to product, giving students opportunities to create and perform short devised works and critically reflect on that process and performance. Comprehension is

enhanced by critical considerations of how to structure performance, articulate thematic frameworks, and respond aesthetically to critical feedback. Students will participate as performers/facilitators/devisers in generating collaborative processes, researching relevant ideas and issues, as well as developing and incorporating resources for staging. The course will also explore the ideas of leading theatre practitioners and companies locally and internationally.

ADP26M Applied Theatre: Theory, Practice and Pedagogy

This course will articulate and examine the different approaches to, and forms of, Applied Theatre such as Community Theatre and Theatre for Development. It will involve reading about, discussing and understanding the histories of Community Performances and why they continue to be practiced and advance in various parts of the world. The course will engage students in the theory and practice of Applied Theatre within non-formal educational contexts such as Community Centres, Hospitals, Youth Centres, etc. Students will look at the theoretical and pedagogical approaches that inform how Applied Theatre projects are created, planned and evaluated. They will engage in basic principles related to the making of such forms, and will also look at the socio-political implications of generating Applied Theatre projects within the Singapore context.