

## November, 2025 – January, 2026

| Week 1   Screening   05 November                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| <a href="#">Uncle Vanya (Anton Chekov   Russia)</a><br><br>[2 h 2 m]<br><br><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   12 November                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Thus Spake Shoorpanakha, So Said Shakuni (Poile Sengupta   India, English)<br><br>[32 p]<br><br>Guest: Samragini Dasgupta | 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   19 November                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <a href="#">Macbeth (William Shakespeare   England)</a><br><br>[1h 54 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   26 November                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Draupadi (Mahasweta Devi   India, Bengali)<br><br>[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 5   Screening   03 December                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <a href="#">Frankenstein (Mary Shelley   England)</a>                                                                     | A young scientist's obsession with conquering death leads him to create life – and abandon it. Shelley's                                                                                                                                                                                                                                                                                                                                                 |

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| [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.                                                                                                                |
| <b>Week 6   Reading   10 December</b>                                                                 |                                                                                                                                                                                                                                                                                                                                                                                       |
| The Bet (Anton Chekhov   Russian)<br><br>[5 p]<br><br>Guest: Shivam Vig                               | A wealthy banker and a young lawyer make a bet on whether life imprisonment or the death penalty is worse. To test the idea, the lawyer agrees to live in total isolation for fifteen years. Over time, the story shifts from the terms of the bet to the psychological effects of solitude, the search for knowledge, and the changing value of freedom, wealth, and human life.     |
| <b>Week 7   Screening   17 December</b>                                                               |                                                                                                                                                                                                                                                                                                                                                                                       |
| <a href="#">Prima Facie (Suzie Miller   Australia/UK)</a><br><br>[2 h]<br><br><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.                                                                                         |
| <b>Week 8   Reading   24 December</b>                                                                 |                                                                                                                                                                                                                                                                                                                                                                                       |
| One for the Road (Harold Pinter   Britain)<br><br>[18p]                                               | A taut political drama set in a nameless totalitarian state, where Victor, an interrogator, psychologically tortures a family under detention, wielding ideology like a weapon. Pinter distills brutality into language itself – banal, polite, clinical, terrifying. The play interrogates systems of power, masculinity, state violence, and the chilling normalization of cruelty. |
| <b>Week 9   Screening   30 December</b>                                                               |                                                                                                                                                                                                                                                                                                                                                                                       |
| <a href="#">Fleabag (Phoebe Waller-Bridge   UK)</a><br><br>[1 h 20 m]<br><br><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.                                                                                                 |
| <b>Week 10   Reading   7 January</b>                                                                  |                                                                                                                                                                                                                                                                                                                                                                                       |

The Coffin is Too Big for the Hole (Kuo Pao Kun | Singapore, English)

[14 p]

Guest: Mayura Baweja

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.