



TEACHER TRAINING PROGRAMME

27 SEPT TO 2 OCT 2016

“It is not anybody’s job to **MICROMANAGE** you hor don’t **OVERWORK** yourself end up everything will **EXASPERATE** you endlessly”
– real quote from an actual retired teacher

PROGRAMME SCHEDULE

**All timings are approximate*

1900 – 1950	Registration
1950	Black Box is open for seating
2000	<u>PART I:</u> Educational Psychology I: Theories and Applications for Teaching and Learning (Black Box) Communication Skills for Teachers (Black Box)
2050	Break
2100	<u>PART II:</u> Educational Psychology II: Providing for Individual Differences in Learning and Teaching (Rehearsal Studio) Exploring Issues in Philosophy of Education (Meeting Room/Area outside Meeting Room)
2120	Break
2130	<u>Part III:</u> Teaching Practice (Black Box)
2200	End of Programme / Fill Out Evaluation Form / Home Sweet Home

PRE-BRIEFING INSTRUCTIONS

Dark Matter Theatrics welcomes you to the wonderful world of teaching! Before we begin, here are a few things to keep in mind:

1. This briefing will take place in three separate spaces over the course of the evening. It will require you to **climb stairs**, and in the case of some of the spaces, several or many of you will be **standing (but not for long)**. If you have any difficulty with this, please approach any of the helpful people wearing a lanyard, and they will assist you.
2. As with any briefing, performance, or event involving someone else speaking and you listening, please **do not use your mobile phones** during the briefing. In urgent situations you may step outside the space to use them.
3. The toilet is located on the first floor in the lobby area, next to the entrance of the Rehearsal Studio.
4. If at any point you need clarification or have questions, please do approach any of the helpful people wearing a lanyard, and they will assist you.

FACILITATOR PROFILES

JO TAN

Jo is an ex-lawyer who woke up one day and found herself hosting, singing, and playing a range of multi-national characters on screens of various sizes (small screen, big screen and computer screen), and for both plays and musicals in English and Mandarin that have travelled as far as Hong Kong and Korea. As recipient of a Singapore National Arts Council Residency, she spent a year in Paris studying under Master Clown Philippe Gaulier, who spent the entire nine months insulting her and giving her Chinese burns.



Since her return, she has constantly been either on the stage and screen, playing major roles in such productions as Michael Chiang's *High Class*, Drama Box's *The Cemetery*, Wild Rice's *Jack & the Beansprout* and Tan Shou Chen's *Medea*, and TV shows such as *SSSOFA*, *Jump Class* (for Starhub Cable) and *Working Class* for Channel 5. She is also a regular contributor of arts stories to The A List magazine and Today Newspaper.

EDWARD CHOY

Edward is a Masters graduate from the National University of Singapore's (NUS) Theatre Studies Programme with 17 years of experience as a professional actor. He played the lead cop in the sci-fi television series *2025* in 2015, Dr Goh Keng Swee in *The LKY Musical*, and played the last emperor of the Ming dynasty in the series *Great Wall*, which was filmed on location in China for the Discovery Channel. He has also appeared in advertisements for SingTel, Subway, and UIC, among others.



Edward's work in voiceovers started with Japanese anime for the US market in 2004. He voiced the lead puppet (a talking coconut!) in Disney's award-winning *Art Attack* series in 2015, and hosted at the ST Engineering pavilion for the 2016 Singapore Air Show. Edward teaches Performance Studies on an adjunct basis at the National University of Singapore, and can also be heard regularly on MediaCorp's Radio and Television advertisements.

Edward once taught Secondary school students for a couple of months, but was so traumatised by the experience he now insists on only teaching at university level. He has an incredible amount of respect for Primary and Secondary school teachers. They are the true heroes of this country.

VIGNESH SINGH

(INSERT TEACHER PHOTO)

Vignesh's affair with the stage began in 2009 after performing his first play with We Colour People Theatre Company (WCP). His theatre credits include: *Rainbow's Ending* (WCP), *From Scratch* and *The Coffin is Still too Big for the Hole* (Buds Youth Theatre), *The Crucible* (Toy Factory), *Othello* (SRT), *The Elephant Show* (The Elephant Collective), *Trojan Women* and *The Laramie Project* (The Young Company), *A Beautiful Chance Encounter* (Teater Ekamatra), *Going Local 4* (Buds Theatre), *Jonathan David and Me* (Our Company), *Cat*, *Lost and Found* and *Ready Set Zo!* (Creative Edge). His film credits include: *Point of Entry* (Season 4 Episode 7, MediaCorp), *Love Notes* (EN films) and *Door to Door* (Oak3).

Having completed most of the youth theatre programs in Singapore, Vignesh is blessed to be finally pursuing his full time studies at the Intercultural Theatre Institute come 2017. Before that, he will be heading to Kerala to continue his Kalaripayattu training in its birth country. He was first introduced to the form by Elizabeth DeRoza under the Theatre Strays collective.

Vignesh is excited to be performing MOE and is grateful to Dark Matter Theatrics for trusting him with this important piece of work.

SHAFIQHAH EFANDI

(INSERT TEACHER PHOTO)

Shafiqhah is an actor-singer who graduated from LASALLE College of the Arts with a BA(Hons) in the Acting course. She has worked with Singaporean directors Effendy Ibrahim (*A Doll's House*), Natalie Hennedige (*6 Characters in Search of an Author*) and Edith Podesta (*A Midsummer Night's Dream*, *Hamlet* and the devised piece *Memorabilia*). Shafiqhah was also in *Words and Music*, the opening show for NUS Arts Festival 2015, written by Wang Liansheng and directed by Tan Shou Chen.

Further stage credits include *Lady of Soul and the Ultimate 'S' Machine* (dir. Zizi Azah; Esplanade's Studios: 50), *Projek Suitcase 2015: Excavation* (dir. Agnes Christina; Teater Ekamatra), Sabrina Dzulkifli's *We Used to Be Close: A Double Bill* (dir. Chen Yingxuan; Take Off Productions), *The Truth About Lying: Common Sense and Heresy for the Theatre* (dir. Tan Liting), *Dark Room* (dir. Edith Podesta) and Irfan Kasban's *Trees, A Crowd* (Twenty-Something Theatre Festival).

ORGANISING COMMITTEE PROFILES

CHRISTOPHER FOK

I/C Overall // Director

MARCIA VANDERSTRAATEN
I/C Content Creation // Playwright

Marcia Vanderstraaten obtained her MFA in Dramatic Writing from NYU Tisch School of the Arts Asia, and was Associate Artist with award-winning theatre company W!LD RICE from Oct 2014 to Dec 2015. Her most recent plays were *HOTEL* (W!LD RICE, 2015), a commission for the Singapore International Festival of the Arts, which was co-written with acclaimed playwright Alfian Sa'at, and *Mindmap of Love* (Skinned Knee Productions, 2015), a dinner theatre show in collaboration with ZOTT's True Alps, based on a novel of the same title by Christian Zott. *HOTEL* won Best Original Script at the M1-Straits Times Life! Theatre Awards 2016, and was recently restaged as part of W!LD RICE's Singapore Theatre Festival 2016.

Marcia also holds a Postgraduate Diploma in Education (Secondary) from the National Institute of Education, Singapore, and has five years' experience teaching English and English Literature at Secondary level. She misses (some of) her students, and (some of) her colleagues, but loves the theatre far too much to ever return to teaching.

ALLISON MENON
I/C Logistics // Stage Manager

Allison is a Stage Manager slash Performer slash Rock Climber, and hails from Lasalle College of the Arts. She has performance and production credits in plays, musicals and dance productions with companies including The Players Theatre, W!LD RICE and The Arts Fission Company.

Allison believes that recognising the small victories in life is the key to happiness, and that the grass is always greener on the other side; especially if it's purple and comes with a side of butterflies. She also just happens to be the daughter of a retired MOE teacher!

ISA FOONG

I/C Audio // Sound Design

MARC GABRIEL LOH

I/C Visuals // Graphic Design

OLIVIA VONG

I/C Quality Control // Dramaturge

Having recently graduated from NUS Theatre Studies Programme in 2016, Olivia considers herself a multi-hyphenate performance-maker and educator who enjoys working with creative individuals like the people at Dark Matter Theatrics, - but that may just be all in her head. In real life, she currently helms THESPIS, and continues to work hard in the theatre before she becomes a full-time educator with you-know-who in 2017. Considering the nature of this play, she finds her involvement in this production deeply ironic, but also particularly apt at the same time.

VERY SPECIAL THANKS

Mr Salif Hardie
Ms Tan Suet Lee
Ms Jasmine Xie Huilin
Dr Dennis Yeo
Ms Natalina Pereira and Ms Ying Qing
Mr Joshua Ip
Ms Annusia Jayabalan
Ms Liza Marie Valdes Goh
Ms Ma Yanling, Mr Daniel Teo and the lovely staff of Centre 42
Ms Kamei Cheong
NINJA! Arts Grant

(Paper Crane logo)

(Singlit Station logo)

(C42 logo)

(DUNCE logo)

(NAC logo)

**To the teachers who have generously shared with us your time and experiences,
thank you for what you do.**