

DRAMA

TEACHING AND LEARNING SYLLABUS

Upper Secondary

Express Course

Implementation of revised syllabus starting with
2024 Secondary Three Cohort



Ministry of Education
SINGAPORE

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SECTION 1: INTRODUCTION

DRAMA AS A DISCIPLINE

STUDENTS AS ART MAKERS

CURRICULUM CONCEPT

CONTEXTS AND PURPOSES OF DRAMA

SYLLABUS AIMS

DRAMA, DESIRED OUTCOMES OF EDUCATION AND 21ST CENTURY COMPETENCIES

DRAMA FOR THE DEVELOPMENT OF CHARACTER AND CITIZENSHIP EDUCATION

1. INTRODUCTION

Drama as a Discipline

Drama is one of the oldest performing art forms known. Cultures and societies throughout time have developed their way of understanding the world and expressed their observations and feelings through drama. Therefore, drama is an exploration and expression of the human condition as people convey personal, social and cultural meanings through it. It is also a social art form that engages the physical, social, cognitive, affective and aesthetic domains in the meaning-making process as participants collectively engage in stories about human beings: our past, our present, and our potential future.

Students as Art Makers

The value of drama education is in developing students' deep understanding that meaning is socially constructed through the acquisition of disciplinary thinking and practices. Students draw on their personal experiences, observations, interpretation and analysis of stories around them to conceptualise, rehearse and reflect on their use of body, voice and other resources, and present devised or scripted dramatic material for an intended audience.

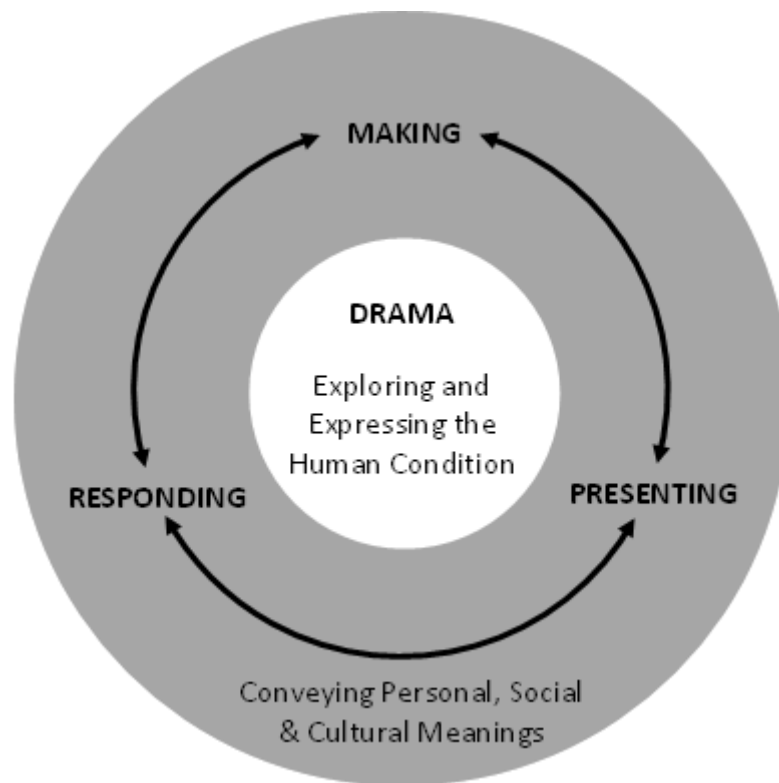
In acquiring the disciplinary thinking and practices of drama, students also engage with fictional human experiences using their imagination. Through these learning experiences, students will gain greater insights of themselves and of others in relation to their personal, social and cultural worlds. Drama also enhances students' ability to observe, appreciate, empathise, analyse, synthesise, emphasise and generate dramatic material from the intricate relationships between people, between people and ideas, and between people and their environments. Hence, the curriculum concept for Drama stems from the exploration and expression of the human condition.

Curriculum Concept

Figure 1 provides an overview of the curriculum concept. The concentric circles stem from the core of the discipline in the inner circle, which focuses on exploring and expressing the human condition. The outer circle of Making, Presenting and Responding represent the inter-related domains that collectively guide the designing, facilitating and scaffolding of practice-based learning experiences¹. This will enable students to develop and draw on their disciplinary thinking and practices of drama to convey personal, social and cultural meanings.

¹Practice-based learning experiences refer to learner-centred, age- and ability-appropriate experiential and embodied learning opportunities. This approach is based on (i) Kolb's (1984) experiential learning cycle, which shows how experience is translated through observations and reflection into concepts, which in turn are used as guides for experimentation and application to new situations; and (ii) Kemp's (2012) work that drew on neuroscience to apply to the practices of drama/theatre practitioners to show that physical experiences of taking on, creating and presenting a role shapes conceptual thinking of how dramatic performances work.

Figure 1: Curriculum Concept for Drama



Contexts and Purposes of Drama

In exploring and expressing the human condition, it would be important for students to engage with a range of age-appropriate contexts and its multiple layers (e.g. personal, social, cultural, historical and geographical) through drama Making, Presenting and Responding. This is so that they can appreciate and experience the multiple perspectives and inter-connections in different situations, and the roles and relationships needed to understand the human condition, which is at the heart of drama pursuits.

This would also require students to develop intentionality in the purpose of a performance and have opportunities to understand their target audience (i.e. their profiles, interests, possible reactions and responses to themes and issues). This helps to ensure that the performance effectively communicates the intended message or achieves the desired outcome. Broadly, the range of purposes of drama that can be considered in the design of performance tasks for students can include the following, or a combination of them:

- to celebrate;
- to challenge;
- to document;
- to educate;
- to entertain; and
- to promote understanding.

Syllabus Aims

This syllabus aims to nurture students' outlook and dispositions as part of holistic education and develop an informed appreciation of Drama. The knowledge, skills and understanding will also prepare students with the foundation to continue with their post-secondary study of Drama if they choose to.

The aims of the Drama syllabus are to:

- a. develop students' understanding of the human condition to convey personal, social and cultural meanings through Drama;
- b. develop students' appreciation of the value of, and enjoyment of Drama;
- c. enable personal engagement with Drama presentations, drawing connections between the self and society;
- d. enable collaboration with one another, valuing individual and group contributions towards shared goals that are part of the Drama practice;
- e. facilitate the creation and communication of ideas, thoughts and feelings through dramatic presentations that are meaningful to themselves and the intended audience; and
- f. facilitate the investigation, analysis and evaluation of their own drama work and that of others in order to develop their critical and inventive thinking.

Syllabus aims (a) and (b) endeavour to nurture students' intrinsic understanding, appreciation and enjoyment of the art form that will complement their holistic education.

Syllabus aims (c) and (d) focus on developing students' intra-personal understanding and inter-personal skills to communicate and collaborate well with one another towards a collective venture. A better understanding of the self and learning of collaborative skills are an important and inherent part of the disciplinary thinking and practices of drama.

Syllabus aims (e) and (f) focus on the set of knowledge, skills and understanding that students will acquire by the end of the course.

Drama, Desired Outcomes of Education and 21st Century Competencies (21CC)

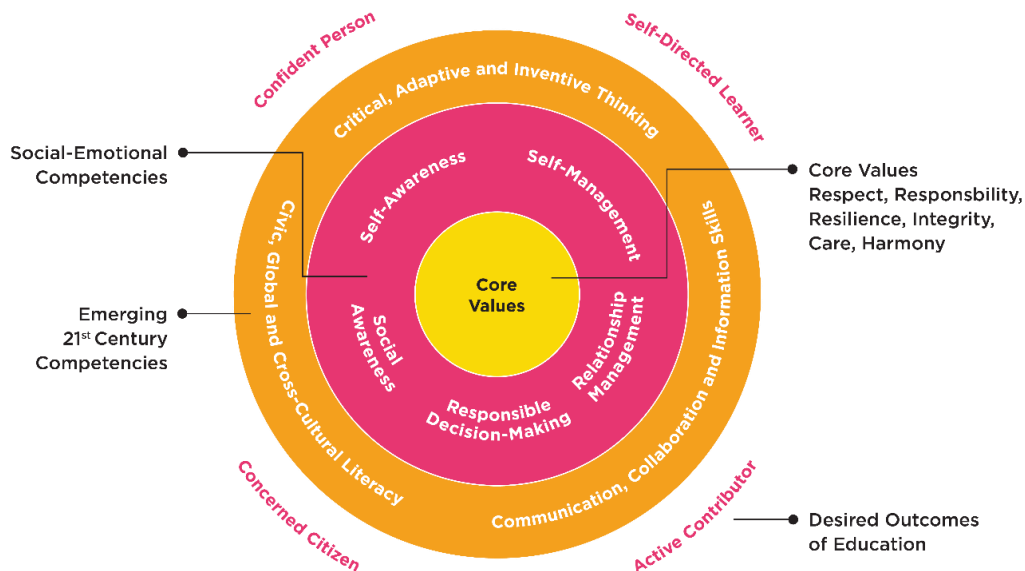
The Desired Outcomes of Education (DOE) are attributes that educators aspire for every Singaporean to possess upon the completion of his/her formal education. A purposeful study of Drama guided by the syllabus aims would provide opportunities for these overarching educational outcomes to be achieved, where students would be:

- **Confident persons** who have a zest for life, have a strong sense of right and wrong, are adaptable and resilient, know themselves, are discerning in judgement, think independently and critically, and communicate effectively.
- **Self-directed learners** who take responsibility for their own learning, are curious, reflective, and persevering in the lifelong pursuit of learning, driven by their passion and purpose.

- **Active contributors** who are empathetic and open-minded, able to collaborate effectively in teams, exercise initiative, have courage to take risks responsibly, are innovative, and strive for excellence.
- **Concerned citizens** who are rooted to Singapore, have a strong civic consciousness, are responsible to their family, community and nation, and take active roles in improving the lives of others.

In today’s world, personal, social and cultural issues are complex and interconnected. Students need to acquire the 21CC needed for future work and living, and more fundamentally, for effective citizenry. Drama education has strong connections with such development through how it pervasively facilitates students’ deep understanding that meaning is socially constructed, such as through the use of inquiry-based² and reflective learning in Making, Presenting and Responding.

Figure 2: The Framework for 21st Century Competencies and Student Outcomes



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Broadly, the inherent connections between drama learning and the development of 21CC include the following:

- **Critical, Adaptive and Inventive Thinking (CAIT):** Critical and inventive thinking can take place when students analyse and interpret complex narratives, characters and situations (i.e. motivations of characters or moral dilemmas) to create new worlds, situations and dialogues creatively. Drama also provides the platform for developing adaptive and inventive thinking through improvisation, where students react in real-time to unexpected situations. This adaptability empowers students to adjust their delivery of a performance based on audience reactions and also develop flexibility to think on their feet to navigate uncertainty.

²The inquiry approach to learning Drama is similar to qualitative research methodology (Norris, 2010; Henry, 2010; and Fitzpatrick & Rubie-Davies, 2013) and scientific enquiry (Warner, 2013).

- **Communication, Collaboration and Information Skills (CCI):** Drama allows students to acquire and practise communication and collaboration skills on several platforms as they work with cast and crew members – when they discuss and understand others’ viewpoints, resolve conflicts and creatively stitch their peers’ contributions to perform to an intended audience either individually or as an ensemble; and communicate their responses to the dramatic performances they watched, make and/or perform.
- **Civic, Global and Cross-Cultural Literacy (CGC):** The natural link between Drama, social interests and culture allows students to develop open-mindedness and a spirit of inclusiveness as they explore and learn about different societal issues and dramatic forms of other cultures. Being more sensitive and appreciative to diverse perspectives and the different cultural identities of others, fostering empathy. Students can also be empowered to take on constructive roles in promoting understanding of the issue/culture among audiences through drama Making, Presenting and Responding.

Drama for the Development of Character and Citizenship Education (CCE)

Drama education also provides a natural learning platform for CCE development. Through a variety of drama learning experiences within and beyond school, students are given the opportunities for exploration into their values, national identity, contemporary issues and to develop the social-emotional competencies. For example, drama, as a form of self-expression, allows an individual to develop his/her self-awareness skills. Students also learn teamwork and develop positive relationships through the collaborative nature of devising, rehearsing and performing. Students build character as they develop resilience by receiving and working on feedback from peers, teachers and test audience to improve their work, not giving up on difficult tasks and striving to do their best as they discover their strengths.

SECTION 2: CONTENT

**AREAS OF STUDY
LEARNING OUTCOMES AND KNOWLEDGE, SKILLS AND VALUES**

2. CONTENT

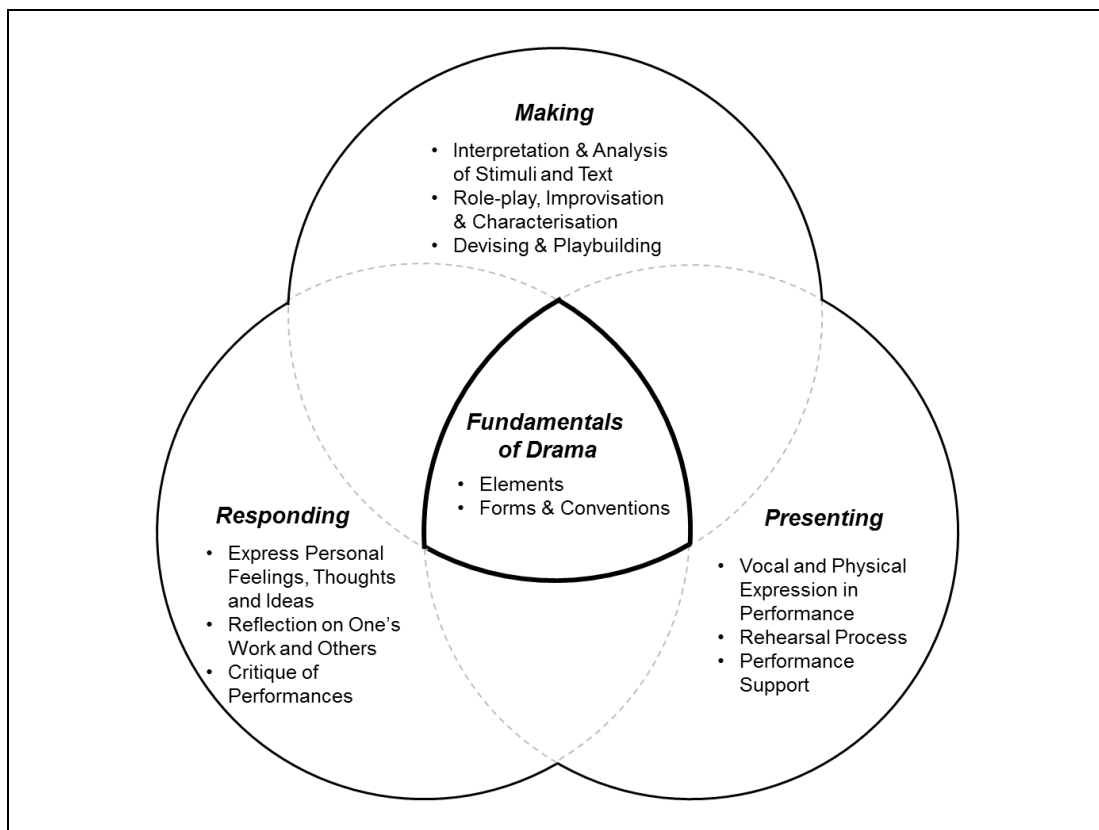
The content for the Drama syllabus prescribes essential coverage while allowing teachers to exercise their professional judgement to customise the learning experiences for the students.

Areas of Study

The Drama syllabus provides the foundation for disciplinary thinking and practices of the art form. The stories or the personal, social and cultural worlds that the students explore and express will form the context for their application.

In the teaching and learning of Drama, the four Areas of Study (AoS), i.e., Fundamentals of Drama, Making, Presenting and Responding, are to be taught in an integrated manner. At the core is the Fundamentals of Drama on which Making, Presenting and Responding are built upon. They are interrelated in nature and are illustrated in **Figure 3**.

Figure 3: AoS for O-Level Drama



Learning Outcomes and Knowledge, Skills and Values

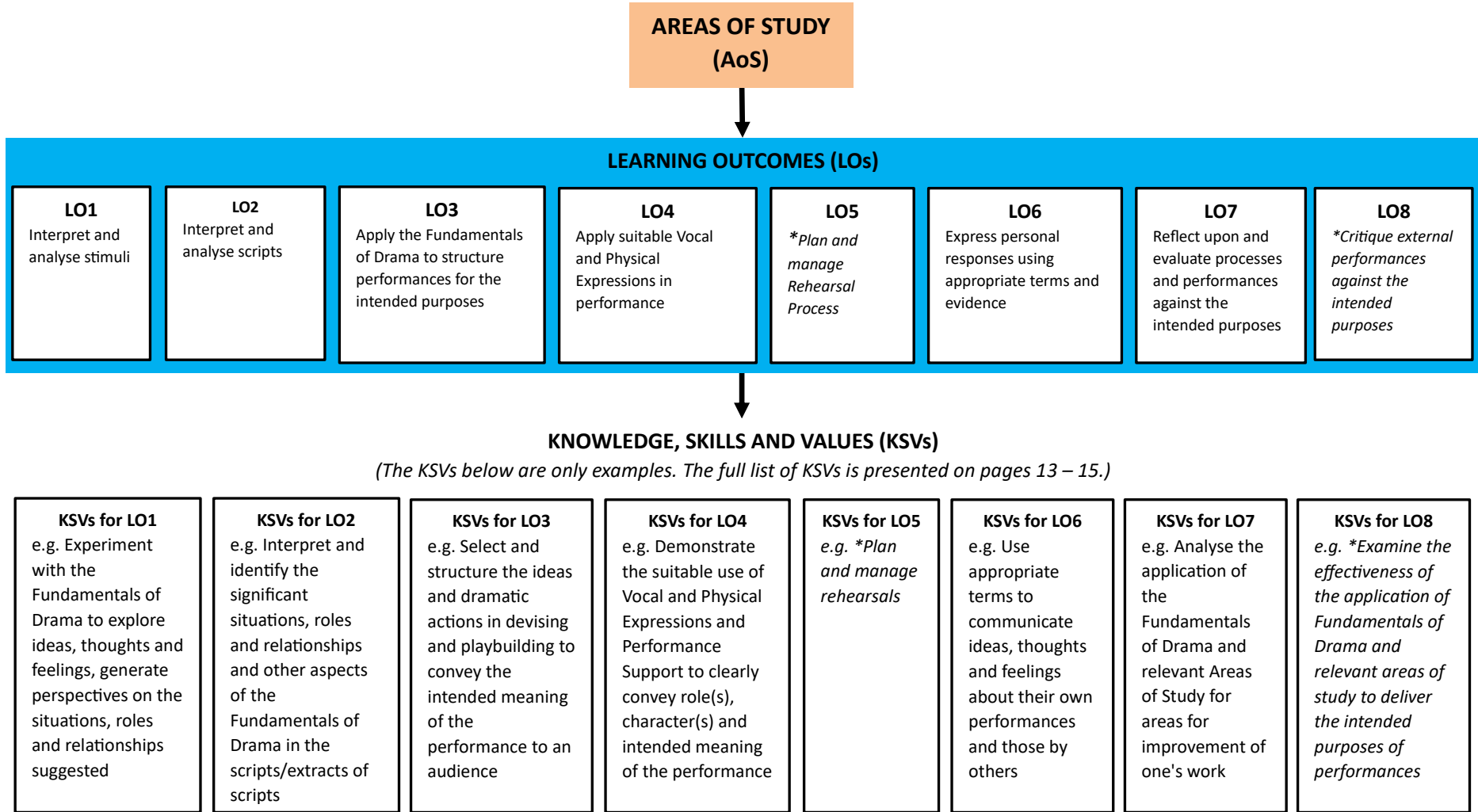
Learning experiences should be designed with the Curriculum Concept and the Areas of Study (AoS) in mind. Through effective teaching and learning of the inter-related AoS – guided through a range of contexts where students get to convey their intended purpose of drama and consider their target audience – they will be expected to attain the eight Learning Outcomes (LOs) by the end of the course of study. Mapped from the revised Bloom’s Taxonomy³, the specific Knowledge, Skills and Values (KSVs) are to be taught so that students will be able to achieve the LOs.

An overview of the connections between AoS, LOs, and KSVs is shown in **Figure 4**.

To further illustrate how the AoS, LOs and KSVs are inter-related and to guide teachers to plan instructional programmes, the connections between them is presented in **Chart 1** from pages 13 to 15 where the requisite KSVs are further explained.

³ Anderson, L.W. (Ed.), Krathwohl, D.R. (Ed.), Airasian, P.W., Cruikshank, K.A., Mayer, R.E., Pintrich, P.R., Raths, J., & Wittrock, M.C. (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom’s Taxonomy of Educational Objectives* (Complete edition). New York: Longman.

Figure 4: Overview of Connections Between AoS, LOs and KSVs



**LOs and KSVs that are italicised will be assessed formatively as they are important for students to learn as part of their acquisition of disciplinary thinking and practice of Drama.*

Chart 1: Connections Between AoS, LOs and KSVs

Notes:

1. In practice, the AoS, LOs and KSVs are to be taught in an integrated manner over time. They are outlined in the chart for clarity and are not organised in any hierarchical or sequential manner.
2. In planning the learning experiences, teachers will be guided by the Principles of Teaching and Learning Drama (pages 17 to 19).

*LOs and KSVs that are italicised will be assessed formatively as they are important for students to learn as part of their acquisition of disciplinary thinking and practice of Drama.

LO	LEARNING OUTCOMES	AoS (M)	AoS (P)	AoS (R)
KSVs	● KNOWLEDGE, SKILLS and VALUES			
LO1	<i>Interpret and analyse stimuli⁴</i>			
KSVs	● Identify the possible situations, roles and relationships suggested by stimuli	√		√
	● Experiment with the Fundamentals of Drama to explore ideas, thoughts and feelings, to generate perspectives on the situations, roles and relationships suggested by the stimuli for performance possibilities	√	√	√
LO2	<i>Interpret and analyse scripts</i>			
KSVs	● Interpret and identify the significant situations, roles and relationships and other aspects of the Fundamentals of Drama in the extracts of script	√		√
	● Explain the relationship between the significant aspects of the fundamentals present in the extracts of script and how they collectively convey meaning	√		√
	● Articulate a coherent and consistent interpretation of the performance possibility from the extracts of script	√		√

⁴ Stimuli such as newspapers, pictures, poems, themes, topics or excerpts of plays can be triggers for students to explore for ideas to structure into performances. Teachers may provide them initially to scaffold students' learning, but students should be driven by their own interest to explore their thoughts, feelings and ideas. Eventually, students should choose their own stimuli for their own work.

LO	LEARNING OUTCOMES	AoS (M)	AoS (P)	AoS (R)
KSVs	<ul style="list-style-type: none"> KNOWLEDGE, SKILLS and VALUES 			
LO3	Apply the Fundamentals of Drama to structure performances for the intended purposes			
KSVs	<ul style="list-style-type: none"> Apply the Fundamentals of Drama during role-playing, improvising, devising and playbuilding to generate and develop ideas suggested by stimuli and script (e.g. establish individual roles and explore relationships between them through planned, improvised and rehearsed dramatic actions⁵) 	√	√	√
	<ul style="list-style-type: none"> Explain the relationship between the significant aspects of the Fundamentals of Drama present in the dramatic actions 			√
	<ul style="list-style-type: none"> Manipulate the Fundamentals of Drama to develop ideas and shape the dramatic actions 	√	√	√
	<ul style="list-style-type: none"> Select and structure the ideas and dramatic actions (e.g. during devising and playbuilding) into a coherent performance to convey intended meanings to an audience 	√	√	√
LO4	Apply suitable Vocal and Physical Expressions and Performance Support in performance			
KSVs	<ul style="list-style-type: none"> Recognise opportunities to apply suitable elements of Vocal Expression (i.e. tone, emphasis, pace, pause and pitch) and Physical Expression (i.e. gestures, movement and facial expressions) to realise the characters 	√	√	
	<ul style="list-style-type: none"> Explore and experiment with elements of Vocal and Physical Expressions to realise characters 	√	√	√
	<ul style="list-style-type: none"> Demonstrate commitment to the role(s) and character(s) during role-play, improvisation and performance 	√	√	
	<ul style="list-style-type: none"> Recognise opportunities where Performance Support (e.g. simple sets, props and costumes) may be used to complement overall meaning of the performances 	√		√
	<ul style="list-style-type: none"> Demonstrate the suitable use of Vocal and Physical Expressions and Performance Support to clearly convey role(s), character(s) and intended meaning of the performance 	√	√	
LO5	Plan and manage Rehearsal Process			
KSVs	<ul style="list-style-type: none"> Use different types of rehearsals (e.g. run-throughs, cue-to-cue, technical, dress, preview) to refine ideas and performances 	√	√	
	<ul style="list-style-type: none"> Plan and manage rehearsals 	√		

⁵ Dramatic actions refer to moments of interactions between characters and the 'live texts' that collectively contribute to the development of the plot for the performance. This can be done during role-playing, improvising, devising, playbuilding and interpretation of scripts.

LO	LEARNING OUTCOMES	AoS (M)	AoS (P)	AoS (R)
KSVs	<ul style="list-style-type: none"> ● KNOWLEDGE, SKILLS and VALUES 			
LO6	Express personal responses using appropriate terms and evidence			
KSVs	<ul style="list-style-type: none"> ● Use appropriate terms to communicate ideas, thoughts and feelings about their own performances and those by others 			√
	<ul style="list-style-type: none"> ● Support ideas, thoughts and feelings about performances with evidence 			√
	<ul style="list-style-type: none"> ● Articulate a consistent and coherent viewpoint supported with suitable evidence 			√
	<ul style="list-style-type: none"> ● Express responses in a variety of ways (e.g. verbally, through annotating play texts, journals, documentation of work processes, presentations etc.) 			√
LO7	Reflect upon and evaluate processes and performances against the intended purposes			
KSVs	<ul style="list-style-type: none"> ● Examine the individual and group processes leading up to performances 			√
	<ul style="list-style-type: none"> ● Analyse the application of the Fundamentals of Drama and relevant Areas of Study for areas for improvement of one's work against the intended purposes for a target audience 	√		√
	<ul style="list-style-type: none"> ● <i>Value individual and group contributions and responses</i> 			√
	<ul style="list-style-type: none"> ● <i>Reassess and refine ideas, thoughts, feelings and choices after considering others' views and responses</i> 			√
LO8	Critique external performances against the intended purposes			
KSVs	<ul style="list-style-type: none"> ● <i>Appreciate a variety of drama performances that:</i> <ul style="list-style-type: none"> - <i>are set and written in different contexts (e.g. social, cultural, historical and geographical)</i> - <i>are of different performance forms</i> - <i>explore varied issues related to the human condition</i> 			√
	<ul style="list-style-type: none"> ● <i>Determine the intended meanings and purposes of the performances</i> 	√		√
	<ul style="list-style-type: none"> ● <i>Examine the effectiveness of the performances in the application of Fundamentals of Drama and relevant Areas of Study to deliver the intended meanings for the target audience</i> 	√		√
	<ul style="list-style-type: none"> ● <i>Appreciate multiple approaches to deliver the intended meanings of performances</i> 			√

SECTION 3: PEDAGOGY

**DRAMA LEARNING AND THE SINGAPORE TEACHING PRACTICE
PRINCIPLES OF TEACHING AND LEARNING DRAMA
PEDAGOGICAL APPROACHES FOR DRAMA
TEACHING AND LEARNING ACTIVITIES FOR DRAMA
TECHNOLOGY-ENABLED TEACHING AND LEARNING FOR DRAMA**

3. PEDAGOGY

Drama Learning and the Singapore Teaching Practice (STP)

Drama teachers should refer to the Singapore Teaching Practice (STP)⁶ to guide the implementation of the Drama Syllabus. Anchored on the Singapore Curriculum Philosophy (SCP), the 2024 O-Level Drama Teaching and Learning Syllabus is developed based on our philosophy that every child is inherently curious and wants to learn. Recognising the diverse and unique qualities that every student possesses, the syllabus focuses on encouraging them to take ownership of their learning, to foster a sense of autonomy and agency.

Both the *Principles of Teaching and Learning Drama* (Contextualisation, Learner and Process-focus, Integrated Learning, Progression) and *Pedagogical Approaches for Drama* (Learning through Form and Learning through Quality Extracts of Scripts) contributes to the Knowledge Bases for drama and extends from the Pedagogical Practices. These would guide teachers in the design and implementation of drama learning experiences that integrate the AoS and KSVs to achieve the LOs and syllabus aims.

Principles of Teaching and Learning Drama

The following principles serve to guide teachers in the design of learning experiences, drawing on the pedagogies, pedagogical approaches and range of teaching and learning activities for the effective learning of Drama.

A. Principle of Contextualisation⁷

Learning experiences, activities and tasks need to be designed around authentic and meaningful contexts of the performance tasks⁸. The stories of the drama chosen for the students also need to consider their personal experiences. Stories that are relatable and relevant to the students' experiences are more suitable to engage them in the learning.

In designing learning experiences for students, teachers also need to consider the following contexts:

- *Dramatic context*: in role-play and improvisation, the dramatic context is created by the students agreeing to explore, to work in and/or around fictional roles, relationships, situations, plot, tension, time and place.
- *Real context*: this refers to the actual circumstances in which the drama is created and/or presented. The real context includes students' skills, attitudes and backgrounds, the performance space and the intended audience.

⁶ MOE (2021). Singapore Teaching Practice.

⁷ Adapted from O'Toole (1992) *The Process of Drama: Negotiating Art and Meaning*.

⁸ Performance tasks require students to apply their disciplinary thinking and practices of Drama to authentic situations where students have to integrate their learning. Examples of performance tasks are role-play, improvisations, playbuilding, short presentations of devised material and excerpts of scripts.

- *Cultural, social, historical and geographical contexts*: these can refer to (i) the fictional contexts of the work and (ii) the contexts within which the performance was created and staged. For example, scripts written by Mr Kuo Pao Kun⁹ were set in fictional contexts, and also performed during specific points of Singapore's history. Teachers need to consider both in facilitating students' exploration and understanding of his work.

B. Principle of Learner- and Process-focus

Learning tasks and activities need to be designed around students' needs and abilities (i.e., the real context). This involves the explicit teaching, facilitation and modelling of drama learning processes through which students develop disciplinary thinking and practices in Drama. The teacher will also need to design learning experiences for students to engage with the learning physically, affectively and cognitively.

Drama learning processes requires students' active involvement in teacher-designed learning experiences. These include improvisation exercises, devising of original material, analysis and performance of scripts, workshops to develop their skills in Vocal and Physical Expression and applying their learning on smaller tasks while the teacher facilitates their reflection and understanding of concepts and acquisition of practical skills.

For instance, a class of students will have different existing physical abilities. In considering how to develop their disciplinary thinking and skills of Physical Expression (AoS: Presenting), the teacher can conduct a skill audit of how physically expressive students are, before considering how to extend their current range of movement, providing them with opportunities to develop control and explore different ways of expressing themselves physically. The teachers should also make explicit the thinking processes and model the process of developing suitable physical expression for different roles.

C. Principle of Integrated Learning

In the teaching and learning of Drama, the Areas of Study (AoS) are to be taught in an integrated manner, building upon and around the Fundamentals of Drama at the core. Students need to individually and collectively experience, explore and experiment with the AoS over time and be supported in their acquisition of the knowledge, skills and values (KSVs) in order to attain the learning outcomes (LOs). The integrated learning can be structured to occur within a lesson and over the course of study.

For instance, for a unit of work on improvisation, students learn how to improvise (Make) and at the same time experiment with and apply the Elements of Drama (Fundamentals of Drama). The teacher can extend this and facilitate a series of physical improvisation exercises (without the use of dialogue). This allows students to apply the Elements of Drama while developing their skills in Physical Expression (Present). Students can also be

⁹ The late Mr Kuo Pao Kun has been acknowledged by many as the doyen of Singapore theatre. His plays are internationally renowned and also locally relevant. For his contributions, he was awarded the Cultural Medallion in 1990.

facilitated to acquire and apply the skills of Rehearsal Process (Present) to perform their physical improvisation in small groups. At the end, the teacher can facilitate peer feedback and reflection (Respond).

D. Principles of Progression

The process of learning Drama is of a spiral progression where the Fundamentals of Drama are revisited, reinforced and built upon with increasing complexity. Bruner (1960) proposed that students learn best from a spiral progression where there is an iterative revisiting of topics with increasing levels of difficulty. This way, new learning is related to previous learning, and the students' competence will increase progressively.

Progress refers to the development of each student over the course of study. Progression refers to the sequencing and structuring of the learning experiences over the course of study that result in greater depth and breadth of the students' knowledge, skills and understanding of Drama incrementally.

Increasing student ownership, self-directedness and depth in disciplinary thinking and practices of Drama are structured through intentional design of learning experiences. The guiding principles are:¹⁰

a. Role Progression

Students should be guided to progress from simple role-taking to more complex dramatic characterisation through teacher-structured learning experiences, performance tasks and techniques such as side coaching¹¹.

b. Pedagogic Progression

Students should be guided to progress from teacher-driven drama work to student-driven drama work guided by the teachers, and from classroom presentations to an informal audience of peers, to presentations to a formal audience (e.g., members of the school community or even the public).

c. Aesthetic Progression

Students should be introduced to different Forms of Drama in the course of their study to enrich their understanding of different traditions and styles that will inform their aesthetic choices. Beginning with Forms that the students are more familiar with, new Forms introduced should be sequenced meaningfully to broaden and deepen students' disciplinary thinking and practices.

¹⁰ Adapted from Neelands, J. (2000). *Beginning drama 11 - 14*. London: David Fulton Publishers.

¹¹ Side coaching is an instructional technique by the teacher to help students. The teacher, as a bystander to the dramatic action, can quietly offer suggestions to students during role-play and improvisation to help them develop more complex characterisation.

Pedagogical Approaches for Drama

Effective pedagogies for learning Drama are experiential¹² and embodied¹³ learning, and enquiry-based and reflective learning¹⁴. The pedagogies are complementary, applied across and embedded within the Areas of Study (AoS). Teachers can draw on them in combination at different points of students' learning experiences in order to facilitate their acquisition of the disciplinary thinking and practices of Drama.

Drawing on the Principles of Teaching and Learning Drama and the Principles of Progression, two pedagogical approaches are recommended.

A. Learning Through Forms

Besides the prescribed form of realism/naturalism, teachers should incorporate at least two other Forms, of which at least to be one Asian and Regional form (*) as part of their instructional programme. This pedagogical approach is to provide contexts and purposes for students to deepen their learning of the Fundamentals of Drama and extend their skills in other Areas of Study. The exposure to other Forms of Drama will also enrich students' learning.

For example, if the chosen Form is Mime, the teacher can provide brief historical contexts of Mime to introduce them to drama for entertainment (one of the purposes of drama). The teacher can extend students' skills in Physical Expression (Making) through teaching students how to Mime. Furthermore, without the use of dialogue, students' attention is focused on applying the relevant Elements of Drama and their Physical Expression to craft and convey their characters and intended meaning.

The list of recommended Forms consists of a mix of Western, Asian and Regional*, inherited historical/cultural and contemporary Forms. They are:

- a. *Bangsawan;
- b. Biography/Character Study;
- c. *Chinese Opera;
- d. Collage Drama;
- e. Commedia Dell'Arte;
- f. Documentary Drama;
- g. Forum Theatre;
- h. Greek Theatre;
- i. *Kabuki;
- j. *Kathakali;

¹² Kolb's (1984) experiential learning cycle shows how experience is translated through observations and reflection into concepts, which in turn are used as guides for experimentation and application to new situations.

¹³ Kemp (2012) drew on neuroscience to apply to the practices of renowned drama/theatre practitioners to show that physical experiences of taking on, creating and presenting a role shapes conceptual thinking of how dramatic performances work.

¹⁴The enquiry approach to learning drama has been argued to be similar to qualitative research methodology (Norris, 2010; Henry, 2010; and Fitzpatrick & Rubie-Davies, 2013) and scientific enquiry (Warner, 2013). This learning approach engages students' higher order thinking skills if students' experiences and learning are well-facilitated by teachers' questioning techniques (Johnson, 2002) to guide their reflection.

- k. Mime;
- l. Musical Theatre;
- m. Pantomime;
- n. Physical Theatre; and
- o. *Wayang Kulit.

B. Learning Through Extracts of Quality Scripts

To illustrate contexts, purposes and the application of the Areas of Study, teachers will need to expose students to extracts¹⁵ of quality scripts with themes that will appeal to the students. For a balanced perspective, teachers ought to select at least one local and non-local extract as part of their instructional programme.

Teachers should develop students' ability to work with the Elements of Drama through role-play, improvisation and developing characters first before working with the extracts of scripts. This is to develop students' embodied and experiential understanding of how the Elements of Drama are physically applied first. This way, students are better able to interpret the Elements of Drama as applied in the extracts of scripts.

Teaching and Learning Activities for Drama

Guided by the Principles of Teaching and Learning and pedagogical approaches for Drama, teachers can draw from a range of teaching and learning activities to design learning experiences for the students. Some of them are:

- Teacher-led practical workshops;
- Analysis of stimuli and scripts;
- Role-play (individual, pair and group);
- Improvisation;
- Devising and Playbuilding;
- Rehearsals;
- Research;
- Journalling and sketching;
- Annotation of scripts;
- Review of informal class presentations; and
- Review of external performances.

¹⁵ More examples of local and non-local extracts of plays will be provided in the Teaching and Learning Guide. A lesson exemplar of how these extracts can be used as part of the instructional programme will also be provided.

Technology-enabled Teaching and Learning for Drama

Integrating technology can enhance teaching and learning practices in the Drama classroom. Effective use of technology can increase knowledge of subject disciplines, improve student attitudes towards learning and better facilitate the acquisition of new skills.

A. E-Pedagogy

The **MOE e-Pedagogy Framework** centres around the development of students into future-ready learners. The framework provides a holistic perspective of the various aspects involved in using technology for teaching and learning.

B. Blended Learning

Blended Learning in MOE's context refers to the re-imagination of our students' educational experience by providing them with a more seamless blending of different modes of learning which can include a combination of ICT-mediated and non-ICT-mediated learning experiences to nurture them as self-directed and independent learners who are passionate and intrinsically motivated about learning.

With the integration of home-based learning (HBL) as a regular feature of the schooling experience where the curriculum is delivered through Blended Learning, teachers should consider the following when designing learning experiences:

- a. Content, concept and/or skill acquisition
 - Select content, concepts and/or skills that students are able to acquire in a self-directed way.
 - Provide opportunities for students to assess their own understanding, e.g., quizzes with automated marking and feedback on the Singapore Student Learning Space (SLS).
- b. Consolidation of learning
 - Provide opportunities for students to consolidate their learning through practice and/or self-assessment, e.g., assignments, review activities, etc.
- c. Application of learning
 - Create lessons that help students draw connections between classroom learning and real-life contexts and applications. Learning contexts for curriculum coverage via HBL can be the home environment or virtual learning experiences.
 - Provide opportunities for students to demonstrate learning in novel ways and, in the process, develop inventive thinking and produce creative products.

SECTION 4:

ASSESSMENT

**ASSESSMENT IN THE SINGAPORE TEACHING PRACTICE
EMPHASIS ON DISCIPLINARY THINKING AND PRACTICES OF DRAMA
ASSESSMENT OBJECTIVES FOR FORMATIVE AND SUMMATIVE ASSESSMENT
NATIONAL ASSESSMENT**

4. ASSESSMENT

Assessment in the Singapore Teaching Practice

Assessment is the process of gathering and analysing evidence about student learning for making decision and enhancing teaching and learning. It is an integral part of the learning process and must closely align with curricular objectives, content and pedagogy. It enhances teaching and learning when assessment information is used meaningfully to guide instruction and school decision-making and provides information to students and stakeholders. The beliefs about assessment as reflected in the Singapore Curriculum Philosophy contain the core principles that define the approach to assessment.

Both school-based assessment and national examinations play important and different roles in the education system. Whether implemented as national examinations or in the classroom, assessment should lead to meaningful learning. The ‘what’ and ‘how’ of assessment should be anchored on the clarity of purpose (‘why’). There should be regular gathering of quantitative and qualitative information about a student’s progress and development, and such information should be used to inform learning and shape future teaching and learning practices. The MOE Assessment Philosophy comprises the following:

A. Assessment is Integral to the Learning Process

Assessment is an iterative and continuous process that motivates learning and helps learners to achieve the learning outcomes stated in our curricular documents. The gathering and use of assessment information must become part of the ongoing learning process. Assessment can take the form of performance tasks, classroom tests or national examinations, but the underlying goal should be to facilitate meaningful learning where the learning process is developmentally appropriate, caters to students’ varied needs, and helps learners achieve the Desired Outcomes of Education.

Drama is a ‘live’ performing art in which every performance is a work-in-progress. That is, every performance can be improved upon. To develop students’ disciplinary thinking and practices in Drama, they need to be facilitated to develop the knowledge, skills and values in the domain of Responding to their own Making and Presenting. That is, their learning of Drama is based on an iterative and continuous process of gathering evidence of their own processes to continuously refine their thinking and practices.

B. Assessment Begins with Clarity of Purpose

Assessment should be fit for purpose and based on sound educational principles. Decisions on ‘what’ to assess and ‘how’ to assess should be aligned with a clear purpose. A balanced assessment system consists of both Assessment *for* Learning as well as Assessment *of* Learning. In particular, formative assessment should be carried out during the instructional process for the purpose of improving teaching and learning, while

summative assessment serves to provide information on students' mastery of content knowledge and skills.

C. Assessment provides feedback to address learning gaps and improve teaching practices.

Assessment in schools should produce both quantitative and qualitative descriptions of learner performance to provide feedback for improving future teaching, learning and performance. Assessment should also help students become self-directed learners. There is also the need to use different modes of assessment so that we can determine how best to support students in their progress with respect to different domains of learning.

Emphasis on Disciplinary Thinking and Practices of Drama

Effective teaching and learning of Drama involves teachers observing and collecting evidence to identify and monitor students' needs and abilities so that they can adapt their pedagogical choices for students to acquire disciplinary thinking and practices of Drama. Timely and useful feedback to students and opportunities for students to act on the feedback are essential for their progression.

In alignment with the syllabus, the focus of assessment places greater emphasis on students' thinking process and application of the disciplinary knowledge and skills of Drama in both written and practical work than the quality of their final performances.

The assessment objectives will serve to guide the planning of formative and summative assessment practices in the school's instructional programme. They are based on the syllabus aims, Areas of Study, the learning domains and Principles of Teaching and Learning and Progression in Drama.

Assessment Objectives (AOs) for Formative and Summative Assessment

Students will be assessed on their:

- a. ability to apply their knowledge, skills and understanding of Drama to explore, generate and structure ideas in the realisation of drama to achieve an intended effect on an audience (AO1);
- b. acting skills and their ability to communicate intent clearly and effectively to a live audience (AO2); and
- c. ability to analyse and evaluate their own work and work processes, using appropriate terminology in relation to the intended effect on an audience (AO3).

National Assessment

At the end of the two-year course, students will sit for the O-Level Drama Examination. In alignment with the syllabus, the assessment objectives are below:

AO1: Application of Knowledge and Understanding

Candidates will be assessed on their ability to apply their knowledge, skills and understanding to explore, generate and structure ideas in the realisation of drama to achieve an intended effect on an audience.

AO2: Communication in Performance

Candidates will be assessed on their acting skills and their ability to communicate clearly and effectively to a live audience.

AO3: Analysis and Evaluation of Performance

Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology in relation to the intended effect on an audience.

The scheme of assessment is presented in **Table 7**.

Table 7: Scheme of National Assessment¹⁶

Assessment Objectives	Paper 1 Written Examination	Paper 2 Coursework	Weighting for qualification
AO1: Application of Knowledge and Understanding	30%	15%	45%
AO2: Communication in Performance	–	30%	30%
AO3: Analysis and Evaluation of Performance	10%	15%	25%
Total	40%	60%	100%

¹⁶ For more information on the National Assessment, refer to the Examination Syllabus available at www.seab.gov.sg

SECTION 5:
STUDENT WELL-BEING FOR
TEACHING AND LEARNING OF DRAMA

PHYSICAL WELL-BEING
EMOTIONAL WELL-BEING

5. STUDENT WELL-BEING

As part of the study of Drama, students need to be actively involved in developing their physical vocabulary to hone their expressive skills and learn to work with a performance space during rehearsals and the actual performance. In addition, students need to draw on and express their ideas, thoughts and feelings as part of the learning process.

Consequently, it is important that teachers refer to the guidelines provided to build routines, model, monitor students and explicitly teach some of these practices for students' physical and emotional well-being during their course of study.

Physical Well-being

Before classes, rehearsals or performances, teachers and students need to carry out a check of the space to ensure physical safety. Checks should include, but are not limited to, items such as:

- a. floor surfaces;
- b. space (e.g., sufficient lighting and adequate ventilation);
- c. portable appliances;
- d. equipment; and
- e. lighting, props and storage of items.

Teachers should also develop safety routines with the students that are part of the disciplinary learning of Drama. For example:

- a. Students should participate in relevant physical and vocal warm-ups and cool-downs, where necessary;
- b. Students should know how to handle, move and use the sets and props safely during rehearsals and performance;
- c. Students should not move into the performance area during rigging of lights; and
- d. Students should wear suitable footwear and clothing, where necessary.

Teachers should also ensure that learning activities that require physical movement are suited to students' physical readiness.

For lessons where some physical contact is necessary as part of group learning for Drama (e.g. trust building exercises, freeze frame, etc.), teachers will also ensure that:

- a. students have been informed of the purpose and nature of the proposed activity before the start of the session; and
- b. students will be given a choice to opt out.

Emotional Well-being

As part of the syllabus, the teacher will discuss ideas and themes with the students. Teachers need to establish a positive and emotionally safe learning environment for the students. This may be achieved by:

- a. understanding the social dynamics of the group, their emotional readiness and maturity to engage with the issues and/or themes;
- b. establishing routines to build rapport with the students that contributes to an environment of mutual trust and respect;
- c. drawing out the best out of every student, seeking to draw on their strengths to contribute to the group's shared goals;
- d. choosing suitable content that is educational and aligned with the school's values; and
- e. supporting students through the use of fictional contexts and roles during role-play and to help them step out of the role-play thereafter.

SECTION 6: REFERENCES

6. REFERENCES

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