



Professional Diploma in Intercultural Theatre (Acting)

“Nowhere else is there a programme like this, which incorporates traditional training from world cultures, and instils a contemporary sensitivity and mission”

– Stan Lai, Artistic Director, Performance Workshop, Taiwan



“...Open Culture is not mixing everything together indiscriminately... It is more an earnest desire to enter into other cultures and take them as part of one’s own as well as extending oneself beyond one’s culture to evolve a larger, diverse one”

– Kuo Pao Kun (1939–2002), Co-Founder, Intercultural Theatre Institute

Contents

- 3 Programme Overview
- 4 Programme Modules
- 7 Programme Structure
- 7 Assessment & Evaluation
- 8 Campus
- 8 About ITI
- 9 Co-Founders & Director
- 10 Faculty
- 11 Academic & Examination Boards
- 13 Admissions
- 15 International Students



is able to maintain a personal practice, is critically aware and socially engaged and is capable of working autonomously as a creative person or artist.

ITI recognises that life, in all its variety and diversity, and imagination are the alpha and omega of all creativity in theatre. The programme is set up as a series of dialogues – between Cultures, Languages and Forms, and between Craft and Theory, the Contemporary and the Classical, the Technical and the Imaginative, and Structure and Spontaneity.

“ Singapore has had the vision to see that many Asian traditions have a wealth to offer in terms of theatre... [ITI] has a potential that no other theatre programme has anywhere in the world...to be the most truly international programme of any theatre programme”

– Richard Emmert, Professor of Asian Theatre & Music, Musashino University & Founder and Director, Theatre Nohgaku

Distinctive Features

Small: Designed to cater to a select number of dedicated and gifted performers from diverse cultures. Each cohort has no more than 12 students, with the teacher-student ratio ranging from 1:12 to 1:32.

Specialised and intensive: Packed with para-theatre, skills and technique training, and seminars on the humanities, arts, theatre theory and critical studies.

Conservatory-style model: For the first two years, students undergo up to 50-hour weeks of training that include Immersions in Theatre Traditions and Acting for the Contemporary Stage; classes in Movement, Voice & Speech, Taiji, Humanities and Technical Theatre; as well as Post Modular Lab. In the third year, students focus on devising and performing publicly ticketed productions.

Varied modes of teaching: These include studio work (group and individual), rehearsals, workshops, field-work and research, reading and textual analysis, exercise demonstrations, lectures, tutorials and seminars, and performance presentations (in-camera and public).

Intercultural and multilingual: Operates in diverse and plural social and learning environments. The medium of instruction is English but when necessary other languages are used with English translations. Work involving classical text, singing, and enunciation and diction work have to be learnt in the original language. Students with other mother tongues or adopted languages will be encouraged to use these in individual projects and presentations.

Programme Overview

The ITI Professional Diploma in Intercultural Theatre (Acting) is a distinctive training programme that features an intercultural learning methodology, set to rigorous standards, to develop skills in performance and original theatremaking.

It is a three-year, full-time, systematic training programme for professional actors interested in working in contemporary theatre. Conceived by renowned dramatist, the late Kuo Pao Kun, and current ITI Director, T. Sasitharan, in 2000, it is inspired and informed by over four decades of contemporary theatre history and development in Singapore as well as Pao Kun’s unique artistic vision and multicultural practice.

Approach and Objectives

The Acting Programme is characterised by its performer-centred, practice-oriented training that emphasises intercultural work and original creation. It immerses students in traditional theatre forms from Asia, and juxtaposes these intense interactions with both Stanislavskian and post-Stanislavskian actor-training techniques. The process of skills acquisition and recombination takes place in a plural, intercultural environment marked by a variety of languages, a multiplicity of cultures and a broad, inclusive theatrical palette.

Its aim is to train professional actors and performers capable of working in a variety of contemporary theatre genres and forms. The ITI actor is skilled in stagecraft and adept at the techniques of theatre, s/he is knowledgeable about theatre,



“Its synthesis of the traditional theatre training systems and contemporary actor training approaches is both innovative and of significance for having started a unique heritage of performing/theatre arts”

– May Fung, Deputy School Supervisor, HKICC Lee Shau Kee School of Creativity, & former Council Member, Hong Kong Arts Development Council

Acting for the Contemporary Stage

The primary aim of this module, over three years, is to train students in the skills, craft and techniques to create, perform and sustain true, organic and lively characters on stage. The ultimate goal is to train professional actors who stand out for technical ability, stagecraft, vivacity, flexibility and intelligence and who are creative, adaptive, independent and imaginative.

Students will explore the theories, histories, writings, strategies and dramaturgies that distinguish and differentiate acting and performing methods in various genres of theatre, drama and performance.

The approach will embrace both the Stanislavskian and post-Stanislavskian acting methods ranging from the core principles of Konstantin Stanislavsky to the more recent techniques of Jerzy Grotowski, Michael Chekhov, Suzuki Tadashi, Anne Bogart, Lee Breuer and Phillip Zarrilli.

The module will systematically enable the student to create and perform solo and small-group presentation based on observations of real people and personal experience.

Texts explored or used in the module include the Greeks (various writers), Anton Chekhov, Shakespeare and Bertolt Brecht. Other texts may be drawn from artists like Kuo Pao Kun, Tennessee Williams, Arthur Miller, Leow Puay Tin, Franz Kafka, Federico Garcia Lorca, Girish Karnad, Yukio Mishima, Samuel Beckett, Harold Pinter, Dario Fo and W. S. Rendra.

Movement for Acting & Performance

The primary aim is to progressively and systematically develop and build the student’s strength, stamina and flexibility in order to deepen and extend range, fluency, expressiveness and elegance of movement. Students develop a kinetic sensibility based on breath control and breathing techniques, spinal alignment, physical isolation, sensitivity to rhythm, balance of muscular release and tension, grounding and presence and an awareness of space including environment, stage architecture and responding to other bodies and objects.

Students will be taught at least one movement system, e.g. Pilates, Feldenkrais or Alexander Technique, and a variety of movement techniques such as Corporeal Mime (Etienne Decroux), Bio-mechanics (Vsevolod Meyerhold), Butoh, Neutral Mask, Acrobatics, Clowning, Stage Combat and *commedia dell’arte*. This module is taught in tandem with the Taichi.

Programme Modules

Students must attend all classes. There are no elective modules.

Immersion in Theatre Traditions

Students will be immersed in four significant theatre traditions from Asia for two years. Students will be taught by master teachers the physical, gestural, dramatic and vocal training methodologies of each form.

The forms that are taught include **Beijing Opera**, **Kutiyattam** – an ancient Sanskrit theatre form, **Wayang Wong** – a traditional Javanese court dance and **Noh Theatre**.

The training is principally corporeal and practical; what is emphasised is the performer’s body as instrument of performance, his/her skill of control over mind and body. Students will also study the dramaturgical, cultural, artistic and social contexts of each form, through a series of tutorials, lectures and seminars.

The aim is not to train classical performers but to activate in each student a repository of aesthetic sensibilities, techniques, theories and performative strategies drawn from the theatre traditions of Asia; a resource that they may draw upon throughout their artistic lives. Students thus may select and draw elements – precepts or aspects of gesture, voice, movement, rhythm, breath-control, presentation, dramaturgy and form – which may be recombined, assimilated psycho-physically and situated within the context of contemporary theatre as they concurrently undergo the Acting module.



Voice & Speech

The module helps the actor discover and develop their natural voice for use in the contemporary theatre. The primary objective is to develop a flexible, clear, free and expressive voice, and also an understanding of how the voice works.

Students are taught exercises and drills based on natural processes for breathing and vocalisation, as well as sufficient theory to help them connect to the complex physiological processes which enable voice and speech. The training involves the body, breath, voice, speech (involving the student's mother tongue but also with a significant emphasis on the English language) and text (prose, drama and poetry), together with an awareness of space as well as attitudes and aspects of the personality.

Taiji for Actors: Natural Conditioning for Open Applications

This module is a basic course in Taijiquan tailored for the needs of actors and performers. The primary aim is to give students a basic set of techniques with which to observe themselves and to help them get into a more open, aware and natural state. This open state prepares the actor to enter into any subsequent theatre-related work; be it corporeal research, rehearsal methods or performance. The open state is a base upon which other work in theatre can take place. It serves, for example, to prepare students for the strenuous physical demands of other modules like Immersions in Theatre Traditions and Acting. In effect it conditions and strengthens the student's mind and body, to work effectively, efficiently and with less risk of injury.

Technical Theatre for Acting & Performance

This module aims to teach the student basic skills and principles of aspects of technical theatre that would enable him/her to work in contemporary theatre independently and creatively. The objective is to broadly inform, enable and familiarise the student with aspects of technical theatre

like stage management; rigging and setting stage lighting, and rigging and setting stage sound; the prompt script; communication between personnel; a "technical rehearsal", a "dress rehearsal" and a "performance".

The ultimate goal is to provide a sound basis for skilled work enhanced by courtesy, efficient communication and good collaboration. The learning will take place through the production process and practical exercises. These will be opportunities for students to develop their judgements and understand the work processes and pressures involved.

Class work is augmented by further practical work on showings or open classes as part of the Acting for Contemporary Stage module.

Humanities/Cultural & Literary Theory

This module hopes to raise some fundamental questions about human existence in a partial way, leaving students to engage in lifelong exploration of the issues they care about. The approach taken here will be multi-/cross-/inter-disciplinary, ranging over the broadest spectrum of the humanities and social sciences developed from different intellectual traditions. At the heart of this course is a dialogue between philosophical and historical nodes of questioning.

The philosophical revolves around the question: "What does it mean to be a human?" And the historical: "What does being human mean in a particular time and space?" It will involve a holistic examination of aspects of human life: human beings in relation to nature, to the supernatural, the spiritual, the sexual and the ethical, to the realms of play and aesthetics, politics and economics, to fellow human beings, and ultimately to the Self.

The teaching and learning process will involve lectures, seminars and tutorial discussions, personal reading and writing, and group projects.



“Your curriculum is an excellent balance of intellectual and imaginative work, covering a variety of East and West theatre styles.”

– John Clark, former Director, National Institute of Dramatic Art, Australia

Other aspects of the Acting Programme include:

Post Modular Lab

This is a project that is student-led and student-driven. It is a performance-making opportunity that immediately follows the Immersion module in a particular theatre tradition. The objective is to enable students to work individually or in groups to create an original performance or performative piece that would manifest, demonstrate or exemplify, represent or express their engagement or understanding of or critical perspective on the Immersion that was recently concluded. Faculty will strictly serve as mentors or guides providing only support and counsel.

Final-Year Public Performances for Paying Audiences

This is undertaken in the final year as part of the Acting, Voice & Speech and Movement modules. The objective is to present to a paying, public audience three productions in which the final-year students will be involved as actors. The three productions shall consist of:

- A regular, straightforward scripted play,
- A devised or workshopped performance of a new play and
- An intercultural and/or multilingual performance of either an original, devised play or of an extant scripted play.

Final-Year Theatremaking Project

This is a project that the student begins thinking about, preparing and planning for the moment s/he starts ITI. It may be assigned as part of the Acting, Voice & Speech and Movement modules. The work, which must be original, must be realised in the final year in one of the following shapes/forms:

- A paid public production for a Singapore audience,
- An in-camera presentation for only faculty and students,
- An open rehearsal presented only to faculty and students,
- A finished script or performance structure to be read or recited, or

- Notes, storyboard or sketches for a theatre production. Students may work individually in solo projects or in groups.

Video, Digital Media & Live Performance

This is a workshop exploring the relationship and interactions between the actor/performer and the video or projected image on stage during a live performance. The images used could range from shadow puppets to video and film projections.

Workshops & Seminars on the Western Theatre Canon

This aims to provide the student with an understanding and an appreciation of some of the greatest creative achievements in the history of Western Theatre. This would include achievements in playwriting, dramaturgy, theatre theory, actor training and staging. The sessions will be conducted in the dual mode of the discursive and the practical, using both classroom seminars and studio work. Western theatre forms that may be selected for study range from Greek and Shakespearean Theatre to Brechtian Epic Theatre to Poor Theatre (Jerzy Grotowski) and Theatre of the Oppressed (Augusto Boal).

Seminars on Southeast Asia

This aims to provide the student with a sense and idea of the term “Southeast Asia”. Unlike Asian or European or even American, the term Southeast Asia is relatively recent and lacks a stable, unifying historical or cultural locus. Students will explore Southeast Asia as a site for constructing a new region, with characteristic qualities, features and hues.

They will also study how Singapore, the most highly urbanised, economically developed and intentionally “constructed” of the countries in the region, is shaping the character of Southeast Asia. Students are expected to read prescribed texts, do research and actively participate in seminars. This will be followed by study trips and excursions to critically understand and experience aspects of Singapore’s built-up environment.

Programme Structure

Each academic year begins in January and ends in December, and is divided into two semesters. There is a vacation break in June and December between semesters, and a one-week recess between terms within each semester.

Year 1 (Training & Studies)				Year 2 (Training & Studies)				Year 3 (Professional Work)			
Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Term 1*	Term 2	Term 1	Term 2	Term 1	Term 2	Term 1	Term 2	Term 1	Term 2	Term 1	Term 2
Immersions in Theatre Traditions <ul style="list-style-type: none"> • Beijing Opera • Kutiyattam • Wayang Wong • Noh Theatre 								Final-Year Public Performances for Paying Audiences			
Acting for the Contemporary Stage								Final-Year Theatremaking Project			
Movement for Acting & Performance								Video, Digital Media & Live Performance			
Voice & Speech								Workshops & Seminars on the Western Theatre Canon			
Technical Theatre for Acting & Performance								Seminars on Southeast Asia			
Humanities/Cultural & Literary Theory											
Post Modular Lab											
Taiji for Actors: Natural Conditioning for Open Applications											

*Each term consists of 10 - 11 weeks with duration of 1.5 h to 4 h per class.

In Year 1 and 2 (Semester 1-4), the terms consist of 9 – 10 Training and Teaching Weeks and 1 Presentation and Evaluation & Assessment Week. Immersions in Theatre Traditions are taught for one term per form.

In Year 3 (Semester 5 and 6) the cohort works as a theatre company, and training or studies undertaken will be subject to rehearsal and performance requisites of the selected production. Students are required to create, rehearse, develop, devise, workshop or train with a view to presenting the production to a paying, public audience in Singapore. Each cohort will present at least three public productions.

Students are not allowed to defer any part of the programme.



Assessment & Evaluation

Students will be assessed and evaluated by the Director and Faculty (including visiting directors). This may be done in two ways: (1) continual evaluations of studio and class work and (2) assessments of semester-end presentations or performances. Some modules adopt one mode of Assessment and Evaluation or the other. Others adopt a proportion of both.

Each student will receive a verbal and written report on their performance, and a grade of 'Pass with Distinction', 'Pass' or 'Fail', for the relevant modules at the end of each semester, and also for each final-year production at the end of the production. The Examination Board will give their endorsement of the Director's recommendation on the students' suitability to be awarded the Professional Diploma.

Upon graduation, students will receive the Professional Diploma in Intercultural Theatre (Acting). They must meet the following criteria:

- Pass all the modules in Year 1 and Year 2
- Performed in all final-year productions and passed the assessment
- Completed the final-year theatremaking project



“[ITI] is considered one of the most influential training programmes in the region bringing substantial benefits to art development in general, not limited to the performing arts and Singapore itself”

–Zuni Icosahedron (independent cultural collective), Hong Kong

Campus

The ITI campus is located at Emily Hill – Singapore’s first independent cooperative for arts and the creative industries. It sits on a little hill, next to a public park, surrounded by greenery. Centrally located in the heart of the city, within the Arts-Education-Entertainment District, it is rich with historical and cultural heritage and close to museums, theatres, the Esplanade and the National Library.

Emily Hill is also home to Six Degrees, a ground-up network of people and organisations from the arts and creative industries; glass artist Tan Sock Fong; sculptor Sun Yu-li; and a chillout bar located within Emily Hill that is open to the public.

Facilities

Intercultural Theatre Institute has dedicated facilities that include two studios (119.12 sq m and 84.8 sq m, with capacity for 32 and 23 people) and a large classroom (121.1 sq m, with capacity for 32 people). Students also have the use of a small library.

About ITI

Intercultural Theatre Institute (ITI) is an independent theatre school for contemporary artists, conceived as a unique and unprecedented enterprise in theatre training, social and cultural interaction, and human understanding. ITI and the Acting Programme it offers began as the Theatre Training & Research Programme (TTRP), established in 2000 by the late Kuo Pao Kun and the current Director, T. Sasitharan.

ITI is founded on the belief that theatre would have little meaning if it is not connected to life and society. Good theatre, like all good art, must have social impact. It must make a difference to life as it is lived by ordinary people. Through the espousal of intercultural theatre practice, ITI aims to train artists who are capable of working across cultural, linguistic, social and national boundaries, unleashing the immense potential of theatre to bring together, empower and ultimately harness the energies of diverse communities throughout the world.

Vision

To nurture the next generation of theatre artists, teachers and leaders with the hearts, minds and abilities to create art that embraces the values of cultural and social diversity, and celebrates humanity and life.

Mission

To nurture skill, technical competence, critical awareness, social engagement and artistic autonomy in theatre artists so that they are capable of contributing significantly to the theatremaking processes and cultures of their own communities.

ITI is a private educational organisation registered with the Council for Private Education. It is also a registered charity and an Institution of Public Character (IPC) in Singapore, to which donations are tax exempted.



Co-Founders & Director

Kuo Pao Kun (1939–2002)

Co-Founder

A prolific bilingual playwright and director, Kuo Pao Kun co-founded Practice Performing Arts School in 1965 (together with choreographer/dancer Goh Lay Kuan), after graduating from the National Institute of Dramatic Art, Sydney. He founded major theatre company The Theatre Practice and remained its Artistic Director until he passed away in 2002. These institutions and the artists they fostered were inspired by Pao Kun's unique multicultural approach and commitment to developing Singapore art and artists while drawing from the great traditions and innovations of other countries.

He also founded The Substation, Singapore's first arts centre, in 1990 and remained its Artistic Director until 1995, establishing an open space for artists to explore and develop as well as to perform and exhibit.

In 2000, he founded the Theatre Training & Research Programme together with T. Sasitharan, putting into practice a part of his vision of *Open Cultures* in this programme that trains actors using the interaction of systems of training and conceptions of theatre from different cultures. He remained Co-Director of the TTRP until 2002.

Pao Kun's plays, apart from his own Chinese and English versions, have been translated into Malay, Tamil, Hindi,

Japanese, German and have been performed in many Asian countries as well as in America, Australia, Europe, Africa and the Middle East.

In 2000, the Tokyo Asian Art Festival organised a special tribute to Pao Kun, with three of his plays being directed and performed respectively by companies from Indonesia (*The Coffin Is Too Big for the Hole*, directed by Putu Wijaya and performed by Teater Mandiri), India (*Lao Jiu – The Ninth Born* directed by Anuradha Kapur and performed by Dishantar) and Japan (*The Silly Little Girl and the Funny Old Tree*, directed by Makoto Sato and performed by the Black Tent Theatre). Three sets of doublebills of his works (*The Coffin Is Too Big for the Hole* and *No Parking on Odd Days*), in English, Mandarin and Malay, were presented at the Singapore Arts Festival in 2000.

T. Sasitharan

Co-Founder & Director

Teacher, Acting and Humanities/Cultural & Literary Theory

T. Sasitharan (Sasi) is the Co-Founder and Director of ITI, formerly the Theatre Training & Research Programme (TTRP). Together with the late Kuo Pao Kun, he conceived and established TTRP in 2000.

Prior to that, he was the Artistic Director of The Substation from April 1996 to August 2000. From 1988 to 1996 he was the theatre and visual art critic with *The Straits Times*, where he also served as the arts editor for "Life!".

An important writer and commentator, he has had 14 articles ranging from commentaries on Singapore culture and the arts to reviews of performances, exhibitions, talks and catalogue entries published both in Singapore and abroad. He taught Philosophy at the National University of Singapore from 1983 to 1989.

For more than 30 years, Sasi has been actively involved as an actor/performer and producer in the local theatre scene. One of Singapore's finest actors, he has performed in more than 25 plays directed by Singaporeans Chandra Lingam, Max Le Blond, Ong Keng Sen and Kuo Pao Kun.

Sasi has been invited to lecture on Theatre, Theatre Training and Education, Theatre Criticism, Aesthetics and Creativity both at home and abroad, including UNESCO's Forum on Communication and Cultural Expression in the Dominican Republic, the International Association of Theatre Critics in Hong Kong, the Instituto De Estudos Europeus in Macau, University of Hawai'i at Manoa, Columbia University, the University of Buffalo, New York, the Shanghai Theatre Academy, the Victorian College of the Arts in Melbourne and the National School of Drama in New Delhi.

Over the past decade, he has served on the Boards and Panels of several Singaporean and multinational institutions including: The Substation, National Arts Council, Singapore Art Museum, Singapore International Foundation, National Book Development Council and the Asian Arts Network.



Faculty

Current teachers of the programme include:

Aarne Neeme (Australia), *Acting*

Involved in theatre since the 1960s, Aarne Neeme is a freelance director who has frequently been engaged for theatre as well as television work. He has also taught at various tertiary institutions over the past twenty years. He was previously Artistic Director of several Australian theatre companies, Head of Department of Theatre at the Western Australia Academy of Performing Arts, and Senior Fellow at the National University of Singapore. Neeme has a Bachelor of Arts degree from the University of New South Wales.

Adelbert van Dijk a.k.a Bert van Dijk (New Zealand),

Acting and Voice & Speech

Bert van Dijk is a theatre director and pedagogue of international repute, who has directed numerous productions in a great variety of genres: mime, devised theatre, physical theatre, bi-cultural, inter-cultural, musical, classics, community and outdoor theatre. After directing a number of productions using the Michael Chekhov technique (*The Greeks, Company, Salome, Othello, Metamorphosis and Agamemnon*), Bert refined his working knowledge of the MC method at the 2004 International Michael Chekhov Symposium in Croatia. He has taught various aspects of theatre including voice, acting, and movement since 1990. He has a PhD in Intercultural Theatre from the Victoria University of Wellington.

Adriano Luis Basegio (Brazil), *Acting and Movement*

Adriano Basegio has taught theatre and music in various schools and universities for 20 years. He is the founding director and teacher at the Theatre School of Porto Alegre (TEPA) - Centre of Production, Research and Cultural Education, and the co-founder of theatre company Cia do Giro where he produced, acted and directed over a dozen of works that have toured throughout South America. As an actor, he has performed in theatre productions, films and television series. His professional training includes acrobatics, modern and contemporary dance, corporeal mime with Thomas Leabhart and Ecole Philippe Gaulier, and the Suzuki and Viewpoints Technique at the SITI Company. Adriano has a Bachelor in Art Education from the Federal University of Rio Grande do Sul.

Alberto Ruiz Lopez a.k.a. Beto Ruiz Lopez (Mexico),

Acting and Movement

Alberto Ruiz Lopez has been a teacher of various modules such as Acting, Movement, Graham's Technique and Theatre Language for Dancers at the University of Guadalajara, Mexico since 1990. He is also a certified Kundalini Yoga teacher. A theatre practitioner who has directed and acted, he was also a former Director of the Company of Theatre from Jalisco. Beto has performed in productions such as *The Divine Wind And Tears Lost In The Rain, Attempts On Her Life and Kuo Pao Kun's The Spirits Play*. In 2015, Beto performed in *R vs J*, a solo piece in Mexico. A multiple award-winning recipient, Beto is a 2008 graduate of Intercultural Theatre Institute (ITI), then known as Theatre Training and Research Programme (TTRP). Beto also holds a Bachelor of Performing Arts from the University of Guadalajara, Mexico.

Bambang Suryono (Indonesia), *Wayang Wong*

Bambang Suryono has been a classical Javanese and contemporary dancer since the 1980s. He trained at the famous Mangkunegaran Palace in Solo, Indonesia and is now a choreographer there. He performs and conducts workshops regularly. His choreographic works have been staged across Indonesia and overseas. Bambang has a Diploma as an Artist from the Indonesia College of Arts.

Daniela Carmona Pereira da Silva (Brazil),

Acting and Movement

Daniela Carmona has over 28 years of teaching experience in Brazil and Argentina. She is the founding director, a researcher and teacher at the Theatre School of Porto Alegre (TEPA) - Centre of Production, Research and Cultural Education, and the co-founder of theatre company, Cia do Giro. Daniela is also a director, playwright and choreographer. She has directed extensively for the academic and professional stage and received numerous awards for her stage work, most notably for her work on *Ghetto Bufo*. Her professional training includes work with Irion Nolasco, Maria Lucia Raymundo, Ecole Philippe Gaulier, Thomas Leabhart, Lenard Petit, the SITI Company and the Laban Centre for Movement and Dance. She also has training in the Michael Chekhov technique, mime, clowning, acrobatics, martial arts, classical ballet, jazz, modern and contemporary dance. Daniela has a Bachelor of Performing Arts by Federal University of Rio Grande du Sol.

Guillermo Roberto Angelelli (Argentina),

Acting and Movement

An actor, director and teacher, Guillermo Angelelli studied drama at the National School of Dramatic Arts in Buenos Aires and continued his training with teachers such as Carlos Gandolfo and Cristina Moreira. He was one of the founders of Clu del Claun, a pioneering group that defied tradition in the 1980s and gained legendary status in Buenos Aires. In 1986 he began to develop training and research work with Iben Nagel Rasmussen of Denmark's Odin Teatret, and is now a member of the Vindenes Bro Group (The Bridge of Winds) managed by Rasmussen. He has been teaching since 1986, focusing on clowning, physical and vocal training, in Argentina and other parts of Latin America, as well as Europe. He has won many awards for his work in theatre including the Harlequin Award for Best Actor and Director for *Asterion* (1992), GATEA Award and Maria Guerrero Award for Best Actor for *The Threepenny Opera* (2004) and *Hamlet* (2004), and Maria Guerrero Award for Best Actor for *Woyzeck* (2006).

Gopalan Nair Venu (India), Kutiyattam

Gopalan Venu is Director of Natanakairali Research and Performing Centre for Traditional Arts and Artistic Director of the Kutiyattam Repertory Troupe. He received his training in Kutiyattam from Gurus Ammannur Madhava Chakyar and Ammannur Parameswara Chakyar in the traditional Gurukula System. He is active in the field of Kutiyattam as a performer, researcher and director. Venu has also written several books on the traditional art forms of Kerala. He was nominated as one of the four honorary directors of "World Theatre" along with eminent Swedish theatre director Peter Oskarson and Beijing opera master Ma Ke. In 2000, his brainchild, the International Acting Laboratory or Abhinaya Kalari, was inaugurated. Venu has Professional Certification in the Gurukula system (Guru status). The Gurukula system is recognised by UNESCO.

Jane Margaret Gilmer (New Zealand),

Acting and Voice & Speech

Jane Margaret Gilmer is an experienced performer, teacher and director of theatre. She trained in the speech and drama techniques of Rudolf Steiner infused with the work of Michael Chekhov, at the Harkness Studio Sydney in the 1980s. Born in New Zealand, she has lived and worked with theatre internationally for most of her life. Most recently she spent the past 10 years teaching theatre in Singapore and lecturing at the National Institute of Education, an institute of the Nanyang Technological University. Jane performed with the Rose Theatre Company based in England for several years in the 1990s touring international performances of Shakespeare and giving workshops.

In 2008, Jane attained a diploma in Holistic Psychotherapy to deepen her pedagogical approach to teaching theatre. Her studies include the in-depth psychological work of C. G. Jung, particularly his work in psychological alchemy, and how this might be aligned with Steiner's indications on Speech and Drama and Michael Chekhov's theatre technique. Currently, she is in the final stages of completing a book titled *The Alchemical Actor: Performing the Great Work* to be published by Rodopi Press. Jane holds a B.A. in Theatre and Drama Studies and a PhD in Theatre from Murdoch University, Western Australia.

Kapila Venu (India), Kutiyattam

Kapila Venu was initiated into Kutiyattam at the tender age of seven by the legendary master Guru Ammannur Madhava Chakyar. She regularly performs at important festivals and other venues throughout India and internationally such as in Japan, Europe and New York. She was described as "astounding" and her performance "extraordinary" by the *New York Times* (9 Sep 2012). She is also frequently invited to conduct workshops. Kapila has Professional Certification in the Gurukula system (Guru status). The Gurukula system is recognised by UNESCO.

Kuwata Takashi (Japan), Noh Theatre

Kuwata Takashi was trained under Yoshiyuki Kanze, the fourth head of Kanze Kyuhkoh-kai (Kanze School of Noh). He has played many Shite roles (principal) in his professional career. He teaches Noh in various parts of Japan and also supports interest in the art form by conducting classes for amateurs and supervising the Noh activity club in Meiji University. He is certified vocationally as Jun-Shokubun Menjo (professional actor) by the Kanze School and has a Bachelor of Arts in Economics from Meiji University.

Li Qiu Ping (China), Beijing Opera

From the mid 1960s till the late 1970s, Mdm Li Qiu Ping was an actress and teacher with the Shanghai Opera School. She now teaches at the Opera and Dance College of Shanghai Theatre Academy as Senior Lecturer. A member of the Shanghai branch of the Chinese Drama Association, she has won numerous awards as a critic of arts education, and also for her work as an outstanding teacher. In 2012, she was recognised as an Exemplar Lineage Holder for Beijing opera, which is part of Shanghai's Intangible Cultural Heritage, by the Shanghai Municipal Administration of Culture, Radio, Film and TV. Mdm Li has a Professional Certificate specialising in Beijing opera from the Shanghai Opera School.

Lim Chin Huat (Singapore), Movement

Lim Chin Huat is a cross-disciplinary artist who has over two decades of experience as a visual artist, performer, dancer, choreographer, costume designer and educator. Prior to being an independent arts practitioner, Chin Huat had worked with Toy Factory Theatre Ensemble (1990-1996), and later, as co-founder and artistic director with ECNAD (1996-2013). He has created more than 70 creative works since 1993. Some of his signature works were seen and presented in Singapore Arts Festival, Belgrade International Theatre Festival, Vienna Arts Festival's Asia Village, Festival of Asia (New Zealand), Asia Interaction (Indonesia), Actor Studio at Kuala Lumpur, Beijing's Chaoyang Cultural Centre and many others. A recipient of Young Artist Award (2000), Professional Artist Grant (1999) and a nominee for the Spirit of Enterprise Award (2004), Chin Huat is also well-versed in arts education. He has conceptualized, trained and mentored in art training programmes since 1992. Chin Huat holds double Diplomas in Dance and Fine Arts from the Nanyang Academy of Fine Arts.

Phillip Barry Zarrilli (USA), Acting and Movement

Phillip Zarrilli is the founding Artistic Director of The Llanarth Group in Wales, UK. He is internationally known as a director, actor and actor-trainer. His directing credits include Kaite O'Reilly's *The 9 Fridas* with Mobius Strip Theatre at the Taipei

International Festival 2014, and Ota Shogo's *The Water Station* at Nordland Teater in Norway. He is Professor Emeritus of Performance Practice at Exeter University, UK, and teaches regularly at Intercultural Theatre Institute. His publications include *Psychophysical Acting: An Intercultural Approach After Stanislavski* and *Kathakali Dance-Drama: Where Gods and Demons Come to Play*. He has a PhD in Theatre and Drama from the University of Minnesota.

Tan Li-Erh Sharon Maria (aka Sharon Tan) (Singapore),

Taiji for Actors

Sharon is a practitioner and instructor in traditional Taiji Gong, who has been teaching since 2007. Certified by the World Nam Wah Taiji Gong Association, a member of the Nam Wah Pai Federation established by Grandmaster Sim Pooh Ho in 1964, she continually pursues training and study in the art with Grandmaster Sim, a lineage holder disciple of the renowned late great Master Wu Tu Nan of Beijing. Sharon is also a writer by training and has a Bachelor of Arts in Communications from Trinity Western University.

T. Sasitharan (Singapore), *Acting and Humanities/Cultural & Literary Theory*

See page 9

Wong Chee Cheong

a.k.a Kenny Wong (Singapore), *Technical Theatre*

Trained at Australia's National Institute of Dramatic Art (NIDA) and Symphony Hall in Birmingham, UK, Kenny Wong was closely involved in the pre-opening preparations at Esplanade – Theatres on the Bay and its opening festival as its first Production Manager. He developed and taught Singapore's first tertiary level programme in technical theatre at Lasalle College of the Arts. He has provided his expertise as a consultant for performance venues (School of the Arts, Lasalle, TheatreWorks' 72-13, Singapore Pavilion Expo 2005), as well as worked on a wide range of theatre productions and events. He was Technical Director of the 2011 National Day Parade and current Technical Director of the 28th SEA Games (2015). Kenny has a Bachelor of Dramatic Art in Technical Theatre from NIDA.

Yoshimasa Kanze (Japan), *Noh Theatre*

The only son of Yoshiyuki Kanze, the fourth head of Kanze Kyuhkoh-kai (Kanze School of Noh), Yoshimasa Kanze was taught and trained by his father, and made his stage debut at the age of three. A Shite master, one who is an exponent in principal roles, he is well known for his dynamic voice. He is also a respected teacher of Noh and has lectured at Kogakkan University and Hosei University. He is a board member in Kanze Kyuhkoh-kai and founded Know Noh Company. He is also a director of the Nohgaku Performers' Association. Yoshimasa Kanze is certified vocationally as Jun-Shokubun Menjo (professional actor) by the Kanze School and has a Bachelor of Science in Politics, Keio University.

“The integration of a contemporary theatre pedagogy with the training methodologies of Asian classical dramatic systems is unprecedented, powerful and visionary”

**– Ralph Samuelson, former Director,
Asian Cultural Council, USA**

Academic Board 2014–2017

Prof Anuradha Kapur

Former Director, National School of Drama, India

Prof Erik Ehn

Director, Writing for Performance, Brown University, USA

Prof Phillip B. Zarrilli

Artistic Director, The Llanarth Group; Research Fellow, IRC, Freie Universitat, Berlin; Professor Emeritus, Drama Department, University of Exeter, UK

Dr Quah Sy Ren

Associate Professor, School of Humanities and Social Sciences, Nanyang Technological University, Singapore

Examination Board 2014–2017

Mr Aarne Neeme, AM (Order of Australia)

Director and Teacher

Mr Kok Heng Leun

Artistic Director, Drama Box, Singapore

Dr Paul Rae

Senior Lecturer in Theatre Studies, University of Melbourne



Admissions

Admissions into the ITI Acting Programme are rigorous and competitive. Places are limited to a maximum of 12 each year.

Criteria for Admission

Applicants must:

- Be above 18 years of age
- Have a GCE 'A' Level certificate, or equivalent cultural literacy
Note: Graduates from junior colleges, polytechnics and universities, as well as current theatre practitioners are all welcome to apply
- Demonstrate artistic talent and ability, maturity and commitment, at audition(s), interview(s) and in a written assessment
- Be proficient in English
This means a GCE 'O' Level pass in English, or its equivalent, or a pass (score 50% or higher) in an English Proficiency Test, administered at the time of the audition

Application Process

Applicants are welcome to make initial contact by telephone, email or letter.

You may submit your application online or you may download an application form from ITI's website (www.iti.edu.sg) and email it to us.

Enquiries and applications

Email: admissions@iti.edu.sg

Tel: +(65) 6338 5133

Selection Process & Auditions

Selection is made through an audition, written assessments and an interview. After applications have been received, shortlisted applicants will be notified of an audition date and requirements for the audition.

Acceptance

Successful applicants will be notified with an offer for a place at ITI. To accept, you are required to sign a Student Contract within 30 days or by the stipulated deadline.

The course will start only with a minimum intake of 10 students, although ITI may in exceptional circumstances decide to continue with a smaller intake size. If the classes do not start, students will be informed 30 days before the course commences and offered the option to join the next intake the following year.

Fees

Upon acceptance into ITI, the following fees are payable:

Tuition Fee:	S\$9,000 per semester (including 7% GST)
Registration Fee:	S\$214 (including 7% GST, non-refundable)
Medical Insurance Premium:	S\$83.46 per annum (including 7% GST, non-refundable)
FPS Insurance Premium:	3% of total fees* paid (plus 7% GST)

** all monies paid by the student excluding the application fee, miscellaneous fees and GST*

The full payment schedule will be shown in each student's Student Contract.

The total course fees are payable in six instalments over three years. The full payment schedule will be shown in each student's Student Contract.

Please note that fees shown here may be subject to change. All fees to be paid in Singapore dollars only. Payment may be made by cheque/cahier's order in SGD, in cash, by Singapore interbank transfer or telegraphic transfer.



Fee Protection Scheme (FPS)

FPS is required by the Council for Private Education (CPE) for the protection of the student's course fees. FPS serves to protect students' fees in the event ITI is unable to continue operating due to insolvency, and/or regulatory closure. It also protects students if ITI fails to pay penalties or return fees to the students arising from judgement made against it by the Singapore courts. ITI has adopted the fee insurance scheme for its FPS. For more information about FPS, please refer to our website or visit the CPE website.

Medical Insurance

All students are required to purchase medical insurance which provides coverage for hospitalisation and surgery expenses. Students are provided with group medical insurance coverage with an annual limit of S\$20,000 per student, as charged in B2 wards (6-bedder) in Singapore Government/Singapore Government Restructured Hospitals and 24 hours coverage. The annual premium shall be collected with other fee payments as shown in the course fees schedule of the Student Contract.

Refund of Fees

Should a student choose to withdraw from the programme, the student may be entitled to a refund of all or some of the course fees, depending on the circumstances of the withdrawal. Please refer to our website for our withdrawal and refund policies.

Financial Assistance

ITI recognises that many students have financial challenges and may find it hard to afford the full fees as well as living expenses in Singapore for the full 3 years of the programme.

Students are strongly encouraged to secure scholarships or other support in their home countries. ITI will provide advisory services and supporting documentation upon request.

As an independent charity, ITI also offers limited financial assistance to enrolled students. Amounts available for financial assistance vary from year to year.

Eligibility for financial assistance:

- For all schemes, you must be an enrolled student to be eligible.
- For some schemes, there may be additional requirements imposed by donors and funders, such as nationality.

Types of Assistance

1. Möbius Fund

The Möbius Fund is a student loan fund from ITI. It provides low-interest loans to help pay your fees and/or expenses. Upon graduation, you will begin to repay the loan. These repayments will replenish the fund capital so that other in-need students can continue to benefit from the loan fund. Interest charges will take effect one year after graduation.

2. Bursaries

Available bursaries vary from year to year, and are dependent on donors and funders.

3. Scholarships

Scholarships available, and the respective terms and conditions, vary from year to year, depending on donors and funders. All scholarships are awarded on a yearly basis.

Please download the Financial Assistance Fact Sheet from the ITI website for more information on the various types of aid schemes and scholarships available.

International Students

We will provide the following assistance to first-year international students:

- Student's Pass application
- Airport pick-up service on arrival
- Advice and administrative assistance on accommodation if required

A detailed International Students Guide will be provided to applicants shortlisted for auditions.

Please note that the information provided here serves as a guide only and students are advised to do their own research regarding procedures and budgeting.

Student's Pass and Other Immigration Matters

International students must obtain the Student's Pass from the Singapore immigration authorities, as well as any necessary visa or permit from their own country, before arriving in Singapore. Incoming international students will be advised on the necessary procedures to secure these clearances after being accepted by ITI, and after the Student Contract has been signed.

It is advisable to allow two to six months for the processing time of a Student's Pass and other paperwork by Singapore authorities from the date the application is submitted. Requirements for supporting documents, deposits, etc vary for students of different nationalities.

For more details, please visit the Immigration & Checkpoints Authority (ICA) website (www.ica.gov.sg).

Please note that the ICA pass approval and renewal requires a student's regular attendance at ITI. ICA will cancel the Student's Pass if a student fails to attend classes for a continuous period of seven days or more without any valid reason, or if his/her percentage of attendance for the programme in any month is below 90 per cent without any valid reason. You should also note all other terms and conditions on which ICA issues the Student's Pass. Student's Pass holders are not allowed to take up part-time or full-time employment in Singapore. ICA reserves the right to cancel the Student's Pass.

Housing & Accommodation

We will provide, upon request, advice and administrative assistance to any student to help secure housing for the duration of the programme. Options for students include student hostels or renting rooms or flats. Enrolled students will be provided with an Accommodation Guide, on request.

Living Expenses

Transportation:

Public bus: One-way single journey bus-rides on a prepaid EZ-link card costs between S\$0.79 and S\$1.94; higher for non-EZ and special services.

MRT (Mass Rapid Transit) train: One-way single journey on a prepaid farecard costs between S\$0.79 and S\$1.94; higher for non-farecard.

Taxis: Basic fares start from S\$3.20, excluding various surcharges.

Food:

Affordable local food is widely available. Food at hawker centres and neighbourhood eateries costs from S\$3.50 for a one-dish rice or noodles-based meal and from S\$1.50 for a soft drink. A fast food meal costs upwards of \$6.

More expensive local and foreign fare is available from cafes and restaurants. Singapore offers a wide array of international cuisines, with dietary restriction food options available.

Utility and Phone Bills:

A utility bill for a single occupant in a flat can range from S\$60 to S\$100. Student hostels usually include utilities in their rent.

Mobile phone monthly subscription plans begin from about S\$30. Prepaid cards start at S\$15 and can be topped up. Usage rates vary among service providers.

Medical Services:

A consultation with a private general practitioner for flu costs S\$30-\$40 (including medication). Private dental services cost about S\$50-\$180 (scaling and polishing) and S\$45-\$90 (a tooth filling).

Other Student Services

Please refer to our website for more information on support services provided to all students.

For enquiries, contact: Intercultural Theatre Institute

Emily Hill, 11 Upper Wilkie Road
Singapore 228120
T +65 6338 5133
E admissions@iti.edu.sg
www.iti.edu.sg

The information in this prospectus is correct at time of publication (Feb 2017) but may be subject to change. Please view our website for more comprehensive and the latest information, as well as for our Student Handbook.



Cert No.: EDU-2-2066
Validity: 18 Sep 2015 to 17 Sep 2019

ITI is registered with the Committee of Private Education (CPE).
UEN Charity/CPE No: 200818680E
CPE Registration Period 13/7/16 to 12/07/20



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