

劇場訓練與研究課程

THEATRE TRAINING & RESEARCH PROGRAMME

~ PROSPECTUS 2007 ~

**“What is needed is what the TTRP can provide:
an actor training curriculum that synthesises traditional and
modern performance training systems.”**

- Prof Richard Schechner, Tisch School of the Arts, New York University & Editor, TDR.

Introduction

The TTRP is a three-year, full time, systematic training programme for professional actors in Contemporary Theatre. It generally is inspired and informed by the history and development of Contemporary Theatre in Singapore over the last 40 years as well as by the artistic vision and multicultural practice of the late Kuo Pao Kun.

This performer-centered, practice-oriented programme trains students for Contemporary Theatre. It immerses students in Traditional Theatre forms from Asia and beyond, and juxtaposes these intense interactions with both Stanislavskian and post-Stanislavskian actor-training techniques. The Programme is constituted basically by training modules in Acting, Voice, Speech, Movement, Technical Theatre, Taiji, Theatre Theory and Humanities. The skills, techniques and approaches acquired by the student are then framed and re-contextualised through a series of on-going, original theatre-making projects. This 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. The application of performance skills in intercultural contexts, integrated with the generation of original work in theatre and performance, forms the through-line that characterises the TTRP.

Objectives

The TTRP aspires to nurture skill, technical competence, critical awareness social engagement and artistic autonomy in actors so that they are capable of contributing significantly to the theatre-making processes of their own communities.

Exposed to several cultures and languages and immersed in both classical and contemporary learning, TTRP graduates will be equipped with diverse resources to work across national, cultural and aesthetic boundaries.

Contents

Page 2 – 3	Curriculum & Training.
Page 4	Language; Assessment and Certification; Facilities and Premises.
Page 5	Co-Founders and Director.
Page 6 – 10	Faculty.
Page 11	Consultants and Evaluators.
Page 12 - 13	Admissions; Admission Criteria; Audition Dates; Application Process; Fees; Financial Aid; School Year
Page 14	International Students; Student Life; About TTRP
Page 15 - 17	Annex 1 -3

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

**I have often wondered where the next generation of
innovative artists would come from.**

I believe the answer is in Singapore, from the TTRP.”

- Prof Stan Lai, playwright, director, filmmaker and Founding Director of the School of Advanced Theatre Studies
of Taiwan's Taipei National University of the Arts.

Curriculum & Training

Contemporary Approaches

Throughout the three years, students will be systematically trained in areas pertaining to acting, performance, theatre theory and the practice of working across linguistic and cultural boundaries. This includes work in Acting Approaches, Movement, Voice & Speech, Improvisation, Taiji and Meditation and the immersions in Theatre Traditions. The objective is to shape, condition and build the actor's body and mind into an instrument capable of meeting the demands of Contemporary Theatre practice.

Year 1	Year 2	Year 3
Contemporary Theatre Approaches: Acting Movement Voice and Speech Post Modular Labs Theatremaking Module		Graduating Class will present at least 3 Public Performances and/or Studio Presentations.
Immersion in Theatre Traditions: Beijing or Kun Opera Wayang Wong or Balinese Dance Noh Theatre Bharatanatyam , Kutiyattam or Kathakali		
Technical Theatre / Design / Digital and Media Arts		
Taiji and Meditation		
Technical Theatre		
Humanities, Aesthetics and Critical Theory		
Lectures/Seminars on Cultural Contexts of Traditional Theatre Systems		Workshops and Seminars on European Theatre and South-East Asian Theatre

Immersion in Theatre Traditions

During each semester of the first two years students will be immersed in a significant Theatre Tradition from Asia. Subsequently and where appropriate Theatre Traditions from other parts of the world will also be considered. Students will be immersed in the physical, gestural, and vocal training methodologies of each form (including Beijing or Kun Opera, Bharatanatyam or Kutiyattam or Kathakali, WayangWong or Balinese Dance, and Noh Theatre). Students will also learn the cultural, artistic and social contexts of each form, through a series of tutorials, lectures and seminars.

The TTRP's objective is not to train classical performers. The aim is to activate in each student a repository of aesthetic sensibilities, techniques, theories and performative strategies drawn from the Classical Theatre systems of Asia and beyond; a resource that they may draw upon throughout their artistic lives.

Post Modular Labs

Student led performance-making opportunities that follow the immersion in a particular theatre tradition. The objective of this platform is to enable the students to work with compatriots in the process of creating a performance outcome that would manifest their engagement, understanding or critical stance of the immersion that has just happened. Students may use the experience of immersion to perform or express texts or excerpts of existing plays; alternatively they may use methods or strategies from the immersions to devise original work or create a demonstration of a performance structure that accents a perspective on the tradition just encountered and so on. Teachers will serve as mentors and guides providing support and counsel.

Theatremaking Modules

A series of work platforms led by the faculty, and/or guest teachers, which seek to teach broad Theatremaking strategies by focusing on specific skill-sets like Voice, Movement, Acting, Directing and Dramatic Writing. The student's work is expected to develop and evolve over three years and finally achieve a level of performance suitable for viewing by a paying audience in Singapore. The modules are selected, framed and designed specifically to satisfy the TTRP's primary objective of actor-training, with a view towards the needs of the emergent theatre environments that the students come from and to which, presumably, they will return.

Related Theatre & Multimedia Studies

Students will learn the fundamentals of Technical Theatre and the potentials of Digital and New Media in contemporary theatre practice, in so far as these disciplines pertain and are relevant to the TTRP's primary objective of actor-training.

Humanities & Life Studies

Students will be required cultivate and engage actively in a "life of the mind", that is connected to a wider reality to which they see themselves as being part of and belonging to. They will also be kept in close contact with the realities of theatre making in Singapore. In addition, they will be introduced to related studies of society, culture, science, technology and the environment.

Professional Productions

In the third and final year, students will perform in at least two productions for paying audiences in Singapore.

Language

The TTRP is a multilingual programme in that it accommodates a variety of languages in its actor-training curriculum. The programme recognises, and is committed to, the need of the student to work in his or her own language in order to achieve the highest levels of learning and creativity. However the medium of instruction and administration is primarily English. Chinese or other languages may sometimes also be used in instances when the linguistic profile of a class warrants it and it is practicable.

Assessment and Certification

Students will be assessed and evaluated every semester by the Directors and Faculty, and at the end of each year by the Panel of Evaluators. Those not making satisfactory progress in the programme will be asked to leave.

Students who complete TTRP in accordance with all requirements will be given a certificate of successful completion together with a record of their work throughout the programme. No degree will be conferred.

Facilities and premises

TTRP operates from our new premises on 11 Upper Wilkie Road Singapore 228120, where 3 large rehearsal/training studios and 2 other smaller studios are available for classes and for students' work. The TTRP library, a tutorial room, students' green room, faculty offices and administrative office are also situated in the same premises.

Co-founders and Director

Kuo Pao Kun -Co-Founder

Kuo Pao Kun was born in Hebei Province, China, in 1939. He came to Singapore in 1949 where he was educated in Mandarin and English. 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 The Substation - A Home for the Arts, Singapore's first arts centre, in 1990 and remained its Artistic Director until 1995. He was also founding Artistic Director of major theatre company The Theatre Practice.

The Singapore Government awarded Kuo the Cultural Medallion in 1989 for his outstanding contributions to Singapore theatre. He also received the Excellence for Singapore Award in 2001, the ASEAN Award for the Performing Arts in 1993, and the *Chevalier de l'Ordre des Arts et des Lettres* in 1996.

Many of Kuo's plays have been performed and staged around the world, by numerous directors and companies. In 2000, the Tokyo Asian Art Festival organised a special tribute to Kuo, with three of his plays being directed and performed by respected companies from Indonesia, Japan and India. His critically acclaimed works include *The Coffin Is Too Big For The Hole* (1986), *No Parking On Odd Days* (1986), *Mama Looking for Her Cat* (1988), *Lao Jiu: The Ninth-Born* (1990), *Descendants of the Eunuch Admiral* (1995), *The Eagle and The Cat* (1997), *The Spirits Play* (1998), and *Sunset Rise* (1999).

T. Sasitharan - Co-Founder and Director

Sasitharan was Artistic Director of The Substation from 1996 to 2000, and now serves on their Board. One of Singapore's finest actors, he has performed in groundbreaking works directed by Max Le Blond, Chandra Lingam and Kuo Pao Kun, notably in the multi-lingual *Mama Looking For Her Cat* (1988). He was also a noted theatre and visual arts critic, journalist and editor, and continues to engage in international research and dialogue on arts and culture. He most recently presented papers at forums organized by Columbia University with the Institute for Cultural Diplomacy, and UNESCO. He holds an MA in Philosophy, and has also taught at the National University of Singapore.

Sasitharan has been a member of numerous Boards and Advisory Panels in Singapore, including those of the Ministry of Information and the Arts, National Arts Council, Singapore Art Museum, and the Singapore International Foundation.

Faculty

TTRP selects faculty who are not only experienced and skilled at teaching, but who also have professional performance or theatre experience. The latter requirement is only waived for those few who teach purely theoretical modules or simply lecture on an aspect of culture. Teachers who have taught at the TTRP since its inception include:

Acting and Theatre-making

Terence Crawford (Australia) Head of Acting, TTRP.	<ul style="list-style-type: none"> • Actor; Director; Former Head of Acting, Theatre Nepean, University of Western Sydney, Australia • Author, "Trade Secrets" • Graduate in Acting, National Institute of Dramatic Art, Sydney, Australia; Master of Creative Arts (Hons), James Cook University, Australia
Tian Wei Xu (China)	<ul style="list-style-type: none"> • Director, Actor. Actor, National Theatre Company of China.
Wu Xi (China) Co-Artistic Director, The Theatre Practice, Singapore	<ul style="list-style-type: none"> • Lecturer, Drama Department, University of Shen Zhen • Graduate in Directing, Central Academy of Drama, Beijing
Aarne Neeme (Australia)	<ul style="list-style-type: none"> • Head, Theatre Department, Western Australia Academy of Performing Arts, Perth (1985-1989) • Director; Lecturer; Artistic Director, Actors Centre, Sydney, Australia (1994-1995) • Artistic Director, Hole in the Wall Theatre, Perth, Australia (1990-1991)
Phillip B. Zarrilli (USA/UK)	<ul style="list-style-type: none"> • Director, Trainer; Professor of Drama, School of Performing Arts, University of Exeter. • Director, Asian-Experimental Theatre Program in Madison, Wisconsin • Trained in Kalarippayattu under Gurukkal Govindankutty Nayar of the C.V.N. Kalari Thiruvananthapuram
John Clark (Australia)	<ul style="list-style-type: none"> • Director, National Institute of Dramatic Art, Sydney, Australia.
Kok Heng Leun (Singapore)	<ul style="list-style-type: none"> • Artistic Director, Drama Box, Singapore
Chen Hui Wen (Taiwan)	<ul style="list-style-type: none"> • Actor, Director, Taiwan.

Movement/ Conditioning

Kuo Jing Hong (Singapore) – Movement Teacher, TTRP	<ul style="list-style-type: none"> • Vice-Principal, Practice Performing Arts School • Choreographer; Performer; Movement Teacher & Director • BFA (Dance), University of Iowa
Vivienne Loh (Singapore)	<ul style="list-style-type: none"> • Pilates Matwork and Reformer work instructor • Certificate in Pilates Matwork Instruction, Amore Fitness • Pilates Bodyworks; Certificate in Aerobics Instruction

Voice and Speech

Leow Puay Tin (Malaysia)	<ul style="list-style-type: none"> • Playwright, Performer; Teacher • Former Voice and Speech teacher, The National Arts Academy, Malaysia; • Advanced Diploma in Voice Studies, Central School of Speech and Drama, London • MFA in Playwriting, University of Hawaii
Feng Ming Yi (China)	<ul style="list-style-type: none"> • Head of Department (Stage Speech) Central Academy of Drama, Beijing • Worked with Cicely Berry, Royal Theatre of England • Visiting Scholar, Drama Department, University of California, San Diego
Gao Hui Bi (Singapore)	<ul style="list-style-type: none"> • Teacher of Chinese language and language arts; Performer. • Trained in drama with Kuo Pao Kun at Practice Performing Arts School; <i>kuaiban</i> disciple of Master Li Li Shan.

Immersion in Theatre Traditions

Beijing Opera	
Li Qiu Ping (China)	<ul style="list-style-type: none"> • Teacher, Opera Faculty, Shanghai Institute of Education • Actress, Teacher, Shanghai School of Opera.
Zhou Qing Ming (China)	<ul style="list-style-type: none"> • Teacher, Shanghai School of Opera
Wayang Wong	
Sardono W Kusumo (Indonesia)	<ul style="list-style-type: none"> • Choreographer, Director, Dancer, Filmmaker • Visiting Professor, UCLA • Head of Performing Arts Institute, Jakarta
Bambang Besar (Indonesia)	Suryono <ul style="list-style-type: none"> • Javanese Traditional and Contemporary Dancer • Choreographer, Mangkunegaran Palace
Noh Theatre	
Hideo Kanze (Japan)	<ul style="list-style-type: none"> • Descendant of Noh masters Kan'ami and Zeami • Director, Actor, Kanze School of Noh.
Yoshimasa Kanze (Japan)	<ul style="list-style-type: none"> • Trained by Yoshiyuki Kanze; Actor, Teacher, Kanze School of Noh.
Richard Emmert (USA/Japan)	<ul style="list-style-type: none"> • Professor, Asian Theatre and Music, Musashino Woman's University, Tokyo • Founder, Theatre Nohgaku; Certified instructor, Kita School of Noh.
Kuwata Takeshi (Japan)	<ul style="list-style-type: none"> • Actor & Assistant Teacher, Kanze School of Noh

Kutiyattam	
G. Venu (India)	<ul style="list-style-type: none"> • Director; Performer; Researcher • Artistic Director, Kutiyattam Reprtory Troupe • Natana Kairali; Choreographic advisor, Krishnanattam Dance Troupe • Lecturer, World Theatre Workshop in Sweden and India • Director, Sanskrit Theatre Performance at UNESCO • Trained by Ammannur Madhava Chakyar and Ammannur Parameswara Chakyar.
Taiji/Meditation	
Goh Lay Kuan (Singapore) – Taichi & Meditation Teacher, TTRP	<ul style="list-style-type: none"> • Co-founder of Practice Performing Arts School • Choreographer, teacher • Former Ballerina, Victoria Ballet Company • Trained in Modern Dance at the Martha Graham School of Contemporary Dance, New York.
Sim Pern Yiau (Singapore)	<ul style="list-style-type: none"> • Actor, director and teacher. • One of the pioneer batch of graduates of TTRP

Technical Theatre	
John Saltzer (Australia)	<ul style="list-style-type: none"> • Production Manager and Head of Technical Production, National Institute of Dramatic Art, Australia
Humanities, Aesthetics and Critical Theory	
T. Sasitharan (Singapore) – Director, TTRP	<ul style="list-style-type: none"> • Co-founder of TTRP • Actor, Artistic Director, Journalist & Art critic • Former Artistic Director of The Substation (Singapore)

Workshops

Digital Media	
Michael Simon (Germany)	<ul style="list-style-type: none"> • Professor of Scenography, Die Staatliche Hochschule für Gestaltung
Movement & Alexander Technique	
Niamh Dowling (UK)	<ul style="list-style-type: none"> • Head of Theatre, Manchester Metropolitan University
Improvisation	
Zhuo Ming (Taiwan)	<ul style="list-style-type: none"> • Acting & Theatre Therapy Teacher; Acting Teacher, Spice Mama Theatre Group, Taiwan (1996-2001) • Artistic Director, South Wind Theatre Company, Taiwan ('94-'97) • Acting Teacher, Director, Lan Ling Theatre Company, Taiwan ('80-'89). • Actor & Assistant Teacher, Kanze School of Noh

Lectures and Seminars

Arts and Culture of China	
Lin Ke Huan (China)	<ul style="list-style-type: none"> • President and Artistic Director, China Youth Art Theatre.
Ye Chang Hai (China)	<ul style="list-style-type: none"> • Dean, Dept of Dramatic Literature, Shanghai Theatre Academy • Vice Chair, Xiqu Arts Institute
Tan Swee Hian (Singapore)	<ul style="list-style-type: none"> • Writer, Artist
Liu Zai Fu (China)	<ul style="list-style-type: none"> • Guest Research Professor, Hong Kong City University
Lin Hwai Min (Taiwan)	<ul style="list-style-type: none"> • Founder and Artistic Director, Cloud Gate Dance Theatre of Taiwan.
Ding Luo Nan (China)	<ul style="list-style-type: none"> • Teacher, Shanghai Theatre Academy
Wang Gung Wu (Singapore)	<ul style="list-style-type: none"> • Director, East Asian Institute (EAI)
Arts and Cultures of Indonesia	
Sal Murgiyanto (Indonesia)	<ul style="list-style-type: none"> • Dean, School of Performing Arts, Jakarta Institute for the Arts
Endo Suanda (Indonesia)	<ul style="list-style-type: none"> • Chairman, Society for Indonesian Performing Arts • Lecturer, Indonesian College of the Arts, Bandung
Goenawan Mohamad (Indonesia)	<ul style="list-style-type: none"> • Poet, Critic and Journalist • Director, Utankayu • Founding Editor, TEMPO
Arts and Cultures of India	
Avanthi Meduri (India)	<ul style="list-style-type: none"> • Senior Research Scholar, Department of Culture, Government of India and Associate Fellow, Centre of Art and Aesthetics, Jawaharlal University, New Delhi.
Kamala Ganesh (India)	<ul style="list-style-type: none"> • Reader in Cultural Anthropology, Department of Sociology, University of Mumbai
Sadanand Menon (India)	<ul style="list-style-type: none"> • Writer and Cultural Critic.
Gauri Krishnan (Singapore)	<ul style="list-style-type: none"> • Senior Curator, South Asia Section, Asia Civilisation Museum
Arts and Cultures of Japan	
Brett de Bary (USA)	<ul style="list-style-type: none"> • Professor of Japanese Modern Literature and Comparative Literature, Cornell University, USA
Fujita Takanori (Japan)	<ul style="list-style-type: none"> • Musicologist, Associate Professor, Osaka University for Women
Uchino Tadashi (Japan)	<ul style="list-style-type: none"> • Visiting Scholar, Department of Performance Studies, New York

	University, USA <ul style="list-style-type: none"> • Associate Professor of Interdisciplinary Cultural Studies, University of Tokyo, Japan
Julien Victor Koschmann (USA)	<ul style="list-style-type: none"> • Professor of History, Cornell University, USA
Sakai Naoki (Japan)	<ul style="list-style-type: none"> • Professor of Asian Studies and Comparative Literature, Cornell University

Dialogue Sessions

Rustom Bharucha (India)	<ul style="list-style-type: none"> • Theatre Director, Culture and Theatre Critic/Writer, India
Chandralekha (India)	<ul style="list-style-type: none"> • Dancer/Choreographer
Ananya Chatterjea (India)	<ul style="list-style-type: none"> • Artistic Director, Women in Motion • Assistant Professor, Dance Faculty, University of Minnesota
Li Liuyi (China)	<ul style="list-style-type: none"> • Director, Beijing People's Art Theatre Troupe
Stan Lai (Taiwan)	<ul style="list-style-type: none"> • Professor, Theatre Department, Taipei National University of the Arts (the former National Institute of the Arts, Taiwan) • Founding Head of the Graduate School of Theatre of the same institute • Artistic Director, The Performance Workshop, Taiwan

TTRP Consultants

Dr Rustom BHARUCHA	Theatre Director, Culture and Theatre Critic/Writer, India
Mr CAO Lu Sheng	Assistant Professor, Shanghai Theatre Academy Editor, Theatre Arts, Shanghai, China
Prof Christine CHOY	Professor, Dept of Film & TV, Tisch School of the Arts, New York University
Mr John CLARK	Former Director, National Institute of Dramatic Art, Sydney, Australia
Mr Goenawan MOHAMAD	Poet, Critic and Journalist, Indonesia Director, Utankayu. Founding Editor, TEMPO
Dr Stephen Hazell	Associate Professor, School of Arts, National Institute of Education, Nanyang Technological University, Singapore Coordinator, Drama and Performance Programme of the same institute
Prof Stan LAI	Professor, Theatre Department, Taipei National University of the Arts (the former National Institute of the Arts, Taiwan) Founding Head of the Graduate School of Theatre of the same institute Artistic Director, The Performance Workshop, Taiwan
Mr ONG Keng Sen	Artistic Director, TheatreWorks, Singapore
Dr QUAH Sy Ren	Assistant Professor, School of Humanities & Social Sciences, Nanyang Technological University, Singapore
Prof Richard SCHECHNER	Professor, Performance Studies, Tisch School of the Arts, New York University Artistic Director, East Coast Artists, USA. Editor, "The Drama Review: A Journal of Performance Studies" (USA)
Mr Nakane TADAO	President, Point Tokyo Co. Ltd. Managing Director, PARC (Pacific Basin Arts Communication) Managing Director, Tokyo Performing Arts Market. Executive Director, Japanese Centre of ITI (International Theatre Institute)
Prof XU Xiao-zhong	President Emeritus, Central Academy of Drama, Beijing, China.
Prof Daniel YANG Shi-peng	Former Artistic Director, Hong Kong Repertory Theatre Former Chairman, Dept of Theatre and Dance, University of Colorado, Boulder, USA Former Producing Artistic Director, Colorado Shakespeare Festival, USA
Mr YUE Mei-qin	Playwright. Former Deputy Director, Committee of Kun Opera Teaching, Culture Bureau, Shanghai, China Vice-Chairman, Shanghai Writers' Association

TTRP Evaluators

Mr Santi CHITRACHINDA	Artistic Director, MAYA: The Arts & Cultural Institute for Development, Bangkok, Thailand
Prof Anuradha KAPUR	Professor, Production Process & Acting, National School of Drama, New Delhi, India
Mr KOK Heng Leun	Artistic Director, DramaBox, Singapore
Mr LIN Ke Huan	Theatre Critic. Former President, China Youth Art Theatre, Beijing Deputy Head, China Drama Arts Research Association Chief Editor, "Drama Arts"
Mr Nadiputra	Playwright, Director and Actor Founder, Teater Nadi, Singapore Managing Director, NA.21
Mr ONG Keng Sen	Artistic Director, TheatreWorks, Singapore
Mr Norbetus RIANIARNO	Founding Artistic Director, Teater Koma, Singapore
Mr Makoto SATO	Member, Black Tent Theatre, Japan
Ms Christina SERGEANT	Artistic Director, Mime Unlimited, Singapore
Mr Alvin TAN	Artistic Director, The Necessary Stage, Singapore
Mr TANG Da Wu	Visual/Performance Artist, Singapore
Prof WU Jing-jyi	Executive Director, Foundation for Scholarly Exchange (Fulbright Foundation) Artistic Director, Lanling Theatre Workshop, Taiwan
Mr Danny YUNG	Artistic Director, Zuni Icosahendron, Hong Kong Program Director, Centre for the Arts, Hong Kong University of Science and Technology

**“It is clear that the TTRP is attracting excellent students,
and has an excellent programme of study to offer them.”**
- Phillip B. Zarrilli, Director, Actor, Trainer & Professor of Drama, University of Exeter

Admissions

Admissions into TTRP are competitive, and places are limited to a maximum of 20 each year.

Selection is made through initial interview, written assessment and auditions.

Upon the School's receipt of the application, each applicant will be notified in writing of rejection, or of arrangements for interviews, written assessments and auditions.

Admission Criteria

Students in the Theatre Training & Research Programme must:

1. be above 18 years of age
2. have an "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.
3. be highly proficient in English or one other language
4. demonstrate artistic talent and ability, maturity and commitment, at audition(s), interview(s) and in a written assessment
5. pass (score 50% or higher in) a Grammar, Vocabulary and Comprehension test of English as a foreign language, administered at the time of the audition.

Audition Dates

Auditions for Singapore citizens and permanent residents will be held on a Saturday in March 2007.

Auditions for international students will be held throughout the year following application deadlines. Auditions will be held in Singapore, unless it is proved to be impossible for the applicant to journey to Singapore for them.

Application Process

Students are welcome to make initial contact by telephone, letter or email. Thereafter, applications can only be made via duly completed forms accompanied by the application fee of Singapore Dollars \$30.00 (excluding 5% Goods & Services Tax). Application forms may be obtained by contacting TTRP directly via phone, fax or email.

Completed original forms are to be addressed to:

The Enrolment Coordinator (Email: ttrp@practice.org.sg)
Theatre Training & Research Programme
11 Upper Wilkie Road
Singapore 228120
Tel: +65-6338-5133
Fax: +65-6337-4204

Successful applicants

After the auditions, successful applicants will receive a letter from TTRP, enclosing the Student Contract to be entered into, and the Student Handbook. The Student Contract is a Standard contract created by CASE, and the template may be viewed at www.case.org.sg or a sample requested from TTRP.

Fees

Application Fee:

As stated above, an application fee of Singapore Dollars \$31.50 (including 5% GST) is to be paid upon application. Payment of the Application Fee is to be made by bank draft or telegraphic transfer (T/T) in Singapore dollars, to PRACTICE PERFORMING ARTS CENTRE LTD:

Bank: United Overseas Bank
Branch: Rochor
Address: 149 Rochor Road #01-26, Fu Lu Shou Complex, Singapore 188425
Bank code & a/c no: 7375-005-105-307-356-0

For local applicants, payment of the Application Fee may also be made by cheque or cash if the application is delivered personally.

Registration Fee:

A one-time registration fee of Singapore Dollars \$210.00 (including 5% GST) is to be paid upon the students' acceptance into TTRP. Payment of the Registration Fee is to be made by bank draft or telegraphic transfer (T/T) in Singapore dollars, to PRACTICE PERFORMING ARTS CENTRE LTD:

Bank: United Overseas Bank
Branch: Rochor
Address: 149 Rochor Road #01-26, Fu Lu Shou Complex, Singapore 188425
Bank code & a/c no: 7375-005-105-307-356-0

For local applicants, payment of the Registration Fee may also be made by cheque or cash if the application is delivered personally.

TTRP fees:

Singapore Dollars \$16,000 per year (including 5% GST), to be paid in 2 instalments as specified in Annex 1.

Under the Student Protection Scheme administered by the Consumers' Association of Singapore, TTRP maintains a Student Tuition Fee Account (Escrow) with the Hongkong & Shanghai Bank Corporation (HSBC) in Singapore. Payment of TTRP fees is to be made by Cheque, Cashier's Order, Bank Draft or Telegraphic Transfer to this Account accompanied by the HSBC Payment Voucher and in accordance with HSBC's instructions. A copy of which is attached as Annex 2.

NO other fees are collected by TTRP. However, TTRP provides access to a photocopier for students, and the charge for use is Singapore Dollars \$3 for up to 150 copies on A4 or A3 paper.

Refunds are not made except in accordance with the Refund Policy in Annex 3.

Financial Aid

The National Arts Council (Singapore), Lee Foundation (Singapore) and Hokkien Huay Kuan (Singapore) have provided financial assistance for TTRP students who are Singaporeans and Singapore Permanent Residents.

International students should consider seeking financial assistance from organizations and supporters in their home countries. TTRP students have received support from the Hong Kong Theatre Association, the Cultural Institute of Macao, the National Culture & Arts Foundation of Taiwan, the Philippines National Commission for Culture and the Arts, the Ministry of Culture of Poland, and generous individuals in Hong Kong, the Philippines and Singapore.

School Year

Each School Year begins in July and ends in June the following calendar year, and is divided into 2 Semesters.

For example, the 2006/07 School Year will be as follows:

3 July 2006 – 2 December 2006 (21 weeks with a 1-week recess and a December break)

2 January 2007 – June 2007 (21 weeks with a 1-week recess and a June break)

International Students

International students are advised to arrive in Singapore by the 27th of June, to enable completion of immigration processes before term begins. This will also allow for a period of orientation to life and living in Singapore, and time for practical arrangements like opening of bank accounts, etc.

International students must obtain all necessary visas and passes from their own countries for their departure, and from the Singapore immigration authorities for their entry into and stay in Singapore, before they can even come to Singapore to begin the programme. It normally takes 2 to 6 months to obtain a Student Visa from the Singapore immigration authorities, from the date the application is submitted. Requirements for supporting documents, deposits etc vary for students of different nationalities. TTRP will assist by supplying the application forms, any available guidelines, appropriate letters of support, and any advice we are able to offer.

For more details visit <http://app.ica.gov.sg/index.asp>.

TTRP will also provide, upon request, advice and administrative assistance to any international student to help secure housing for the duration of the course.

General Information

TTRP classes generally run from 8.30am to 5pm on weekdays, with additional classes or hours when course requirements or schedules require.

TTRP students are welcome to book facilities for their own course-related training and rehearsal sessions, at no charge. TTRP also offers students computer and online access, lockers for their belongings (at no charge except for a refundable security deposit of Singapore Dollars \$10) and basic pantry facilities for hot water and heating up packed meals.

Students may approach any member of staff if they wish to have their advice about any difficulties or concerns. For any complaints about the course, please refer to the procedure in Annex 2.

About TTRP

劇場訓練與研究課程

THEATRE TRAINING & RESEARCH PROGRAMME

TTRP is a not-for-profit programme run as an independent division of Practice Performing Arts Centre Ltd, a charity registered in Singapore. It was made possible by seed funding (2000 to 2002) from the LEE Foundation, Sim Wong Hoo and the [National Arts Council](#), and has also received support from the [Japan Foundation Asia Center](#) for training in classical theatre systems, Creative Technology Ltd, and the Hong Leong Foundation.

TTRP continues to receive support from the Lee Foundation, Sim Wong Hoo, the [Asian Cultural Council for the participation of various artist teachers](#), All Nippon Airways (ANA) and [Hotel Royal](#).

Annex 1

BREAKDOWN OF COURSE FEES AND ADDITIONAL FEES

Course Fees

Tuition Fees	Payment by Instalment		Payment in Advance	
	Amount (S\$)	Date Due	Amount (S\$)	Date Due
For Course Pre-requisites: NA				
For Course:				
Semester 1			8 000.00	10 June
Semester 2			8 000.00	10 December
Semester 3			8 000.00	10 June
Semester 4			8 000.00	10 December
Semester 5			8 000.00	10 June
Semester 6			8 000.00	10 December
Total Tuition Fees Payable			48 000.00	
Non-Tuition Fees	Amount (S\$)	Date Due	Amount (S\$)	Date Due
Registration Fee (non-refundable)			210.00	Upon student's acceptance into the programme
Total Course Fees Payable			48 210.00	

Additional Fees and Deposit

Purpose of Fee	Amount (S\$) and When Payable
Application Fee	31.50 on application
Deposit	Amount (S\$) and Date Due
Locker (optional)	10.00

TTRP is committed to the avoidance of over or undercharging

Annex 2

PAYMENT VOUCHER TO HSBC

Name of PEO: Practice Performing Arts Centre Ltd

PEO Escrow Account No: 141-057588-002

Name of Student:

Student ID¹:

Course Name: Theatre Training And Research Programme

Course/ Installment/ Semester ID:

Installment No²: N/A

Applicable Period:

Payment Amount: SGD 8,000

Payment Mode: Cheque/ Cashier's Order/ Bank Draft/ Telegraphic Transfer (student to circle)

To be read by Student:

Payment Instructions to Student:

1. Only payments made by Cheque, Cashier's Order, Bank Draft or Telegraphic Transfer are accepted.
2. Clearly circle your selected payment mode in the section above.
3. For payments made by Cheque, Cashier's Order or Bank Draft:
 - a. Please write on the reverse of the payment instrument:
 - i. Student ID
 - ii. Course/ Installation/ Semester IDas provided above.
 - b. Send the payment instrument together with this payment voucher (please do not staple), to HSBC using the Business Reply Envelop provided.
 - c. Instrument to be made payable to: Practice Performing Arts Centre Ltd - SPS Escrow Account
 - d. Please do not send post-dated instruments as these will be rejected by the bank.
4. For payments made by Telegraphic Transfers:
 - a. Please state in the remitting advice:
 - i. Student ID
 - ii. Course/ Installation/ Semester ID
 - b. Send this payment voucher to HSBC using the Business Reply Envelop provided.
 - c. Payment to be made to:
Swift code: HSBCSGSG
Account Number: 141-057588-002

¹ Student ID used has to be same as that quoted in Student Confirmation submitted to HSBC

² Only relevant if PEO with installment fee structure cannot provide unique installment IDs

Annex 3

TTRP – REFUND POLICY

TTRP has a refund policy in line with the Standard Student Contract (clause 2).

The two conditions for a refund:

1. Refund for Withdrawal without Cause
2. Refund for Withdrawal with Cause.

1. Withdrawal Without Cause

1. Request for withdrawal must be made in writing and submitted together with supporting documents to the school.
2. After receiving such notice, refund to the student is made within 14 working days, less any applicable bank administrative charges.
3. The refund is based on the following percentages and according to the time frames below:

% of [the aggregate amount of the Course Fees and Additional Fees paid under Clause 1.7 and 1.10 of the Student Contract]	<u>If Student's written notice of withdrawal is received</u>
80%	More than 30 days before the Commencement Date
10%	Not more than 30 days before or after the Commencement Date
0%	More than 30 days after the Commencement Date

2. Withdrawal With Cause

1. The Student is entitled to withdraw from the course under the following circumstances where TTRP:
 - a. fails to commence the Course on the Commencement Date ;
 - b. fails to complete the Course by the Completion Date ;
 - c. terminates the Course prior to the completion of the Course ; or
 - d. is in material breach of is obligations under the Standard Student Contract.
2. Request for withdrawal must be made in writing and submitted together with supporting documents to the school.
3. Refund to the student is made within 14 working days from the date of receipt of the notice of withdrawal.
4. The refund amount is:
 - a. The entire amount of the Tuition fees and deposit (if any); and
 - b. The Non-Tuition fees and/or Additional fees.

3. Registration Fee

Registration fee is not refundable.