

November, 2025 – January, 2026

Week 1 Screening 05 November	
Uncle Vanya (Anton Chekov Russia) [2 h 2 m] <i>Solo performance</i>	Set in a crumbling country estate, it depicts a handful of ordinary lives simmering in frustration, boredom, and quiet despair. Vanya, his niece Sonya, and their guests wrestle with the futility of love and labour, yearning for meaning in a world that offers little. Chekhov's subtle realism turns domestic inaction into a mirror of human inertia and existential dissatisfaction.
Week 2 Reading	
Thus Spake Shoorpanakha, So Said Shakuni (Poile Sengupta India, English) [32 p]	This sharp, ironic two-act play revisits two mythological figures – Shoorpanakha from the <i>Ramayana</i> and Shakuni from the <i>Mahabharata</i> – through a modern feminist and political lens. Both characters, long vilified in traditional retellings, finally speak for themselves, challenging patriarchal and moral narratives that have silenced or demonised them. Sengupta's layered dialogue blends myth, satire, and postcolonial critique.
Week 3 Screening	
Macbeth (William Shakespeare England) [3 h 30 m]	Haunted by prophecy and driven by ambition, Macbeth murders his king to seize the throne, only to be undone by guilt, paranoia, and fate. Shakespeare's dark tragedy charts the corrosive effects of desire and moral compromise on individuals and nations alike.
Week 4 Reading	
The Overcoat (Nikolai Gogol Russia) [18 p]	Akaky Akakievich, a meek clerk in St Petersburg, saves for months to buy a new overcoat – his first taste of pride in a cold, bureaucratic world. When it's stolen, his fragile sense of worth collapses. It blends comedy, pathos, and the grotesque to reveal the absurd cruelty of social hierarchies, in a perfect depiction of why <i>we all</i> indeed <i>came out of Gogol's Overcoat</i> .
Week 5 Screening	
Frankenstein (Mary Shelley England)	A young scientist's obsession with conquering death leads him to create life – and abandon it. Shelley's

[2 h 10 m]	enduring tale of Victor Frankenstein and his Creature confronts the ethics of knowledge, responsibility, and the loneliness of being misunderstood. Written when Shelley was just 18, it remains a foundational text of science fiction and modern existential horror.
Week 6 Reading	
The Coffin is Too Big for the Hole (Kuo Pao Kun Singapore, English) [14 p]	A satirical monologue about a man struggling to bury his father because the coffin is literally too big for the grave dug by the authorities. Through this absurd predicament, Kuo critiques bureaucracy, conformity, and the rigidity of officialdom in postcolonial Singapore. With humour and poignancy, it becomes a meditation on individuality versus state control.
Week 7 Screening	
Prima Facie (Suzie Miller Australia/UK) [2 h] <i>Solo performance</i>	Tessa, a brilliant barrister who defends men accused of sexual assault, finds herself on the other side of the courtroom after her own assault. The play charts her transformation from confident advocate to survivor, exposing the biases and limitations of legal structures built by men.
Week 8 Reading	
Draupadi (Mahasweta Devi India, Bengali) [6 p]	A foundational text in feminist and subaltern literature, it is a retelling of the epic Draupadi through the figure of Dopdi Mehjen, a Santhal tribal woman, transforms myth into resistance. Arrested and assaulted by security forces, Dopdi refuses to be silenced – her final act of defiance exposes the violence of state power and the resilience of the oppressed.
Week 9 Screening	
Fleabag (Phoebe Waller-Bridge UK) [1 h 20 m] <i>Solo performance</i>	In this modern dark comedy, a young woman breaks the fourth wall to confide in the audience – exposing her grief, guilt, and chaotic desires. Waller-Bridge's razor-sharp monologue blurs confession and performance, offering a raw look at the contradictions of modern femininity.
Week 10 Reading [tentative]	

Toba Tek Singh (Saadat Hasan Manto Pakistan, Urdu)	Set in a mental asylum during the aftermath of Partition, Manto's play revolves around inmates who are to be exchanged between India and Pakistan. One of them, Bishan Singh, refuses to accept either nation, standing in no-man's-land between sanity and madness.
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