Literature in English
Syllabus
Lower and Upper Secondary
Express Course
Normal (Academic) Course

Implementation starting with
2019 Secondary One and Three Cohorts

Ministry of Education
SINGAPORE

The Singapore Curriculum Philosophy

We believe in holistic education.

We believe that every student wants to and can learn. We focus on students' learning needs when designing learning experiences.

We believe that learning flourishes

- in caring and safe learning environments,
- when students construct knowledge actively,
- through the development of thinking skills and dispositions, and
- when assessment is used to address students' learning gaps.

Literature: Our Vision

The study of Literature empowers students to make meaning of texts, and see themselves and the world from diverse perspectives.

It inspires students to empathise with others, to find their own voice as they reflect on the human condition with discernment, and to consider the impact of their beliefs and actions on society.

CONTENTS

"The study of Literature is the study of what it fully means to be a human being. It is to learn to sit in the difficult, unmeasurable, undefined parts of humanity."

- Pooja Nansi

Section 1:
Introduction

1.   INTRODUCTION

Aims: A Word to Present and Future Literature Teachers

In the 21st century, when people contemplate the place and study of Literature as a discipline, both for the individual and for society, the most basic and frequently articulated question is, "Why does the study of Literature matter?"

<u>Aims and Desired Student Outcomes</u>

For Literature students, one critical consideration is the **ethical**: the study of Literature raises awareness of the range of perspectives that human beings - separated by time, space and culture - are capable of developing. This increased awareness promotes empathy and global awareness. Students become cognisant of and reassess their own values, beliefs and biases.

The **aesthetic** consideration is also vital: the habit of close reading promotes deep and heightened sensitivity towards language, helping students to appreciate the nuances and layers of meaning in texts around them. In the same vein, the study of Literature also sensitises them to the artistic decisions made across a wide range of artistic endeavours, and serves as a gateway to the Arts.

Finally, the **intellectual** consideration: students develop metacognitive habits of mind as they constantly pay attention to the impact of language on thoughts and feelings, and are sensitive to the places in a text that call for deeper reflection and processing. Their minds are trained to acknowledge and consider multiple perspectives, even as they learn to convince others of their interpretations. At the same time, students develop a greater acceptance for ambiguity and open-endedness.

These three aims have national significance and complement the Desired Outcomes of Education. In the 21st century, more jobs will increasingly become outmoded by the presence and development of automation and smart technologies. Those who wish to remain relevant would be the ones who can accomplish what machine thinking cannot: developing novel solutions for unpredictable problems by thinking critically and creatively, seeing connections among seemingly unrelated phenomena and drawing links between global and local issues. These involve negotiating with others through collaboration and effective communication. Importantly, it includes empathy – the ability to share and understand the feelings of others with sensitivity, the capacity to reflect on the human condition with discernment, and to consider the impact of their beliefs and actions on society. These skills are intrinsic to the study of Literature.

These considerations and broad aims form the basis of the four Desired Student Outcomes of Literature in this revised Literature syllabus: **Empathetic and Global Thinkers, Critical Readers, Creative Meaning-makers, and Convincing Communicators.**

Knowledge Construction in the Literature Classroom

How will these aims and outcomes take concrete form? In the Secondary Literature classroom, students and teachers actively engage with texts and collaborate in the meaning-making process. While students may engage personally and introspectively with texts and analysis, there also needs to be the expression of personal responses through dialogue and writing to stimulate meaningful discourse around texts. Making visible the internal processes involved in the construction of meaning and the role of dialogue and writing in the classroom is critical. **Students must actively engage with the text. Teachers must take up the mantle of facilitator of learning** in place of the traditional roles of information dispenser and opinion provider. This mindset shift *must* take place in the Literature classroom.

The Literary Response Framework

This revised syllabus elucidates these aims and outcomes, and the pedagogical principles that undergird them. It categorises the learning outcomes by lenses and processes. The emphasis on lenses highlights the ways we teach our students to read texts using different lenses, i.e., experiencing story, appreciating style, and interpreting theme, and to shift seamlessly among these lenses with cognitive flexibility. The emphasis on processes highlights how responding through dialogue and writing feature strongly in the meaning-making process. These lenses and processes are captured in the Literary Response Framework, which is a comprehensive yet concise account of the disciplinary rigours of literary studies at the Secondary level, with learning outcomes that at once include and exceed those to be assessed in formal examinations. **Visually represented by an "Eye", the diagram emphasises how Literature develops the ability to read the world and all its texts** – in their diverse and marvellous forms, whether literary, human, or situational – with astuteness and clarity.

This syllabus is neither an exhaustive summary of the subject content knowledge expected of Literature teachers, nor a handy script for the performance of one's pedagogical content knowledge. **It should be read as an authoritative curriculum guide, as well as a professional development resource for Literature teachers,** who may or may not have taken a full university course in Literature as part of their teacher education. This syllabus has been developed in consultation with a range of stakeholders, including teachers, instructional leaders, principals and academics. It builds on the strengths of the 2013 syllabus by ensuring that the content, pedagogy and assessment remain relevant and support education priorities, in particular the development of 21st Century Competencies (21CC). It continues to emphasise the three main genres of prose, poetry and drama as well as the five Areas of Study. The new and enhanced aspects of the syllabus are efforts to emphasise the **cognitive processes** involved in meaning-making, and explicate **guidelines on the learning experiences** students should have in a Literature classroom.

With the revised syllabus, one can answer the question, "Why does the study of Literature matter?" with critical honesty and professional responsibility.

Desired Student Outcomes of Literature

Students who complete this course in Literature will be:
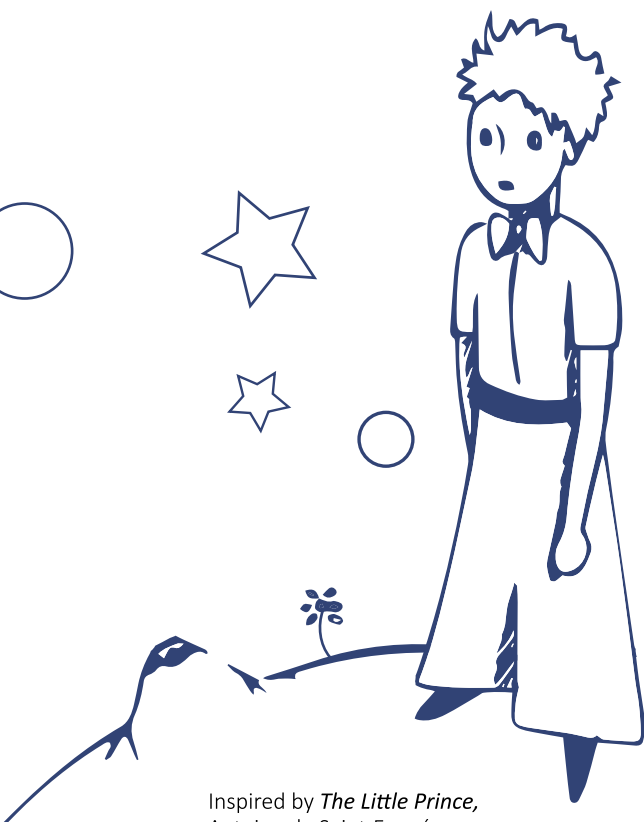
Inspired by *The Little Prince,*
Antoine de Saint-Exupéry

Inspired by *The Adventures of Sherlock Holmes,*
Sir Arthur Conan Doyle

1 | EMPATHETIC AND GLOBAL THINKERS

They will learn to:

- empathise with other people's experiences;

- be open to and appreciate multiple perspectives;

- develop global awareness through the study of texts from different parts of the world; and

- reflect on their own values, perspectives and identities as they consider the impact of their beliefs and actions on society.

2 | CRITICAL READERS

They will learn to:

- appreciate the aesthetic value and enjoy the nuances of language, with perceptive and questioning minds;

- read widely and independently, from a variety of genres for the appreciation of genre conventions; and

- appreciate the contexts in which literary texts are written, read and understood.

FOR MEMBERS OF THE PUBLIC
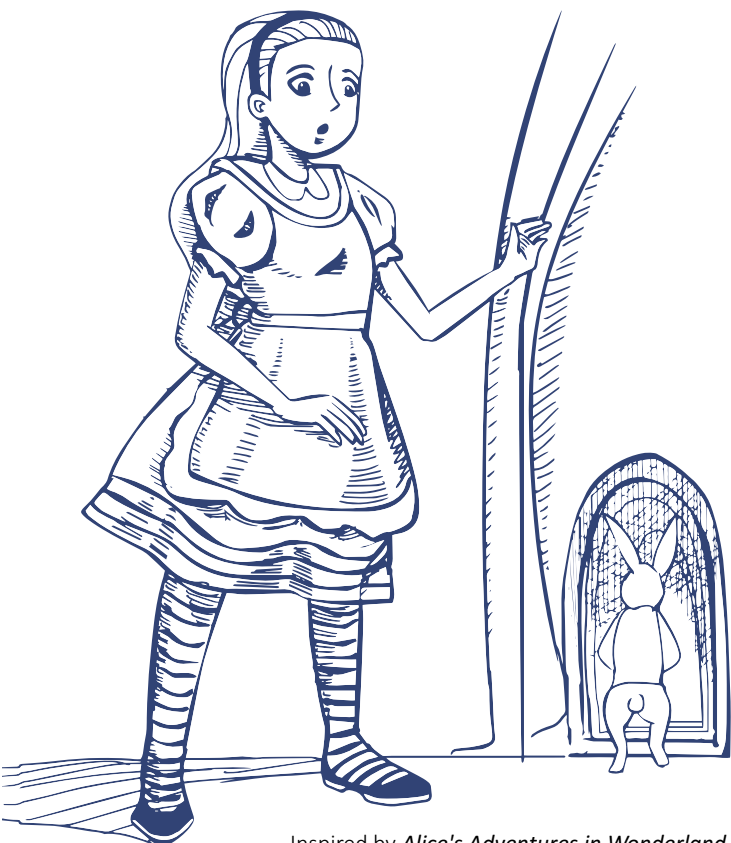
Inspired by *Alice's Adventures in Wonderland,* Lewis Carroll

Inspired by *Charlotte's Web*, E. B. White

3 | CREATIVE MEANING-MAKERS

They will learn to:

- embrace ambiguity and uncertainty as necessary in the meaning-making process; and

- actively and creatively construct their understanding and interpretations of texts.

4 | CONVINCING COMMUNICATORS

They will learn to:

- demonstrate critical thinking when discussing and writing about texts; and

- convince others of their interpretations, based on sound reasoning with evidence.

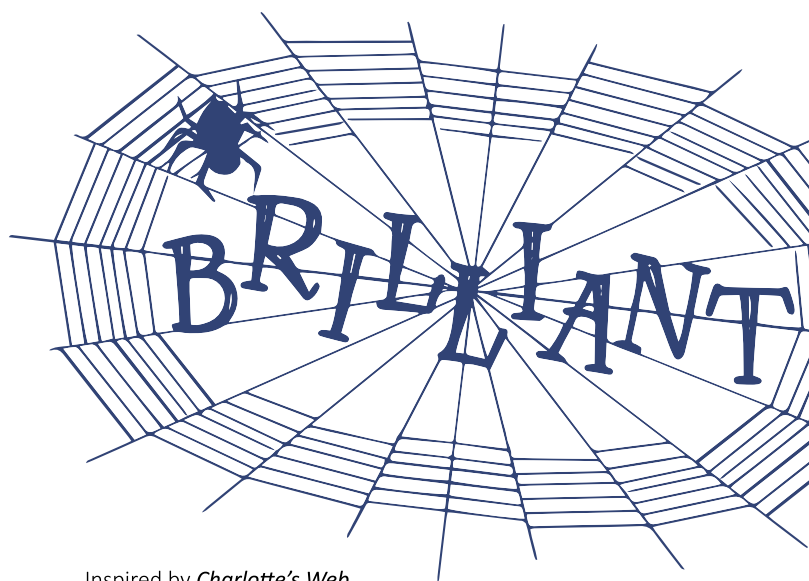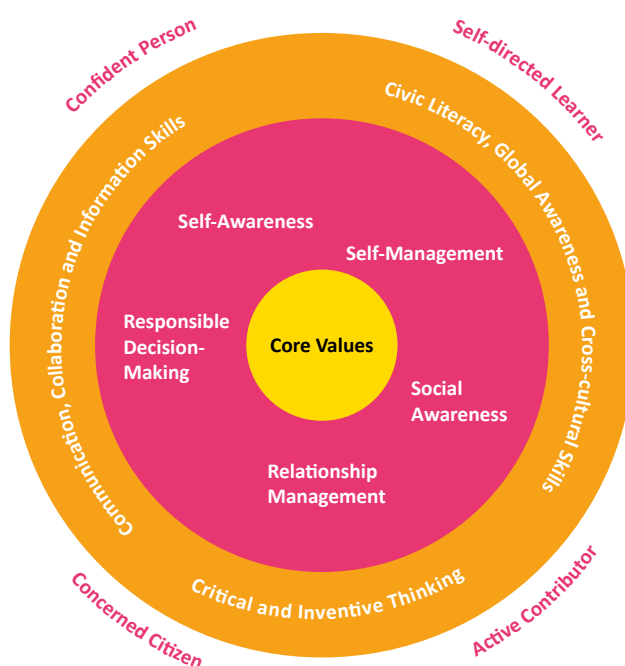## 21st Century Competencies

These Desired Student Outcomes of Literature align closely with our efforts to develop the 21st Century Competencies (21CC) of Civic Literacy, Global Awareness and Cross-cultural Skills, Critical and Inventive Thinking, and Communication, Collaboration and Information Skills[1].

Framework for 21st Century Competencies

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The study of Literature is particularly suited to developing students' **Global Awareness** and **Critical and Inventive Thinking**. Students study and discuss texts from different parts of the world that deal with a varied range of timeless human concerns, naturally broadening their global awareness. Literature hones students' critical and inventive thinking through its emphasis on students' negotiation of meanings from texts, training the mind to accept ambiguity and multiple perspectives.

All the aspects of this syllabus taken together, including the Literary Response Framework, Learning Outcomes and Knowledge, Skills and Dispositions, Genre Specifications, and the Principles of Literature Teaching and Learning, elaborate on how these Desired Student Outcomes of Literature will be attained.

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[1]The desired student outcomes align closely with the 3 domains of the 21st Century Competencies:
• Outcome 1, Empathetic and Global Thinkers, aligns with the domain of Civic Literary, Global Awareness and Cross-cultural Skills
• Outcomes 2 and 3, Critical Readers and Creative Meaning makers, align with the domain of Critical and Inventive Thinking
• Outcome 4, Convincing Communicators, aligns with the domain of Communication, Collaboration and Information Skills

FOR MEMBERS OF THE PUBLIC
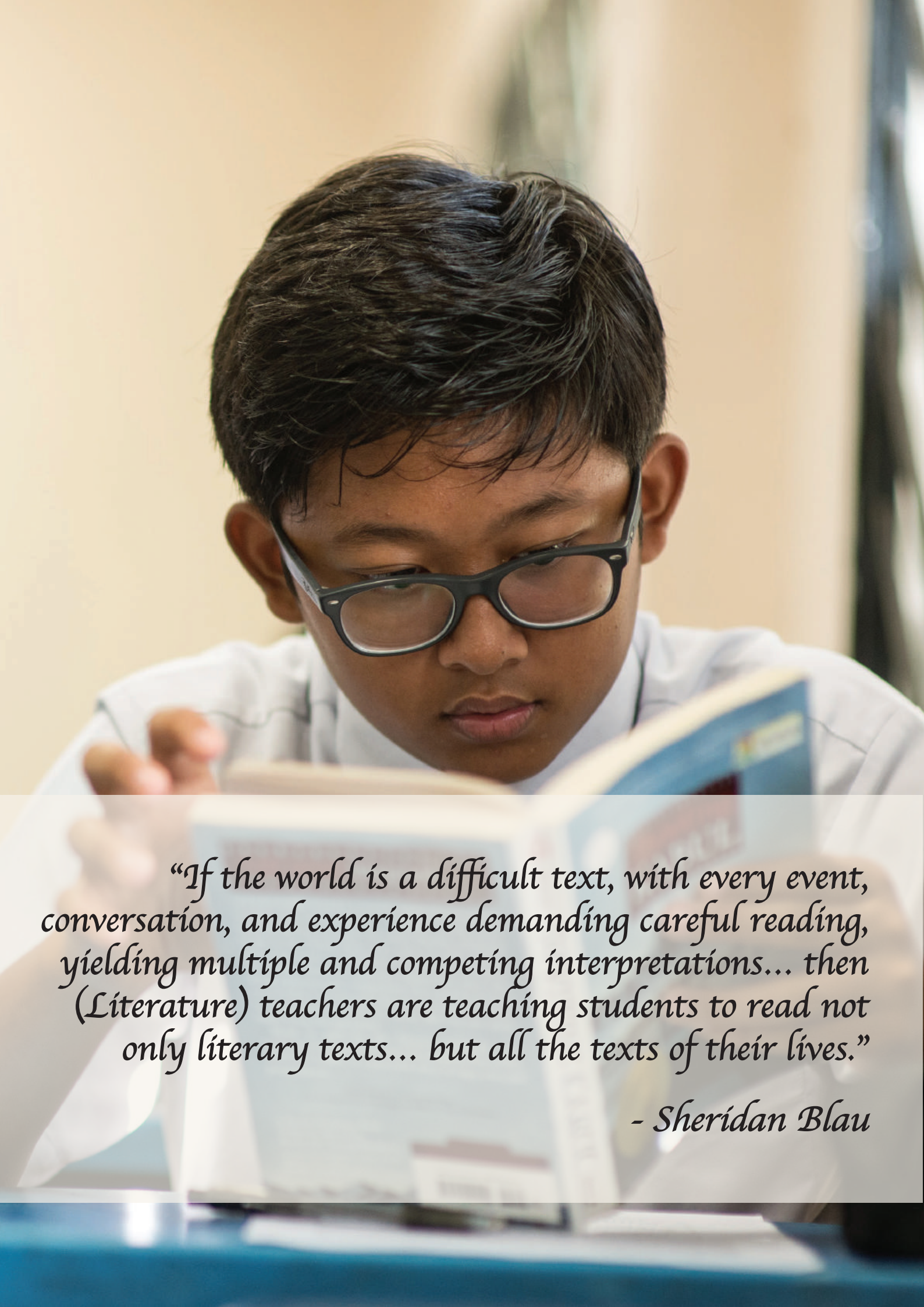
"If the world is a difficult text, with every event, conversation, and experience demanding careful reading, yielding multiple and competing interpretations... then (Literature) teachers are teaching students to read not only literary texts... but all the texts of their lives."

- Sheridan Blau

SECTION 2: CONTENT

Literary Response Framework
Lenses and Processes, Learning Outcomes (LOs), and Knowledge, Skills and Dispositions (KSDs)
Genre Specifications: Prose, Poetry and Drama

2. CONTENT

Literary Response Framework
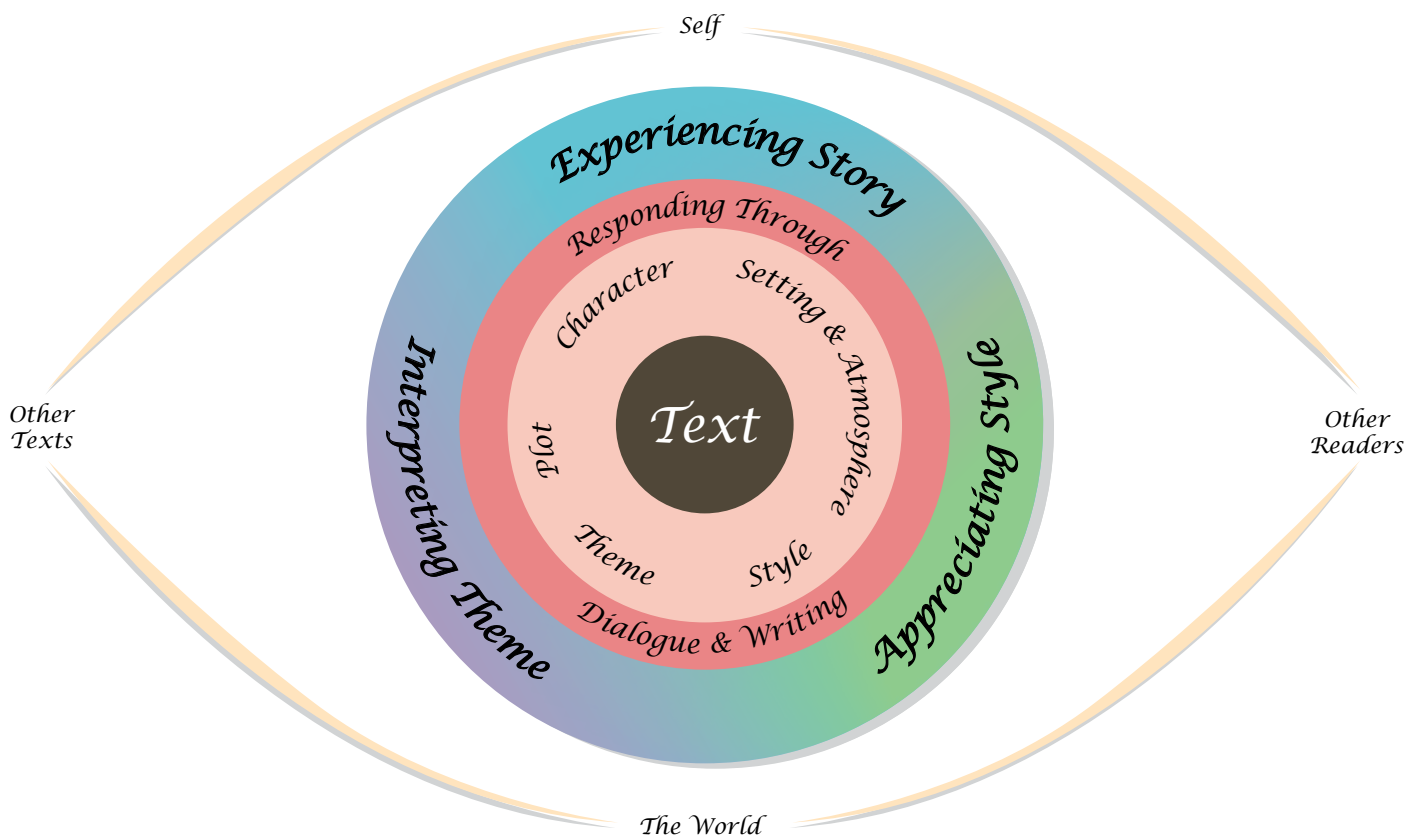
The study of Literature centres on literary response – the negotiation of meaning between readers and texts. This Literary Response Framework represents how teachers will design learning experiences that encourage students to respond to texts in a holistic manner. The Framework is shaped like an eye to emphasise how responding to Literature empowers students to read texts and the world in different ways and with discernment.

The various layers of this framework are elaborated upon below, starting from the centre to the outermost layer.

1. The Literary Text at the Centre

- When students respond to a literary text, they engage in active meaning-making.

2. Five Areas of Study: Plot, Character, Setting and Atmosphere, Style, and Theme

- The five Areas of Study are all in one continuous layer to emphasise the interconnectedness among them. While students need to appreciate each of these Areas individually, they also need to consider the connections among them in the meaning-making process.

○ <u>Plot</u> refers to how events are arranged in a text, typically linked by cause and effect.

○ <u>Character</u> refers to representations of people, creatures and/or objects within a text, with motivations and intellectual, moral and emotional qualities.

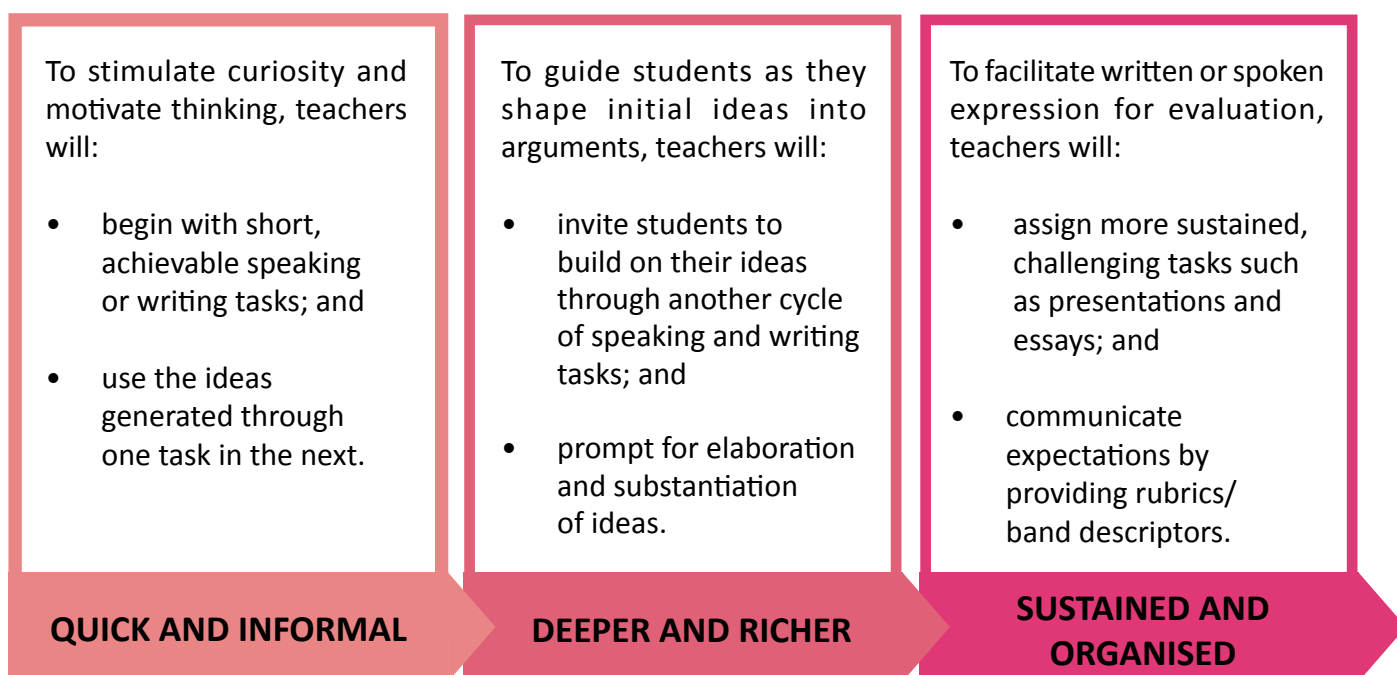○ <u>Setting and Atmosphere</u> refers to the time, place, physical details and circumstances in which a situation occurs. Atmosphere refers to the mood or emotional quality of the writing, usually created through the setting.

○ <u>Style</u> refers to the writer's purposeful use of language to achieve certain effects.

○ <u>Theme</u> refers to the central ideas and key concerns explored in a text.

3.   Processes: Responding through Dialogue and Writing

• Dialogue and writing are instrumental to knowledge construction. They form the bedrock for the learning of Knowledge, Skills and Dispositions needed for literary response.

• Dialogue and writing are integral to the demonstration of both the product and process of literary response. Through dialogue and writing, students' thinking processes are made visible as they demonstrate and communicate their understandings of a text.

• Dialogue and writing operate in a virtuous cycle, mutually reinforcing and informing each other.

To stimulate curiosity and motivate thinking, teachers will:	To guide students as they shape initial ideas into arguments, teachers will:	To facilitate written or spoken expression for evaluation, teachers will:
• begin with short, achievable speaking or writing tasks; and • use the ideas generated through one task in the next.	• invite students to build on their ideas through another cycle of speaking and writing tasks; and • prompt for elaboration and substantiation of ideas.	• assign more sustained, challenging tasks such as presentations and essays; and • communicate expectations by providing rubrics/ band descriptors.
QUICK AND INFORMAL	**DEEPER AND RICHER**	**SUSTAINED AND ORGANISED**

4. Lenses: Experiencing Story, Appreciating Style and Interpreting Theme

These three lenses represent the ways in which readers approach and make sense of a text. The colours of the lenses blend into one another to emphasise the fluidity with which readers respond to a text. Mature readers shift flexibly among these lenses as they construct and negotiate understandings of a text. While teachers will create opportunities for students to explore a text through the individual lenses, they will also guide them to respond to the text holistically through exploring the interplay of the three lenses together.

- <u>Experiencing Story</u>. Through this lens, students experience the story of a text as if they were a part of it. They will:
  - ◦ immerse themselves in the world of the text;
  - ◦ empathise with characters;
  - ◦ focus on the feelings, thoughts and images that arise as they read the text; and
  - ◦ reflect on aspects of their own lives, and what the text reveals about the human experience.

- <u>Appreciating Style</u>. Through this lens, students analyse the writer's craft and its effects on readers. They will:
  - ◦ slow down their reading to consider the possible implications of writers' artistic choices;
  - ◦ pay attention to instances where the writer's choice of words seem particularly striking; and
  - ◦ trace how their interpretations of a text are affected by stylistic features.

- <u>Interpreting Theme</u>. Through this lens, students explore the significance of what a text says about the world. They will:
  - ◦ analyse the main ideas and concerns highlighted within the text;
  - ◦ remain open to multiple perspectives about the text; and
  - ◦ seek to integrate apparently unrelated textual elements as they explore the possible interpretations of the text.

5.   Connections: Self, The World, Other Readers, Other Texts

This outermost layer represents the connections students make to inform their understandings of a text, which in turn enhances their understanding of themselves and the world.

- Self
    - Students relate to a text by making connections between the text and their own lives.

- The World
    - Students make connections between the text and the contexts (e.g., cultural, historical, social, political, economic) in which the text was created.
    - Students also explore the connections between the text and the world they live in, including their immediate society in Singapore.

- Other Readers
    - Students build understandings of the text by discussing it with their peers and by reading commentaries on the text.

- Other Texts
    - Students build on connections between their literary text and other texts (e.g., poems, short stories, graphic novels, films).

Overall, this framework consolidates the processes of literary response that are taught as part of the Secondary Literature curriculum. The dynamic interaction between the various aspects of the framework signifies how literary instruction will guide students towards a holistic response to texts.

Lenses and Processes, Learning Outcomes (LOs), and Knowledge, Skills and Dispositions (KSDs)

The Learning Outcomes (LOs) are the expected attainment goals to be achieved by students as a result of teacher instruction, and build on the strengths of the 2013 syllabus. The LOs have been categorised according to Lenses and Processes. Each LO has a set of Knowledge, Skills and Dispositions (KSDs) that are to be included in the school-based curriculum. To guide school-based curriculum planning, the KSDs have been organised according to introductory and advanced KSDs. **All LOs will be attained by the end of lower secondary.** This foundation will be strengthened at upper secondary through both the selection of more complex texts for study, and the level of sophistication expected in students' responses to and analyses of texts.

Lenses and Processes	Learning Outcomes (LOs)	
Experiencing Story This lens encompasses LOs and KSDs that require students to immerse themselves in the imaginary worlds of literary texts – to empathise with characters, explore the environments they exist in, and understand the situations they encounter.	LO1.1 Experiencing Plot, Character, and Setting and Atmosphere	KSDs →
Appreciating Style This lens encompasses LOs and KSDs that require students to analyse writer's craft and its effect on readers. Students may respond to stylistic elements with heightened interest, slowing themselves down to consider the possible implications of the stylistic choices that a writer has made.	LO2.1 Appreciating Writer's Craft across Areas of Study LO2.2 Appreciating Plot LO2.3 Appreciating Character LO2.4 Appreciating Setting and Atmosphere	KSDs →
Interpreting Theme The LOs and KSDs within this lens require students to explore the themes and issues within the literary texts. Students also consider what the text reflects about the contexts (e.g., cultural, historical, social) in which the text was written in and how these themes relate to society and the world.	LO3.1 Interpreting Theme	KSDs →
Responding through Dialogue and Writing The LOs and KSDs within these processes require students to construct meaning through dialogue and writing, as well as consolidate and communicate their responses to others. A rich and balanced selection of classroom dialogue and writing activities facilitate the development of Knowledge, Skills and Dispositions needed for literary response.	LO4.1 Constructing sensitive and informed personal responses LO4.2 Consolidating and communicating sensitive and informed personal responses	KSDs →

- To guide school-based curriculum planning, the KSDs have been organised according to introductory and advanced KSDs.
- All LOs will be attained by the end of lower secondary, to ensure that students are provided with a strong foundation in the subject.
- At upper secondary, teachers will revisit, reinforce and teach the KSDs at increasing levels of difficulty.

| Experiencing Story | LO1.1
Experiencing Plot, Character and Setting and Atmosphere | *KSDs*
By the end of their introduction to Literature, students will be able to:

a. **use their knowledge** of self, the world, other texts and other readers to:
  • **immerse** themselves in the flow of events
  • **empathise** with and evaluate characters' actions, decisions, thoughts and motivations
  • **visualise** setting and pay attention to atmosphere by drawing on details in the text (e.g., time, place, physical details, situations, emotional responses by characters)

b. **trace the feelings and thoughts** they experience in response to:
  • events and situations as the plot develops
  • characters' growth and development
  • changes in setting and atmosphere

As students continue to develop mastery of introductory skills, they will learn to:

c. **explore** the **complexity of human relationships** and **behaviour** through their study of characters in texts

d. **reflect** on texts to gain a **deeper understanding** of their **own selves**, including their own character traits and life experiences, in relation to events and characters in texts |

Appreciating Style	LO2.1
	Appreciating Writer's Craft across Areas of Study
		KSDs
		By the end of their introduction to Literature, students will be able to:
		
		a. **explore** the range of **possible connotations** made available by a writer's choice of words
		
		b. **examine** the **effect of style** on readers by analysing:
		  • diction (e.g., unusual words, repetition, oxymoron, puns)
		
		  • figurative language (e.g., metaphor, simile, personification, symbol)
		
		  • imagery (e.g., visual, auditory, tactile)
		
		  • prosody (e.g., rhythm, rhyme, alliteration, assonance, onomatopoeia)
		
		  • point of view (i.e., first, second, third/omniscient, multiple)
		
		  • tone (e.g., humorous, melancholic, ominous)
		
		  • form (e.g., line length, run-on lines, shape)
		
		  • irony (i.e., verbal, dramatic, situational)
		
		c. **recognise** and demonstrate appreciation of **genre-specific conventions**
		  • prose (e.g., novel, short story, chapter, narrator, author)
		
		  • poetry (e.g., haiku, sonnet, verse, stanza, line, metre, persona, poet)
		
		  • drama (e.g., comedy, tragedy, act, scene, line, stage directions, soliloquy, playwright)
		
		As students continue to develop mastery of introductory skills, they will learn to:
		
		d. **analyse and reflect** on the **effect of style across whole texts** (e.g., extended metaphor, irony, changes in tone)
		
		e. **analyse and reflect** on **how different aspects of a writer's craft combine** to have an impact on their experience and interpretation of literary texts

Appreciating Style	LO2.2
	Appreciating Plot
		KSDs
		By the end of their introduction to Literature, students will be able to:
		
		a. **analyse** the following **aspects of plot** and their **effects** on readers:
		   • structure (e.g., exposition, rising action, climax, falling action and resolution)
		
		   • plot devices (e.g., flashback, foreshadowing, plot twist)
		
		   • conflict and how it drives the plot forward
		
		As students continue to develop mastery of introductory skills, they will learn to:
		
		b. **analyse** the **following aspects** of plot and their **effects** on readers:
		   • relationships between individual scenes and the text as a whole
		
		   • connections between the plot and sub-plot(s)

	LO2.3
	Appreciating Character
		KSDs
		By the end of their introduction to Literature, students will be able to:
		
		a. **examine** how **characterisation** is achieved through writer's craft by analysing:
		   • direct (e.g., authorial descriptions) and indirect (e.g. characters' actions, words, thoughts, motivations, perspectives) characterisation
		
		   • similarities and differences between characters
		
		   • types (e.g., round, flat) and roles (e.g., narrator, foil, protagonist, antagonist) of characters
		
		As students continue to develop mastery of introductory skills, they will learn to:
		
		b. **examine** how **characterisation** is achieved through writer's craft by analysing:
		   • character change and development
		
		   • relationships among characters, and how and why these relationships change

Appreciating Style	LO2.4 Appreciating Setting and Atmosphere	<u>*KSDs*</u>
		By the end of their introduction to Literature, students will be able to:
		
		a. **examine** the effects of **setting and atmosphere** on readers by analysing:
		   • physical description and the emotional tone it evokes
		
		   • roles and purposes of setting (e.g., offering insight into a character's attitudes, emotions, identity)
		
		As students continue to develop mastery of introductory skills, they will learn to:
		
		b. **examine** the impact of **setting and atmosphere** on readers by analysing:
		   • changes in setting and/or atmosphere
		
		   • similarities and differences between settings

Interpreting Theme	**LO3.1 Interpreting Theme**

LO3.1 Interpreting Theme

KSDs
By the end of their introduction to Literature, students will be able to:

a. **identify** and **articulate** the **main themes** in the text by:
  - **discerning ideas and issues** that **recur** throughout the text

  - **analysing** how plot, character, setting and atmosphere, and style **synthesise** to create meaning

  - **making connections** between literary texts and their knowledge of self, the world, other texts and other readers

  - **exploring** what texts reveal about their writers' beliefs and perspectives

As students continue to develop mastery of introductory skills, they will learn to:

b. **recognise** the significance of the **contexts** (e.g., cultural, historical, social, economic, political) in which texts are written, in shaping the texts' main concerns

c. **consider** the ways in which **texts explore** sociocultural practices, beliefs and values in relation to the **human condition**

d. **draw on** their interpretations to assess and refine their knowledge of self, the world, other texts and other readers

e. **independently regulate their reading** as they encounter unfamiliar elements of plot, character, setting and atmosphere or style by:
  - **allowing for meaning to unfold** and not drawing conclusions until sufficient textual evidence is considered

  - **maintaining an open mind** about possible interpretations and embracing ambiguity as an essential aspect of literary interpretation

LO4.1
Constructing sensitive and informed personal responses

KSDs
By the end of their introduction to Literature, students will be able to:

a. develop **sensitive and informed personal responses** to texts by:
- **stimulating** the flow of ideas through a range of spoken and written strategies (e.g., think-pair-share, brainstorming, free-writing, journaling)

- **deepening** and **refining** their initial responses through analysis and synthesis of textual evidence

- **co-constructing** responses to literary texts by exchanging experiences and perspectives through a range of spoken and written strategies (e.g., discussions, blogging, creative writing)

As students continue to develop mastery of introductory skills, they will learn to:

b. **expand** and **deepen** their responses to texts by:
- **evaluating others' perspectives** by considering their textual evidence and reasoning

- **reassessing** and refining their **personal perspectives** in the light of others' views

- **drawing on self**, **the world**, **other texts and other readers** to explore a text's layers of meaning

Responding through Dialogue and Writing	LO4.2 Consolidating and communicating sensitive and informed personal responses	_KSDs_ _By the end of their introduction to Literature, students will be able to:_ a. **construct** and **communicate** clear, organised and coherent arguments by: • **drafting** and organising their arguments prior to writing and speaking • **articulating** the main concerns for discussion • **developing** ideas effectively through elaboration • **substantiating** responses through judicious selection of textual evidence • **revising and refining** their arguments with feedback from teachers and peers _As students continue to develop mastery of introductory skills, they will learn to:_ b. construct **sensitive** and **sustained** arguments by: • demonstrating **attention to detail** and **sensitivity to nuance** in the selection and analysis of textual evidence • maintaining a **coherent viewpoint** throughout • using the **appropriate metalanguage** (e.g., personification, run-on lines) and knowledge of **genre-specific conventions** (e.g., chapter, narrator, stanza, persona, line, act, scene, soliloquy)

Genre Specifications: Prose, Poetry and Drama

This section specifies the genres and provides guidance on the number of texts to be studied at lower and upper secondary.

Lower Secondary

By the end of lower secondary, students will have developed a strong foundation in the study of Literature. Students will study texts from all **three** literary genres: Prose, Poetry and Drama.

Students will have critically analysed the following:

	Prose	One novel in its entirety, or a range of short stories
	Poetry	A range of at least 8 – 12 poems from Singapore **AND** other parts of the world
	Drama	One play* in its entirety or a range of short plays

*The version selected <u>should not</u> be a film script, as the metalanguage used for film differs significantly from that used in drama (e.g., camera angles).

Notes on Text Selection:

1. Texts selected will:
    *   offer sufficient scope for exploration and critical analysis in the various Areas of Study, and for building the necessary Knowledge, Skills and Dispositions for the attainment of the Learning Outcomes; and

    *   originate from Singapore, **AND** different parts of the world.

2. To develop greater global awareness in students, and enable them to make more meaningful connections, the texts chosen for the three genres **must NOT ALL be from the same country.**

3. Texts will be studied in their entirety to allow students to develop a holistic understanding of the Areas of Study. **Excerpts from novels, poems, or plays will NOT be used as substitutes for entire texts.** However, they may be used to complement and extend the study of a full text (e.g., deepen understanding of genre-specific conventions, compare writers' treatment of a particular theme).

> Schools may select texts from the **Lower Secondary Recommended Text List**, which includes texts from Singapore and other parts of the world for all three genres.

Upper Secondary (Full Literature)

Studying Literature at lower secondary will have provided students with a strong foundation for upper secondary Literature. Specifically, students will have learnt the necessary Knowledge, Skills and Dispositions required to critically read and analyse Unseen Poetry at upper secondary.

By the end of the upper secondary Full Literature course, students will have critically analysed the following:

Set Text Prose	One novel in its entirety, or a collection of short stories
Unseen Poetry	A wide range of poems from Singapore **AND** other parts of the world
Set Text Drama	One play* in its entirety

*The version selected should not be a film script, as the metalanguage used for film differs significantly from that used in drama (e.g., camera angles).

Note: When schools select texts from the Prescribed Text List, it is highly recommended that both the Prose and Drama texts originate from different parts of the world. This is to develop greater global awareness in students, and enable them to make more meaningful connections.

Upper Secondary (Elective Literature)

By the end of the upper secondary Elective Literature course, students will have critically analysed the following:

Set Text Prose	One novel in its entirety, or a collection of short stories
Unseen Poetry	A wide range of poems from Singapore **AND** other parts of the world

Over the course of the upper secondary curriculum for both Full and Elective Literature, teachers will introduce related works to students to encourage wider reading and a love for Literature. These can include, for example, other works by the same writer, or thematically or contextually related works. Students need not be assessed in their understanding of these other works.

Schools need to ensure that **texts selected for N(A) students will continue to be examined in the year the students are in Secondary 5.** Refer to the **SEAB** website for details on the Prescribed Text Lists for 'O' and 'N(A)' levels for the respective years of examination.

"Accepting an account of someone else's reading or experience of a poem is analogous to seeking nourishment through having someone else eat your dinner for you and recite the menu."

- Louise M. Rosenblatt

SECTION 3: PEDAGOGY

Principles of Literature Teaching and Learning

3. PEDAGOGY

Principles of Literature Teaching and Learning

The Principles of Literature Teaching and Learning guide teachers in the **paradigm shift** they need to make in the Literature classroom; not a dispenser of knowledge but **a facilitator of learning.** In such a classroom, teachers gradually transfer the ownership of learning to students, empowering them to be active participants in shaping their own meaning-making.

The **four Principles** of Literature Teaching and Learning are:
1. **Personal Engagement**
2. **Meaningful Connections**
3. **Critical Appreciation**
4. **Reflective Practice**

These Principles are **interconnected** and are to be enacted in an **integrated manner.**

The four **Principles of Literature Teaching and Learning** are elaborated upon below.

1. Personal Engagement

When teachers promote personal engagement, they will shape a positive and safe classroom culture <u>where teachers and students discuss, enjoy and value literary texts</u>.

Teachers will:

- <u>create an environment conducive for a dialogic classroom</u> that encourages rich discussion and exploration of texts through:
    - setting expectations and routines;
    - clarification of roles;
    - management and monitoring of time; and
    - configuration of space.

- design meaningful classroom interactions where students:
    - engage closely with texts;
    - develop individual responses and a personal voice; and
    - evaluate multiple perspectives.

2. Meaningful Connections

When teachers guide students to make meaningful connections, they enable students to see the <u>relevance of Literature</u> to their lives and the world at large, thus <u>fostering intrinsic motivation</u> to read literary texts.

Teachers will guide students to make connections between:

- <u>texts and their lives</u> by tapping upon students' prior knowledge and personal experiences to connect with texts;

- <u>texts and the world</u> by drawing attention to the contexts in which texts were created, as well as historical and current world issues that texts illuminate;

- <u>texts and other readers</u> by encouraging students to collaborate and co-construct their understanding of texts together with their peers, teachers and other commenters; and

- <u>texts and other texts</u> by introducing other texts (e.g., poems, short stories, extracts of novels and plays, graphic novels, films, audio recordings and critical commentaries) to deepen students' appreciation of issues and aspects of writers' craft raised in their main literary texts.

3. Critical Appreciation

When teachers guide students to develop critical appreciation, they nurture the skills of <u>close reading</u> and guide students to <u>develop sensitive and informed personal responses</u> to literary texts.

Teachers will:
- <u>make thinking visible</u> through:
    - modelling of thinking processes (e.g., think-alouds, visual cues, diagrams).

- stimulate and sustain <u>exploratory talk</u> among students through:
    - a variety of questioning techniques that probe, challenge and deepen students' thinking about texts.

- promote <u>independent inquiry</u> via multiple opportunities for students to:
    - investigate ideas independently;
    - ask their own questions about texts; and
    - play with language to explore the range of possible meanings in texts.

4. Reflective Practice

When teachers engage in reflection, they deepen their professional competencies for quality teaching and learning and enable <u>Assessment for Learning</u> (AfL). They seek to understand the impact of their practice on students' mastery of Knowledge, Skills and Dispositions (KSDs) in order to <u>improve students' learning experiences</u>.

Teachers will:
- practise **reflection-*in*-action while teaching** by:

    - clarifying expectations through explicit rubrics and success criteria;
    - observing and monitoring student responses;
    - exercising flexibility in modifying instructional strategies to meet students' emerging needs;
    - providing timely, appropriate and effective feedback;
    - ensuring time, space and opportunity for follow-up action from students; and
    - guiding peer and self-assessment.

- practise **reflection-*on*-action while planning** learning experiences by:

    - designing meaningful tasks that make thinking visible;
    - providing multiple opportunities for students to demonstrate understanding of KSDs;
    - identifying students' learning gaps, proficiencies, interests and needs;
    - collecting and analysing data on their practice (e.g., reflective journals, peer observations, video recordings, student surveys);
    - collaborating in teams to modify and design learning experiences; and
    - reading widely, to stay up-to-date on latest pedagogical developments in Literature and to have a wider repertoire of texts they may introduce to students.

"Literature is life because Literature is essentially thinking and feeling words. We may meet the world through news and travel, but we enter it through Literature."

- Gwee Li Sui

SECTION 4: ASSESSMENT

4.   ASSESSMENT

Assessment for Learning in Literature

Assessment for Learning (AfL) is the process of gathering and analysing evidence about student learning and development to make appropriate instructional decisions and enhance learning. This draws on the Singapore Curriculum Philosophy, and its vision of how learning flourishes when assessment is enacted with clarity of purpose and addresses students' learning gaps. Assessment is an integral part of the teaching and learning process and should be aligned with instructional planning decisions. In Literature, teachers will assess students holistically on their understanding and interpretation of, and response to literary texts.

Assessment gathers information to inform future pedagogical practices. Teachers may guide students to use self and peer assessment to inform their own learning practices as well. For teaching and learning to be effective, teachers will identify and monitor students' changing needs, proficiencies and interests so that they can modify or adapt their pedagogical practices to address learning gaps. Teachers will also give timely, appropriate and effective feedback to students, help them to understand the feedback given and provide them with opportunities to act on the feedback to improve their learning.

Teachers will:
- identify students' learning gaps and needs so that teachers may modify or adjust students' learning experiences to address these gaps;

- provide multiple opportunities for students to demonstrate their skills and proficiencies through meaningful tasks/ activities,

- provide timely, appropriate and effective feedback, framed in terms of what students can and need to do, to help them determine the steps to take to improve their learning; and

- involve students actively in assessing themselves and one another (i.e., self and peer assessment respectively) using explicit and clear assessment criteria that are made known to students.

Assessment Objectives

The Assessment Objectives of the *Literature in English Teaching and Learning Syllabus 2019* are to assess knowledge and understanding of literary texts and skills through students' study of Literature.

Students will be assessed on their ability to:
AO1:   demonstrate, through close analysis, knowledge of the literary texts studied;
AO2:   respond with knowledge and understanding to literary texts from a variety of genres, such as Prose, Poetry and Drama;
AO3:   demonstrate understanding of the ways in which writers' choices of form, structure and language shape meanings;
AO4:   communicate a sensitive and informed personal response to what is read; and
AO5:   express responses clearly and coherently, using textual evidence where appropriate.

The above assessment objectives are inter-related. Students' responses will be assessed holistically on the attainment of these assessment objectives in an integrated and meaningful way.

Specifications for School-based Assessment

Lower Secondary

Teachers will assess students on their understanding and analysis of the following:

	Prose	One novel in its entirety, or a range of short stories
	Poetry	A range of poems
	Drama	One play in its entirety or a range of short plays

By the end of Secondary Two, students will have been formally assessed:

- in **all three genres**, and
- on their ability to produce sustained, critical responses to:
    ◦ passage-based and essay questions (for Express students); and
    ◦ modified passage-based and guided essay questions [for Normal (Academic) students].

Passage-based and essay questions allow students to demonstrate holistic responses to their literary texts, and allow for the assessment of the five assessment objectives, in particular, the assessment of students' sensitive and informed personal response.

In addition, students may be assessed through other assessment tasks such as performance tasks and portfolios. Such tasks should also focus on assessing students' demonstration of literary Knowledge, Skills and Dispositions.

Upper Secondary (Full Literature)

Teachers will assess students in their understanding and analysis of the following:

📚	**Set Text Prose**	One novel in its entirety, or a collection of short stories
📜	**Unseen Poetry**	A range of poems from Singapore **AND** other parts of the world
🎭	**Set Text Drama**	One play in its entirety

By the end of upper secondary, students offering Full Literature will have been formally assessed:

- in **all three genres**; and
- on their ability to produce sustained, critical responses to:
    ◦ passage-based and essay questions on Set Texts; and
    ◦ questions on Unseen Poetry.

Upper Secondary (Elective Literature)

Teachers will assess students in their understanding and analysis of the following:

📚	**Set Text Prose**	One novel in its entirety, or a collection of short stories
📜	**Unseen Poetry**	A range of poems from Singapore **AND** other parts of the world

By the end of upper secondary, students offering Elective Literature will have been formally assessed:

- in the genres of **Prose** and **Poetry**; and
- on their ability to produce sustained, critical responses to:
    ◦ passage-based and essay questions on Set Texts; and
    ◦ questions on Unseen Poetry.

> All the above tasks for both Full and Elective Literature will be marked holistically, using **Band Descriptors** provided by CIE and SEAB in the examination syllabuses.

In addition, students offering both Full and Elective Literature may be assessed through other assessment tasks such as performance tasks and portfolios. Such tasks should focus on assessing students' demonstration of literary Knowledge, Skills and Dispositions.

Differences between PBQ and Modified PBQ, and Essay and Guided Essay Questions

Kinds of Questions	Recommended Modification/ Guidance	Samples
Passage-Based Questions (PBQ)		
Modified PBQ	Both Parts (i) and (ii) are on the passage	Sample A1
PBQ	Part (i) on passage Part (ii) on the rest of the text	Sample A2
Essays		
Guided Essay Question	Sub-prompts provided	Sample B1
Essay Question	No sub-prompts provided	Sample B2

Responses to **PBQ** and **essay questions, including modified and guided versions,** should be **marked holistically, using band descriptors.**

Sample A1: Modified PBQ

Read this passage carefully and answer the questions that follow. Support your ideas with relevant details from the text.

The mystery of where the milk went to was soon cleared up. It was mixed every day into the pigs' mash. The early apples were now ripening, and the grass of the orchard was littered with windfalls. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs. At this some of the other animals murmured, but it was no use. All the pigs were in full agreement on this point, even Snowball and Napoleon. Squealer was sent to make the necessary explanation to the others.	5
'Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proven by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brain-workers. The whole management and organisation of the farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs fail in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?'	10
	15
Now if there was one thing that the animals were completely certain of, it was that they did not want Jones back. When it was put to them in this light, they had no more to say. The importance of keeping the pigs in good health was all too obvious. So it was agreed without further argument that the milk and the windfall apples (and also the main crop of apples when they ripened) should be reserved for the pigs alone.	20
Orwell, G. (1945). *Animal Farm.* (pp 32 – 33). Middlesex, England. Penguin Books	

(i)   What do you learn about Squealer from this passage?

(ii)   What are your thoughts and feelings towards the other animals in this passage?

Modification:

Both Part (i) and Part (ii) are on the passage

Sample A2: PBQ

Read this passage carefully and then answer the questions that follow it. Remember to support your ideas with relevant details from the text.

The mystery of where the milk went to was soon cleared up. It was mixed every day into the pigs' mash. The early apples were now ripening, and the grass of the orchard was littered with windfalls. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs. At this some of the other animals murmured, but it was no use. All the pigs were in full agreement on this point, even Snowball and Napoleon. Squealer was sent to make the necessary explanation to the others.	5
'Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proven by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brain-workers. The whole management and organisation of the farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs fail in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?'	10 15
Now if there was one thing that the animals were completely certain of, it was that they did not want Jones back. When it was put to them in this light, they had no more to say. The importance of keeping the pigs in good health was all too obvious. So it was agreed without further argument that the milk and the windfall apples (and also the main crop of apples when they ripened) should be reserved for the pigs alone.	20
Orwell, G. (1945). *Animal Farm*. (pp 32 – 33). Middlesex, England. Penguin Books	

(i) This passage includes both pigs and other animals. What are your thoughts and feelings towards the other animals as you read **this** passage?

Part (i) on passage

(ii) This incident happens early in the novel. Choose one other incident from a later part of the novel and explain how your thoughts and feelings towards the <u>other animals</u> develop further or change from your response to (i).
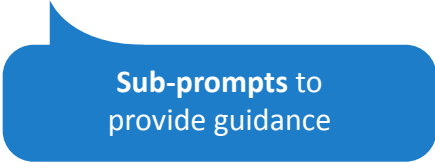
Part (ii) on the rest of the text

Sample B1: Guided Essay

In *Animal Farm*, who do you think is the more effective leader, Napoleon or Snowball? Remember to support your ideas with relevant details from the text.

In your response, you <u>may</u> want to consider:

• the ways in which each tries to convince the other animals to accept their proposals
• their actions in the Rebellion against Farmer Jones and during the Battle of the Cowshed

Sub-prompts to provide guidance

Sample B2: Essay

In *Animal Farm*, who do you think is the more effective leader, Napoleon or Snowball? Remember to support your ideas with relevant details from the text.

No sub-prompts

"*Literature makes us better thinkers. It moves us to see the multisidedness of situations and therefore expands the breadth of our own visions, moving us towards dreams and solutions we might not otherwise have imagined.*"

- Judith Langer

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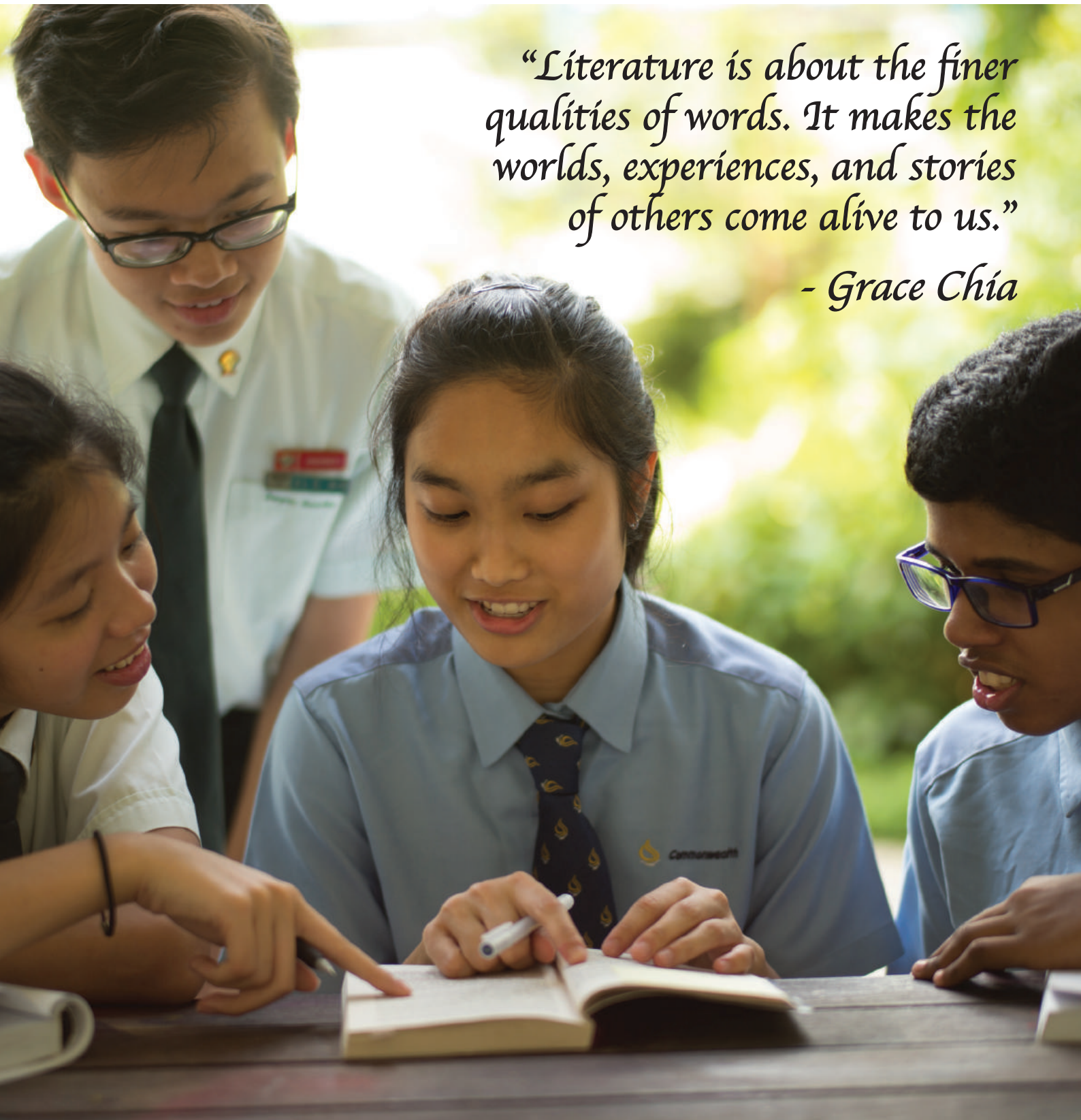
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"*Literature is about the finer qualities of words. It makes the worlds, experiences, and stories of others come alive to us.*"

- Grace Chia

"Literature examines life - poetry its most intense moments, plays its most dramatic and fiction the inner life and broad contacts of individuals. As we read, the words read us, set us thinking and thus expand our understanding of life experiences in rich, powerful and memorable language."

- Edwin Thumboo

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