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*Visual and Performing Arts*  
*Co-Curricular Activity (VPA CCA):*

# Reference Guide

## Drama (Secondary Level)



Ministry of Education  
SINGAPORE

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## You are the key...

*“I never teach my pupils, I only attempt to provide the conditions in which they can learn.” – Albert Einstein*

Dear teachers,

When we at the Arts Education Branch were sharing our own experiences as students, we were pleasantly surprised. Many of us recalled our joyful and memorable Arts Education experiences in the CCAs – from rehearsals with our fellow CCA-mates, to pre-show jitters when getting ready to go on stage to perform, to planning for camps, orientations, showcases; and going to concerts and visiting museums together.

We also remembered how our teachers-in-charge provided us with a supportive presence during those formative years. They were instrumental in our development by encouraging us, lending a listening ear, planning for opportunities for us to learn and working closely with the instructors or conductors for us. Indeed, the same stories abound from our schools even now.

Many generations of students continue to love, engage with and participate in the Arts. The Arts is a means of getting to know more about themselves, explore and understand our Singapore story and the world around them.

Some of these students have continued to pursue their passions and eventually contribute back to the Arts – as educators, artists, practitioners, patrons or designers, and so on. This was made possible because you, the teachers, ran the VPA CCAs with dedication for our students.

To support you in this journey of inspiring our young, we have prepared a series of reference guides, resources and online e-learning materials to assist you.

**You are the key** to a Quality Arts Education experience for your students in the VPA CCAs.

We wish you a fruitful journey ahead and await stories of joy and learning from you and your students.

Regards,

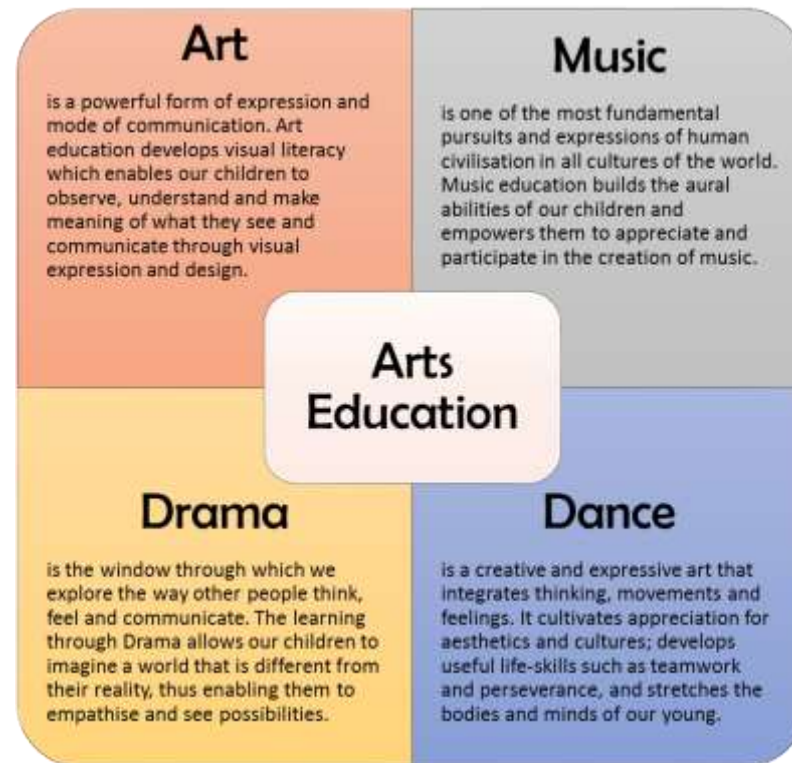
Your fellow colleagues at AEB

## THE VALUE OF ARTS EDUCATION

The Arts is integral to the holistic development of our children. It contributes to their development of an understanding of the physical, emotional, intellectual, aesthetic, social, moral and spiritual dimensions of human experience.

The role of arts education is central in developing in our children a lively curiosity and an inquisitive mind. This is essential as it promotes inventive thinking and an innovative orientation in what they do.

Arts education is also the gateway to our children's sense of aesthetics, which is the basis of how they perceive the world at large and all that is around them. Such a perspective helps them make meaning of their lives, culture and identity.



## Co-Curricular Activities (CCAs)

Co-Curricular Activities (CCAs) are one of the four key areas<sup>2</sup> of learning in the Co-Curriculum, which complements the academic curriculum. They play an important role in the holistic development of our pupils. CCAs prepare students for an increasingly globalised and complex future through the inculcation of values, social and emotional competencies and the emerging 21<sup>st</sup> Century Competencies (21CC). CCAs provide a means through which students are able to discover their passions, strengths and weaknesses over and beyond what they might learn about themselves in the academic classroom. Students grow as they learn together, strive together, work with and lead one another in the CCAs they participate in.

The friendships forged and the team spirit nurtured amongst students of different backgrounds are vital for social integration. These strengthen students' sense of belonging, commitment and responsibility to school, community and nation.

Above all, students develop character and resilience, as the continuum of authentic experiences allow them to develop, reflect on, and apply the values, competencies and skills that will help them thrive in the future.

## Visual and Performing Arts (VPA) CCAs

Visual & Performing Arts (VPA) CCAs provide opportunities for students to develop a lifelong passion for the arts and build character. VPA CCAs are also integral to the nurturing of students' creative expression, lifelong appreciation and participation in the Arts and their 21<sup>st</sup> Century Competencies.

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<sup>2</sup> The four key areas are: CCAs, Student Leadership Development (SLD) Programmes, Values in Action (VIA) Programmes and Enrichment and Lifeskills (ENL) Programmes

## **Reference Guide for Drama Co-Curricular Activities (CCAs)**

### **1. Philosophy of Drama Education**

This reference guide is developed on the premise that all students possess imaginative minds and have the innate ability to express themselves through role-play. These qualities align with Drama as an art form that explores and expresses the human condition. It is a social art form through which students can explore and discover the way people think, feel and communicate. This exploration takes place through the students' active and physical participation in improvisation, role-play and enactment of scripts<sup>3</sup>. Through Drama, students can imagine a world that is different from their reality, thus enabling them to empathise with others and see possibilities in situations.

### **2. Aims of Drama CCAs**

The aims of Drama CCAs are to provide students with opportunities to:

- Discover their interests and talents;
- Appreciate the rich culture and heritage of a multi-racial society;
- Foster friendships and social integration amongst students of diverse backgrounds;
- Cultivate a sense of identity and belonging to the schools; and
- Provide the basis to develop an informed and life-long involvement in Drama.

### **3. Opportunities to Develop 21CC through Drama CCAs**

The value of students' participation in Drama is an understanding that meaning is socially constructed. With this understanding, they will be more able to effectively communicate to an intended audience. Students acquire such an understanding through the learning strands of Presenting, Responding, Appreciating and Creating.

As part of the holistic development of the child, the learning of Drama in a CCA presents opportunities to develop the emerging 21st Century Competencies (21CC) of Civic Literacy, Global Awareness and Cross Cultural Skills (CGC); Critical and Inventive Thinking (CIT); and Communication, Collaboration and Information Skills (CCI).

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<sup>3</sup> Scripts include published scripts, adapted scripts and those devised and written by students themselves.

**Table 1: Learning Opportunities in Drama CCAs based on Standards and Benchmarks for Emerging 21CC**

<b>Standards</b>	<b>Benchmarks by end of S4/S5</b>	<b>Learning Opportunities in Drama CCAs</b>
<b>Civic Literacy, Global Awareness and Cross Cultural Skills (CGC)</b>		
<b>CGC 1</b> Aware of community and national issues and plays a part to improve the community and nation	<ul style="list-style-type: none"> <li>The student is able to discuss issues that affect the culture, socio-economic development, governance, future and identity of Singapore, and use evidence to support their viewpoints.</li> <li>The student is able, with support, to plan and organise school and community activities/ programmes to address social issues.</li> </ul>	<ul style="list-style-type: none"> <li>Identify and understand community and national issues and discuss how these issues can be included into students' performances to reflect the unique Singaporean identity.</li> <li>Put up an appropriate performance, with support from teachers and instructors, to engage a selected audience on the issues presented in their performance.</li> </ul>
<b>CGC 2</b> Aware of global issues and trends	<ul style="list-style-type: none"> <li>The student is able to demonstrate awareness of how global issues impact relations between various countries.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate awareness of how global issues (e.g. terrorism, migrant crises, etc) might impact relations between various countries, and how they might be reflected in the local context. Students can explore these issues through a student-devised performance or selected published scripts.</li> </ul>
<b>CGC 3</b> Displays socio-cultural and religious sensitivity and awareness	<ul style="list-style-type: none"> <li>The student is able to demonstrate appropriate skills and behaviour to work together with people from a diverse range of socio-cultural and religious backgrounds within and beyond Singapore.</li> <li>The student is able to contribute to promoting Singapore's social cohesion.</li> </ul>	<ul style="list-style-type: none"> <li>Contribute to promoting social cohesion by collaborating with students of other races to put up performances.</li> <li>Appreciate different cultures and human behaviour through examining a variety of human relationships, real and/or imagined, in different social, cultural, historical and geographical contexts through Drama.</li> </ul>
<b>Critical and Inventive Thinking (CIT)</b>		
<b>CIT 1</b>	<ul style="list-style-type: none"> <li>The student is able to generate ideas and explore different pathways that lead to solutions.</li> </ul>	<ul style="list-style-type: none"> <li>Work individually and collaboratively to explore a range of situations, roles and relationships; foresee audience's</li> </ul>



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Standards	Benchmarks by end of S4/S5	Learning Opportunities in Drama CCAs
Explores possibilities and generates ideas		interest and reactions, and make adjustments to a performance to achieve an intended purpose.
<b>CIT 2</b> Exercises sound reasoning, decision-making and metacognition	<ul style="list-style-type: none"> <li>The student is able to use evidence and adopt different viewpoints to explain his/ her reasoning and decisions, having considered the implications of the relationship among different viewpoints.</li> <li>The student is able to suspend judgement, reassess conclusions and consider alternatives to refine his/ her thoughts, attitudes, behaviour and actions.</li> </ul>	<ul style="list-style-type: none"> <li>Reflect upon and assess the student's own and others' performances. Suggest logical and informed solutions to issues related to staging a performance.</li> <li>Examine multiple perspectives and interpretations of texts and performances. Reassess personal attitudes towards the themes and issues presented in the performance and engage with alternative views by peers and audiences.</li> </ul>
<b>CIT 3</b> Manages complexities and ambiguities	<ul style="list-style-type: none"> <li>The student is able to identify essential elements of complex tasks, stay focused on them, take on diverse roles and persevere when he/she encounters difficulties and unexpected challenges.</li> <li>The student is able to manage uncertainty and adapt to diverse demands and challenges in new and unfamiliar contexts.</li> </ul>	<ul style="list-style-type: none"> <li>Incorporate feedback and responses from teachers, peers and the formal audience of a performance and respond to the challenges and questions to refine a performance.</li> </ul>
<b>Communication, Collaboration and Information Skills (CCI)</b>		
<b>CCI 1</b> Communicates and collaborates effectively	<ul style="list-style-type: none"> <li>The student is able to convey complex information and ideas coherently and clearly to create impact for specific purposes and contexts.</li> <li>The student is able to interact with others to construct knowledge, and new understandings and ideas.</li> <li>The student is able to reflect on and modify his/her working relationships and role in contributing to the group's goals, as determined collectively by its members.</li> </ul>	<ul style="list-style-type: none"> <li>Share their interpretations of various scripts with their peers.</li> <li>Work in pairs or groups to present their findings and ideas through dramatic presentations based on knowledge informed by an investigation and understanding of issues.</li> <li>Reflect upon the efficacy of work processes during the research / brainstorming, rehearsal and presentation phases of the performance task with a focus on how the team has incorporated everyone's views and inputs, resolved differences and achieved consensus for the performance.</li> </ul>

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Standards	Benchmarks by end of S4/S5	Learning Opportunities in Drama CCAs
<p><b>CCI 2</b></p> <p>Manages, creates and shares digital information thoughtfully, ethically and responsibly</p>	<ul style="list-style-type: none"> <li>• The student is able to refine search results, organise information systematically and manage information sensitively, while abiding by copyright regulations and minimising security risks in the handling of information.</li> <li>• The student is able to verify the accuracy, credibility and currency of information across multiple sources.</li> <li>• The student is able to contribute actively and value-add to the information pool in an online community, while observing proper etiquette.</li> <li>• The student is able to project a positive online presence and manage his/her online reputation.</li> </ul>	<ul style="list-style-type: none"> <li>• Examine and make selective use of information obtained from different sources to inform the process of rehearsing, devising and/or staging the dramatic performance.</li> <li>• Locate, distil and ethically share information found online, using suitable online media platforms to document the work to be shared with other CCA members.</li> <li>• Post constructive and responsible online comments when giving a critique of any Drama-related matter that has been posted on social media.</li> </ul>

#### 4. Learning Outcomes of Drama CCA

By the end of 4 / 5 years in the Drama CCA, students are expected to attain the following Learning Outcomes:

- a) Demonstrate artistic techniques to express themselves in Drama;
- b) Understand Drama from Singapore and other cultures and contexts; and make connections between Drama and daily living;
- c) Express, create and communicate confidently in and about Drama;
- d) Demonstrate critical thinking skills in interpreting and evaluating Drama; and
- e) Demonstrate collaborative skills while working to achieve common artistic goals.

#### 5. Organising Learning Experiences with PRAC

The quality of the learning process is key to achieving the Learning Outcomes. The PRAC learning strands are outlined to help teachers plan, organise and facilitate suitable learning experiences for students to acquire the Knowledge, Skills and Values (KSVs) to attain the Learning Outcomes.

In practice, the learning strands are inter-related and always existing within the learning experiences of performing arts CCAs. Some learning activities lend themselves more to one or more of the learning strands.

The learning strands are:

<b>Presenting</b>	<b>Responding</b>	<b>Appreciating</b>	<b>Creating</b>
In presenting, students demonstrate and showcase their skills in the art form to a variety of audiences.	In responding, students think critically about the art works and use various modes <sup>4</sup> to express their views, individually and in groups.	In appreciating, students relate aesthetically, affectively and cognitively to the art form and the contexts <sup>5</sup> of the art works.	In creating, students explore and experiment with the art form and express themselves using the art form and its conventions.

<sup>4</sup> Students may express themselves verbally, in writing and use their expressive skills in the art forms to respond to other art works.

<sup>5</sup> There are two main aspects: the cultural, geographical, historical, political and social contexts (i) within which the art work was created and performed (THEN and THERE), and (ii) the current local and global contexts of the art form (HERE and NOW).

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To guide the intentional design of a range of learning experiences for students to acquire the KSVs and attain the Learning Outcomes, the following are some non-exhaustive examples of learning activities that fall within each of the strands.

It is important to note that a balanced approach to using PRAC to plan the learning experiences will ensure a stronger foundation in the performing arts CCA and raise the quality of the programmes.

**Table 2: Learning Activity Examples for PRAC Learning Strands**

<b>Learning Strand</b>	<b>Definition</b>	<b>Examples of Learning Activities</b>
<b>Presenting</b>	In presenting, students demonstrate and showcase their skills in the art form to a variety of audience.	<ul style="list-style-type: none"> <li>a) A performance in the school hall or community centre to a formal audience.</li> <li>b) A sectional rehearsal where sectional leaders or senior students demonstrate their skills to coach the junior students.</li> <li>c) A CCA session where students experiment and explore some basic composition / improvisation / choreography to perform their own works for each other.</li> </ul>
<b>Responding</b>	In responding, students think critically about the art works and use various modes to express their views, individually and in groups.	<ul style="list-style-type: none"> <li>a) After performing at a showcase, students discuss where they did well and how they can improve for the next performance.</li> <li>b) After attending a performance outside of school, the students verbally discuss or reflect on the elements of the performance observed and apply their learning to their own rehearsals or performances.</li> <li>c) In response to an art work, students apply their acquired skills and knowledge of the art form to improvise a short piece to express their thoughts, feelings and ideas.</li> </ul>

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<p><b>Appreciating</b></p>	<p>In appreciating, students relate aesthetically, affectively and cognitively to the art form and the contexts of the art works.</p>	<ul style="list-style-type: none"> <li>a) During and after watching a performance by their peers, or by others within or outside of school, students are able to discuss and share their ideas, thoughts and feelings about art works with suitable vocabulary.</li> <li>b) In preparing for performances or before and after watching a performance, students can discuss and share their understanding of the contexts, themes, topics and stories behind the performances that they are performing or observing. This informs their performance and understanding of the art works.</li> <li>c) As they learn more about the current local and global contexts of the art form that they are performing and watching, students apply what they have learnt in the CCAs to these contexts and articulate how their practice is connected with the broader cultural context of the art form.</li> </ul>
<p><b>Creating</b></p>	<p>In creating, students explore and experiment with the art form and express themselves using the art form and its conventions.</p>	<ul style="list-style-type: none"> <li>a) Students experiment with the KSVs acquired to improvise / devise a short performance piece themselves.</li> <li>b) Students improvise/devise a short performance in response to a given topic / stimuli / theme / art work.</li> </ul>

## 6. Guiding Principles

The following principles can be used to guide schools in the planning and implementation of the Drama Co-Curricular Activity:

### a. Provide breadth of experiences

There should be a range and variety of programmes and activities to cater for holistic development and to broaden students' learning. The range of programmes and activities should support students' interests and promote self-directedness in learning.

### b. Ensure development and progression

The activities and learning experiences should be designed to deepen students' development of knowledge and skills and be purposefully planned to support development of character, citizenship and achievement of the 21st Century student outcomes.

### c. Provide challenge and enjoyment

While the pursuit of excellence is important, the programmes and activities should provide a healthy balance of collaboration and allow for participation at different levels to promote students' overall enjoyment.

### d. Promote social bonding and integration

The programmes and activities should present opportunities for building friendships and allow students to work as a team towards a common goal. They should promote social integration and cohesion.

### e. Consider available resources and safety

In the planning and implementation of the programmes and activities, schools should also consider availability of resources such as manpower and physical facilities, and the ability to ensure safety in their delivery.

## 7. Content Structure

The content structure of the reference guide outlines the Knowledge, Skills and Values (KSVs), Values, Socio-Emotional (SE) competencies and emerging 21<sup>st</sup> Century Competencies (21CC) related to the art form CCA that will contribute to the specific Learning Outcomes of the art form. The other learning outcomes for CCAs such as passion, leadership and teamwork, friendship and belonging, and spirit of service to the community are not covered by the Reference Guide and need to be taken into account in the overall Student Development Plan.

The table below details the desired KSVs and Values, SE Competencies and emerging 21CC that students can acquire through the four learning strands of PRAC learning activities in order to attain the learning outcomes of the Drama CCA. It is intended to be used by teachers-in-charge and instructors as a reference for designing a quality Drama CCA programme.

When planning the CCA programme, teachers are encouraged to consider students' prior knowledge either from their Primary School Drama CCA or personal experiences. To support differentiated learning, teachers can consider providing students with a variety of experiences to explore and develop their abilities in the CCA. Level 1 skills describe basic proficiency in the art form. Through sustained participation in the CCA, students work towards attaining the skills described in Level 2.

**Table 3: Drama CCA Content Structure**

Learning strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
<b>Presenting</b>	1.1 Understand how to use the body to convey feelings, thoughts, ideas and emotions 1.2 Understand the points of view, and motivation of the character 1.3 Understand the profile of the fictional character in the context of the	<ul style="list-style-type: none"> <li>Demonstrate awareness of using some suitable vocal and physical expressions to convey their understanding of the point of view and motivation of the characters, which will contribute to intent and meaning of a performance</li> <li>Sustain some commitment to roles, situations and relationships during a performance</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate ability to use appropriate and suitable vocal and physical expressions to convey the point of view and motivation of the characters, which will contribute to intent and meaning of a performance</li> <li>Sustain full commitment to roles, situation and relationships throughout a performance</li> </ul>	<ul style="list-style-type: none"> <li>Sustain commitment to roles, situations and relationships during a performance</li> <li>Collaborate with peers to present a meaningful performance</li> <li>Adapt to changing circumstances and respond accordingly</li> </ul>	<b>Values:</b> Responsibility, Resilience <b>SE Competencies:</b> Self-Awareness, Social Awareness, Relationship Management, Responsible Decision Making <b>21CC:</b> Civil Literacy, Global Awareness & Cross-Cultural Skills, Communication, Collaboration and Information Skills

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Learning strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	fictional time, place and space		<ul style="list-style-type: none"> <li>Improvise vocal and physical expressions for a scene within the context of the fictional setting</li> </ul>		
	2.1 Understand the content and meaning of a script 2.2 Know how to translate the understanding into actions (i.e. performance, stagecraft, etc) that contribute to the performance	<ul style="list-style-type: none"> <li>Demonstrate some understanding of the characters in the script</li> <li>Translate the understanding into suitable actions that contribute to the performance</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate strong understanding of the characters and purposes of these characters in the script</li> <li>Translate the understanding into highly suitable actions that contribute to the performance</li> </ul>	<ul style="list-style-type: none"> <li>Collaborate with peers to present a meaningful performance</li> <li>Adapt to changing circumstances and respond accordingly</li> </ul>	
	3 Recognise the importance of working in an ensemble to convey and contribute to the dramatic meaning and intent of a performance	<ul style="list-style-type: none"> <li>Work collaboratively to deliver the dramatic meaning and intent of a performance</li> </ul>		<ul style="list-style-type: none"> <li>Respect differences.</li> <li>Work effectively as a team</li> </ul>	<b>Values :</b> Respect, Harmony <b>SE Competencies:</b> Self-Awareness, Self-Management, Social Awareness, Relationship Management <b>21CC :</b> Civic Literacy, Global Awareness, Cross-Cultural Skills, Communication, Collaboration and Information Skills
	4 Understand how the different elements of stagecraft (See Annex E) can be used to enhance the intent and meaning of a performance	<ul style="list-style-type: none"> <li>Use suitable and appropriate lighting, sound, make-up, costume, props and sets for a performance</li> </ul>		<ul style="list-style-type: none"> <li>Display creativity and flexibility when using the different elements of stagecraft effectively for a performance</li> </ul>	<b>Values:</b> Responsibility <b>SE Competencies:</b> Self-Awareness, Social Awareness, Responsible Decision Making <b>21CC:</b> Critical and Inventive Thinking, Communication, Collaboration and Information Skills
	5 Know when to give and respond to appropriate stage management cues	<ul style="list-style-type: none"> <li>Give and respond to cues as a stage manager, light</li> </ul>	<ul style="list-style-type: none"> <li>Give and respond to cues as a stage manager, light or</li> </ul>	<ul style="list-style-type: none"> <li>Remain committed to role.</li> </ul>	<b>Values:</b> Responsibility, Resilience <b>SE Competencies:</b> Self-Awareness, Social



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Learning strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	during a rehearsal and performance	or sound operator with supervision	sound operator with little or no supervision	<ul style="list-style-type: none"> <li>Adapt to changing circumstances and respond accordingly</li> </ul>	Awareness, Responsible Decision Making <b>21 CC:</b> Critical and Inventive Thinking, Communication, Collaboration and Information Skills
	6 Understand the importance of safety to reduce the risk of injuries during drama activities, rehearsals and performances	<ul style="list-style-type: none"> <li>Display an awareness of safety procedures, protocols and requirements</li> <li>Engage in appropriate vocal and physical warm up exercises before drama activities, rehearsals and performances</li> <li>Display an awareness of safe movement during a rehearsal, within the performance space and backstage</li> <li>Handle props, sets and lighting equipment with care and caution</li> </ul>		<ul style="list-style-type: none"> <li>Demonstrate commitment to safe practices at all times</li> </ul>	<b>Values:</b> Responsibility, Care <b>SEL:</b> Self-Awareness, Social Awareness, Responsible Decision Making <b>21 CC:</b> Critical and Inventive Thinking
<b>Responding</b>	1 Know the appropriate terms used when reflecting on, describing and discussing a Drama performance	<ul style="list-style-type: none"> <li>Develop and use appropriate vocabulary to describe, discuss and analyse their performances and those of others</li> <li>Reflect and discuss the learning experiences in staging and/or viewing a performance</li> </ul>		<ul style="list-style-type: none"> <li>Display interest in listening to and understanding different points of view</li> <li>Show willingness to accept other people's views or opinions for self-improvement</li> <li>Respect differences</li> <li>Offer constructive feedback for improvement</li> </ul>	<b>Values:</b> Respect, Harmony, Care, Integrity <b>SE Competencies:</b> Self-Awareness, Self-Management, Social Awareness, Relationship Management <b>21CC :</b> Civic Literacy, Global Awareness, Cross-Cultural Skills, Communication, Collaboration and Information Skills
<b>Appreciating</b>	1.1 Understand the Elements of Drama (See Annex D) to convey an awareness and appreciation of drama and performance	<ul style="list-style-type: none"> <li>Identify the Elements of Drama in a performance</li> </ul>	<ul style="list-style-type: none"> <li>Describe and discuss how the Elements of Drama are used to create a meaningful performance</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate the ability to think critically about the elements of Drama and performance</li> </ul>	<b>Values:</b> Respect, Harmony, Responsibility, Care <b>SE Competencies:</b> Social Awareness, Self-Management, Relationship Management <b>21CC:</b> Civic Literacy, Global Awareness and Cross-Cultural Skills,

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Learning strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	1.2 Understand a dramatic performance with an awareness and appreciation of stagecraft elements, which enhance the Dramatic experience for the audience	<ul style="list-style-type: none"> <li>Identify the use of stagecraft in a performance</li> </ul>	<ul style="list-style-type: none"> <li>Describe and discuss how the stagecraft elements are intentionally used to create specific outcomes in a performance</li> </ul>		Communication, Collaboration and Information Skills
	2 Understand proper theatre etiquette (See Annex I)	<ul style="list-style-type: none"> <li>Display proper theatre etiquette when attending a drama performance</li> </ul>		<ul style="list-style-type: none"> <li>Demonstrate respect and care towards each other and the audience</li> <li>Show appreciation for performers and the performance</li> </ul>	
Creating	1 Understand how to purposefully apply the Elements of Drama to create suitable content, intent and meaning for a performance	<ul style="list-style-type: none"> <li>Use the Elements of Drama to explore and experiment with ideas, themes and perspectives to improvise situations effectively for story-building</li> </ul>	<ul style="list-style-type: none"> <li>Use the Elements of Drama to explore and experiment with ideas, themes and perspectives to create and develop an original story suitable for a short performance</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate receptiveness to explore ideas and different perspectives</li> <li>Work as a team to complete tasks</li> <li>Display resilience and persistence in accomplishing tasks that might lead to uncertain outcomes</li> </ul>	<b>Values:</b> Respect, Resilience, Harmony <b>SE Competencies:</b> Self-Awareness, Social Awareness, Relationship Management, Responsible Decision-making <b>21CC:</b> Communication, Collaboration and Information Skills; Critical and Inventive Skills, Communication, Collaboration and Information Skills
	2 Understand that the body can create a variety of expressions to convey feelings, thoughts, ideas and emotions	<ul style="list-style-type: none"> <li>Demonstrate some ability to use and control vocal and physical expressions to portray simple roles, relationships and situations</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate excellent ability to use and control vocal and physical expressions to portray a range of roles, relationships and situations</li> </ul>	<ul style="list-style-type: none"> <li>Show willingness to explore and experiment with the use of the body in creating the drama work</li> </ul>	
	3 Understand the different elements of stagecraft, which convey intent and meaning of a script	<ul style="list-style-type: none"> <li>Display some awareness of the use of lights, sound, make up, costume, props and sets in devising a script or performance</li> </ul>	<ul style="list-style-type: none"> <li>Display an ability to use and apply the knowledge of lights, sound, make up, costume, props and sets to create a performance</li> </ul>	<ul style="list-style-type: none"> <li>Display openness to explore the elements of stagecraft</li> <li>Display creativity and flexibility when using the</li> </ul>	

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Learning strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
				different elements of stagecraft to convey intent and meaning of a performance	Relationship Management, Responsible Decision Making <b>21CC:</b> Communication, Collaborative and Information Skills, Critical and Inventive Skills
	4 Know the roles (See Annex F) of a playwright, director, sound and lights operator, wardrobe master in contributing to the creative and artistic direction of a performance	<ul style="list-style-type: none"> <li>Explore and understand the roles of a playwright, director, sound and lights operator, and wardrobe master for a school-based production</li> </ul>		<ul style="list-style-type: none"> <li>Display openness to explore the different roles in production</li> </ul>	<b>Values:</b> Responsibility, Resilience <b>SE Competencies:</b> Self-Awareness, Social Awareness, Responsible Decision Making <b>21CC:</b> Civic Literacy, Global Awareness & Cross-Cultural Skills, Critical and Inventive Thinking
	5 Understand the various roles involved in production when organising and coordinating a rehearsal and performance	<ul style="list-style-type: none"> <li>Explain and understand the different roles of the production crew</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate an ability to perform any role of the production crew with minimal supervision</li> <li>Demonstrate an ability to advise and mentor peers in performing the various roles</li> </ul>	<ul style="list-style-type: none"> <li>Remain committed to the assigned roles and responsibilities in stage management</li> </ul>	<b>Values:</b> Respect, Care, Resilience, Harmony <b>SE Competencies:</b> Self-Awareness, Social Awareness, Relationship Management, Responsible Decision Making <b>21CC:</b> Civic Literacy, Global Awareness & Cross-Cultural Skills, Critical and Inventive Thinking, Communication, Collaboration and Information Skills

## 8. Resources

The annexes appended to this Reference Guide contain useful information to help schools in the design and conduct of Drama CCA activities.

Annex A:	Roles and Responsibilities of the Drama CCA Teacher-in-Charge
Annex B:	Roles and Responsibilities of the Drama Instructor
Annex C:	Basic Techniques and Skills in Drama CCA
Annex D:	The Elements of Drama and its Definitions
Annex E:	Elements of Stagecraft
Annex F:	The Production Crew
Annex G:	Roles & the Casting Process
Annex H:	The Rehearsal Process & Performance Agreement
Annex I:	Proper Theatre Etiquette
Annex J:	Safety of Students' Learning in Drama CCA
Annex K:	Enrichment Programmes for Drama CCA
Annex L:	Singapore Youth Festival Arts Presentation for Drama and Suggested Assessment Rubrics
Annex M:	Glossary of Dramatic Terms
Annex N:	Types of Scripts, Script Selection and Recommended Scripts for Drama CCA
Annex O:	Further Reading Material for Drama CCA Teachers-in-Charge

## **Roles and Responsibilities of the Drama CCA Teacher-in-Charge**

### **1. Being a Leader**

- Work together with the instructor (if available) to develop a detailed Student Development Plan that clearly details what students are expected to progressively achieve through the years. The Plan's objectives should include acquiring:
  - a) An appreciation of different forms of Drama and the relevance of Drama to life;
  - b) Skills to appreciate and critique Drama performances;
  - c) Playbuilding, improvisation and devising tools to create short Drama pieces;
  - d) Skills in vocal and physical expression;
  - e) Skills involved to produce Drama performances;
  - f) Confidence as an actor and as a person;
  - g) The ability to work in a team.

### **2. Being a Facilitator**

- Seek to recognise and develop each student's potential. Create opportunities for learning that could include:
  - a) Small-scale performances in school;
  - b) Large-scale public performances;
  - c) Drama competitions with student-devised works;
  - d) Screenings of Drama films in school;
  - e) Visits to watch live performances;
  - f) Post-performance discussions.
- Work in an open, collaborative and respectful manner with the instructor, students and their parents, in order to provide the students with a meaningful, enriching and safe Drama learning experience.

### **3. Being a Manager**

- Seek to hire an instructor with suitable skills, experience, knowledge and/or qualifications required to meet the training needs of the students in the Drama CCA.
- Ensure that the Drama instructor is familiar with the school culture, the CCA objectives and students with specific medical conditions who would require more attention.
- Together with the students and instructor, create a safe environment conducive to learning Drama. Ensure that the training area is clear of obstructions and hazards and, as far as possible, has suitable flooring (i.e. non-slip).
- Be aware of procedures to be taken during an emergency.
- Brief the instructor that professional distance between instructor and student must be maintained regardless of gender. Ensure appropriate interactions between the instructor and the students.

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- Inform the instructor that physical contact should be avoided except in specific instances where it helps prevent potential injury or the risk of harm to the student's well-being [e.g., falling]. In such instances:
  - a) The nature and reason for the physical contact must be explained to the teacher-in-charge and student(s) concerned.
  - b) The student(s) must give consent, but should be asked to voice concerns if the physical contact makes them feel uncomfortable, distressed, embarrassed or threatened.
  - c) The physical contact must be in the presence of others, including the teacher-in-charge.
  - d) The touching of the genital or chest areas, and parts in close proximity to these, is strictly not allowed.
- In managing students with disabilities, specific support or assistance may be required. When students with disabilities are lifted or manually supported, care must be exercised and the individual student should be treated with dignity and respect.
- Encourage a positive body image and establish a positive and safe learning environment for students. Disallow teasing, harassment, deprecation, and mutual body evaluation or comparison.
- Work with the instructor in the use of the Risk Assessment and Management System (RAMS) to ensure safety measures are in place when organising activities.

#### **4. Being a Mentor**

- Role-model expected behaviours for students by demonstrating an active interest in Drama as an art form.
- Establish rapport with students and offer support and advice.
- Actively participate in the CCA training, acknowledge students' efforts and contributions, and where useful and appropriate, provide constructive feedback.

#### **5. Being a Learner**

- Seek opportunities to deepen personal knowledge of Drama.

**Roles and Responsibilities of the Drama CCA Instructor**

**1. Being Professional**

- Display a professional attitude, including punctuality, reliability, responsible care of students and responsible interactions with students.
- Work in an open, collaborative and respectful manner with the teacher-in-charge, students and their parents, in order to provide the students with a meaningful, enriching and safe Drama learning experience.
- Do not approach individual students without the school's knowledge for the purpose of involving them in performances, excursions or training programmes that are unrelated to the school.
- Do not communicate or meet with students on a personal basis outside the official CCA sessions.
- Do not collect money from students for any purpose.
- Do not commit the Drama CCA to any performance, event or excursion without seeking the school's approval.

**2. Being a Skilful and Knowledgeable Practitioner**

- Demonstrate an understanding of vocal and physical expressions and be sufficiently experienced and knowledgeable in at least one form of Drama.
- Demonstrate and explain clearly the elements of Drama, techniques for good vocal and physical expression, and monitor students' progress in these techniques.
- Demonstrate knowledge of the various aspects of Drama (e.g. stagecraft and production) and be sufficiently experienced to guide the CCA through performances.
- Actively seek opportunities for reflection and continued professional development and skills upgrading.

**3. Being the Provider of Effective Instruction**

- Be familiar with the school culture, the CCA objectives, and students with specific medical conditions that require more attention.
- Work together with the teacher-in-charge to develop a detailed Student Development Plan that clearly details what students are expected to progressively achieve through the years. The Plan's objectives should include acquiring:
  - a) An appreciation of different forms of Drama and the relevance of Drama to life;
  - b) Skills to appreciate and critique Drama performances;
  - c) Playbuilding, improvisation and devising tools to create short Drama pieces;
  - d) Skills in vocal and physical expression;
  - e) Skills involved to produce Drama performances;
  - f) Confidence as an actor and as a person; and
  - g) The ability to work in a team.

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- Optimise each session through:
  - a) Setting clear learning outcomes and designing the content of every session to achieve these outcomes;
  - b) Using various resources to promote learning e.g. DVDs, video clips, books;
  - c) Providing constructive feedback to students; and
  - d) Reflecting on teaching practices.

#### **4. Being Attentive to Student Well-Being and Safety**

- Ensure that all activities done by students in CCA are physically and psychologically safe and take into account the individual student's skill levels, physical fitness and medical conditions, if any.
- Incorporate warm-up routines in every practice session. Warm-ups should begin with dynamic vocal and physical exercises and should be comprehensive and progressive in their intensity.
- Emphasise good vocal and physical expressions and conduct appropriate exercises to develop these in students.
- Ensure that students have been taught the necessary skills to attempt complex or demanding activities. The instructor should possess the related experience and knowledge for such specialised training.
- Do not use harsh physical treatment, verbal or emotional abuse as these may adversely impact the student's self-image and confidence on the stage.
- Encourage positive body image and establish a safe and positive learning environment. Disallow teasing, harassment, deprecation, and mutual comparisons among students.
- Assist the teacher-in-charge in the use of the Risk Assessment and Management System (RAMS) to ensure safety measures are in place when organising activities.

#### **5. Being Mindful of Physical Contact**

- Always maintain an appropriate and professional distance between instructor and student, regardless of gender. Be mindful of the manner by which physical corrections are attended to. Physical contact is to be avoided except in specific instances where doing so prevents potential injury or the risk of harm to the student [e.g. falling] or repeated verbal instructions fail to correct errors in movement. In such instances:
  - a) The nature and reason for the physical contact must be explained to the teacher-in-charge and the student(s) concerned.
  - b) The student(s) must give consent, but should be asked to voice concerns if the physical contact makes them feel uncomfortable, distressed, embarrassed or threatened.
  - c) The physical contact must be in the presence of others, including the teacher-in-charge.



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- d) The touching of the genital or chest areas and parts in close proximity to these areas is strictly not allowed.
- In the case of students with a disability, specific support or assistance may be required. When students with disabilities are lifted or manually supported, care must be exercised and the individual student should be treated with dignity and respect.

**6. Being Inspirational**

- Be a role model for the students as a professional in the Drama community.
- Seek to recognise and develop each student's potential. Create opportunities for learning that could include:
  - a) Small-scale performances in school;
  - b) Large-scale public performances;
  - c) Drama competitions with student-devised works;
  - d) Screenings of Drama films in school;
  - e) Visits to watch live performances; or
  - f) Post-performance discussions

**Basic Technique and Skills in Drama CCA**

The Drama CCA provides opportunities for students to engage their cognitive, sensory, emotional and kinaesthetic competencies as they develop basic techniques and skills in Drama:

- Vocal and physical expression;
- Creating a performance through drama games, improvisation and playbuilding;
- Working in an ensemble; and
- Basic understanding of stage management and stagecraft.

While performance is key in the CCA, students are also encouraged to become reflective and analytical about their involvement and engagement in Drama<sup>6</sup> where they describe and discuss their performances and those of others. At the same time, students reflect upon their learning experiences of staging a performance.

<b>Basic Technique &amp; Skills</b>	<b>Brief Explanation</b>
Vocal and Physical Expression	Students develop suitable voice and vocal expressions, and physical expressions that help them to create, sustain and realise characters for performance.  Students need to demonstrate their ability to manage those skills appropriate for the style and intention of performance.
Creating a performance through drama games, improvisation and playbuilding	<u>Drama games</u> allow for opportunities for students to learn and build dynamic relationships <sup>7</sup> with one another. It also stimulates their creativity, action and spontaneity <sup>8</sup> in a collaborative setting.  In <u>improvisation</u> , students learn to respond spontaneously to a given stimulus to create a scene. It also taps on the student's imagination and ability to sustain his/her role in exploring character development, ideas,

<sup>6</sup> Tourelle, L. & Monamara, M. (1998). *Performance: A Practical Approach to Drama*. Port Melbourne : Heinemann Education

<sup>7</sup> Swale, J. (2009). *Drama Games for Classroom and Workshops*. London: Nick Hern Books

<sup>8</sup> Spolin, V. (1986). *Theatre Games for the Classroom: A Teacher's Handbook*. USA: Northwestern University Press

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	<p>situations, etc. Students also develop skills of observation, thinking listening, concentration and cooperation. These serve as a useful springboard to develop students to be self-directed learners.</p> <p>In <u>playbuilding</u>, the students work collaboratively to create their own play under the guidance of the CCA teacher-in-charge and/or the instructor. Students improvise to explore situations, conflicts and characters that would contribute to a performance<sup>9</sup>.</p>
Working in an ensemble	Students develop the ability to interact and collaborate with one another in working towards a shared goal and purpose. Students should also work together to effectively construct and realise the meaning and intent of a performance.
Introduction to stage management and stagecraft	<p>Students explore different roles in stage management such as Stage Manager, Lighting and Sound Operator, Wardrobe and/or Props Master / Mistress.</p> <p>They also explore different elements of stagecraft such as lights, sound, costume, make up, props and sets to enhance a performance.</p>

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<sup>9</sup> Tourelle, L. & Monamara, M. (1998). *Performance: A Practical Approach to Drama*. Port Melbourne : Heinemann Education

### The Elements of Drama and Its Definitions

Essential to understanding meaning in any drama work and performance are the **Elements of Drama**<sup>10</sup>. They are key components which form the building blocks of Drama. The Elements of Drama that are relevant to a Drama CCA comprises the following:

- The Human Context: Situation, Roles & Relationships
- Tension
- Focus
- Time and Place
- Language and Movement
- Mood and Symbols
- Dramatic meaning

Term	Definition
The Human Context: Situation, Roles & Relationships	<p><b>Situation</b> refers to the setting where the action takes place.</p> <p><b>Roles</b> refer to the identity and portrayal of a person's values, intentions, beliefs and action.</p> <p><b>Relationships</b> are essential to all dramatic action. It refers to the connections and interactions between people, their environment and ideas:</p> <ul style="list-style-type: none"><li>• Relationships between people (involving role, status and motivation)</li><li>• Relationships between people and the environment (involving situation and context)</li><li>• Relationships between people and ideas (involving attitudes and beliefs)</li></ul>
Tension	<p><b>Tension</b> arises as a result of conflict in any one of the following:</p> <ul style="list-style-type: none"><li>• Relationships e.g. any misunderstanding from within a character and/or its relationship with other characters</li></ul>

<sup>10</sup> Haseman, B. & O'Toole, J. (1987). *An Introduction to the Elements of Drama*. UK: Heinemann Education.

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Term	Definition
	<ul style="list-style-type: none"> <li>• Task e.g. a challenge or problem that affects the character's intent of completing a task so as to meet a particular target or goal</li> <li>• Surprise e.g. something that happens unexpectedly</li> <li>• Mystery e.g. something that has to be discovered as a result of the unknown</li> </ul>
Focus	<b>Focus</b> refers to the directing and escalating of the audience's attention at moments of dramatic action.
Time and Place	<p><b>Time and Place</b> may be defined as:</p> <ul style="list-style-type: none"> <li>• Pace and tempo: management of time, particular use of time</li> <li>• Location and setting</li> <li>• Period: time of day, season of the year, open time frame or abstraction of time</li> <li>• Rhythm and timing</li> </ul>
Language and Movement	<p><b>Language</b> refers to the linguistic expression of ideas, feelings and needs to create dramatic action.</p> <p><b>Movement</b> refers to the use of facial and physical expression to convey ideas and thoughts within a given space and time, which can create roles, situations and relationships in a performance.</p>
Mood and Symbols	<p><b>Mood</b>, or atmosphere, of a dramatic work is created by the interrelation of human context, space, time, language or movement.</p> <p><b>Symbols</b> are objects used as signs that represent something with special significance and meaning.</p>
Dramatic meaning	<b>Dramatic meaning</b> is dependent on the playwright's intent, on the performance itself and on the interpretation that audience members make of what is presented to them.

**Elements of Stagecraft**

Teachers-in-charge of the Drama CCA or CCA instructors may consider infusing elements of stagecraft to enhance the aesthetic qualities of a play. While certain elements of stagecraft can be used to enhance the dramatic experience for the audience, teachers must ensure that the majority of the audience’s attention is still on the students. The elements of stagecraft that are relevant to a Drama CCA comprises the following:

<b>Elements of Stagecraft</b>	<b>Description</b>
Light	<b>Stage lights</b> can be used to make students’ facial expressions and movements visible. In addition, lights can be used to create a specific mood (coloured or non-coloured). Lights can also be used creatively to direct (spots) or divert (absence of light) the audience’s attention. Commonly used lightings in school performances would be the general wash lights and follow spots if available.
Sound	<b>Sound</b> , like lighting, creates a specific mood in a performance. This can come in many forms such as background music, live music or recordings of relevant sounds. The use of external sounds in a performance must enhance the students’ performance and not mask their voices.
Set & Props	The <b>Set</b> refers to the overall arrangement of props on a stage. <b>Props</b> refer to objects that are decorative, placed on the stage (floor / set properties), worn (dress props) or carried (hand props) by an actor. Props help to make a performance more believable and realistic. Every prop brought on stage ought to be necessary in serving a specific purpose.  Teachers-in-charge may consider obtaining the following basic props when starting up a Drama CCA: <ul style="list-style-type: none"><li>• Study Wooden Cubes (i.e. for stacking into various configurations as set and furniture)</li><li>• Tables and Chairs</li><li>• Cloth of various lengths and colours (i.e. for draping over furniture to create effect, for use as simple costumes during rehearsals, etc)</li></ul>
Makeup	<b>Stage makeup</b> can be used to establish a character, such as adding age or physical features (e.g. a crooked nose). It helps to define the actors’ features so that the audience can notice minor facial expressions. <sup>11</sup> This is especially important because

<sup>11</sup> Zimmerman, S. (2004). *Introduction to Theatre Arts: A 36-Week Action Handbook: Teacher’s Guide*. Colorado Springs: Pioneer Drama Service

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	stage lighting, even if it is not very powerful, has two effects on the actor's face – it makes the actor look pale, and it has a tendency to flatten the actor's facial features. <sup>12</sup> Teachers may consider basic makeup (foundation, blush, eye-liner, lipstick) but this is optional and should only be done if resources are available.
Costume	<b>Costumes</b> help the actors to complete the character and can help to build a specific mood (e.g. by using bright colours or dull colours for costumes). Teachers should encourage ownership of the performance in the students by getting them to source for suitable costumes from their personal wardrobes or borrowing from their peers.

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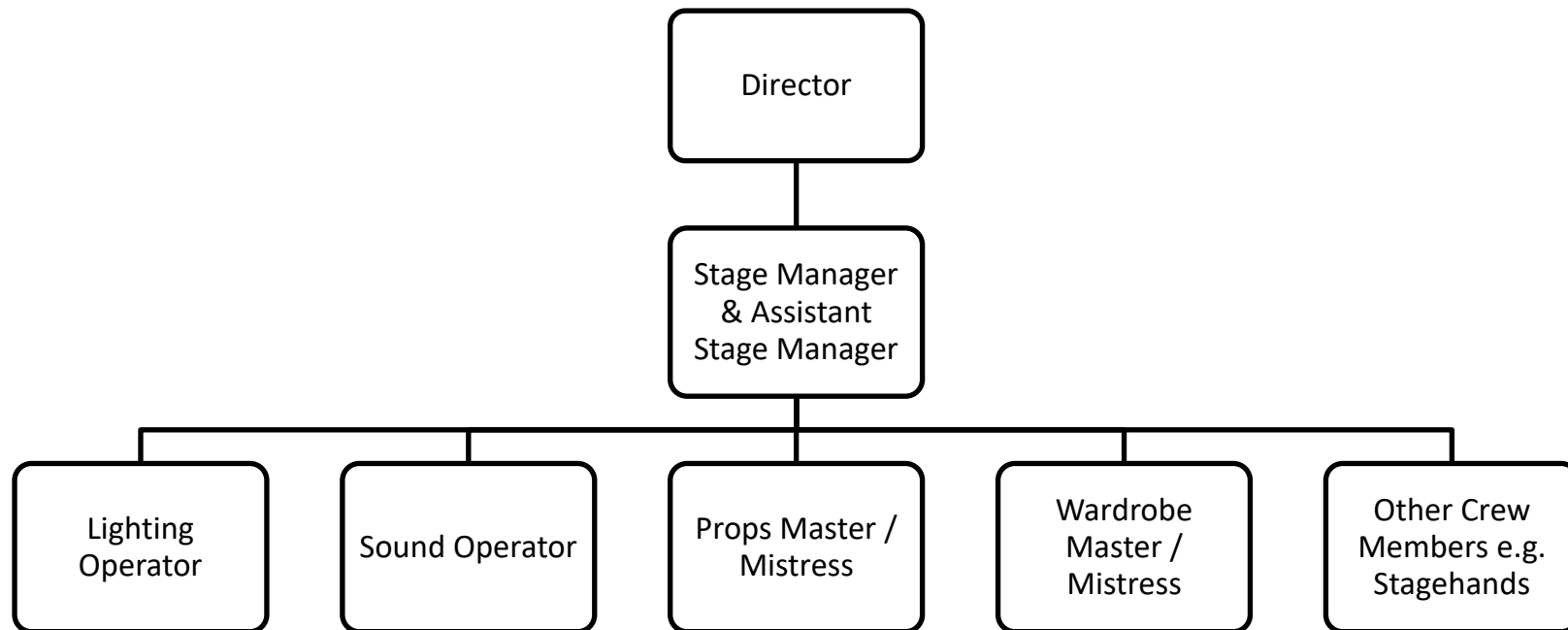
<sup>12</sup> Legat, M. (1984). *Putting on a Play*. London: Robert Hale Limited.

**The Production Crew**

Teachers may consider appointing students to take up suitable roles as part of the production crew. Appointing students as members of the production crew helps to ensure the smooth completion of the rehearsal process and the actual performance. This practice also helps to cultivate teamwork and leadership skills in the students by providing them with a platform to rise up to the challenge of running a performance on their own. This is especially relevant in the context of the SYF Arts Presentation where no teachers or instructors are allowed within the control room or on stage to assist the students during the presentation.

The flowchart below provides a visual illustration of the production crew:

**Production Crew Organisational Chart**





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The table below provides a brief explanation of the various production roles:

<b>Roles</b>	<b>Description</b>
Director	The <b>Director</b> , usually the teacher or instructor in a school production, is responsible for coming up with a vision (artistic, visual & overall meaning) for the performance. The Director works closely with the actors on how to develop the characters, decides the blocking on the stage and is in charge overseeing the entire production process.
Stage Manager	The <b>Stage Manager (SM)</b> is in charge of the performance from the beginning to the end. The SM oversees everything that happens on stage and backstage.
Assistant Stage Manager	The <b>Assistant Stage Manager (ASM)</b> helps the SM by being backstage to facilitate the movement of the cast, crew, set and props.
Crew Member	<b>Crew Members (CM)</b> refer to all the people who work together behind the scenes. This includes the roles listed below and the stagehands who help to set up the stage for a performance.
Lighting Operator	The <b>Lighting Operator (LO)</b> controls the lights in the course of a performance. The LO has to watch the performance for cues and switch the lights accordingly to what is happening on the stage.
Sound Operator	Similar to the LO, the <b>Sound Operator (SO)</b> controls the background music and sound in the course of a performance. The SO has to watch the performance for cues and play the appropriate recording at the right time.
Props Master/Mistress	The <b>Props Master/Mistress (PM)</b> is in charge of all the props used by the cast in a performance. The PM also helps to keep stock of the props that belong to the group.
Wardrobe Master/Mistress	The <b>Wardrobe Master/Mistress (WM)</b> is in charge of all the costumes worn by the cast in a performance. The WM also helps to keep stock of the costumes that belong to the group.

### Roles & The Casting Process

There are predominantly two categories of roles in a Drama performance - the lead and supporting roles. The table below gives a brief description of the roles in a performance.

<b>Roles</b>	<b>Description</b>
Lead Actor/Actress	The <b>Lead Actor/Actress</b> plays the role of the protagonist in a play. There may be more than one lead actor in a performance.
Supporting Actor/Actress	The <b>Supporting Actor/Actress</b> plays a smaller role in a play, contributing to the character development of the lead roles.
Understudy	The <b>Understudy</b> is a member of the cast who shadows a lead or supporting actor in a play. The Understudy has to be very familiar with that particular role and should be ready to take over the main cast member in an emergency.

Casting is the process by which actors are assigned to a particular role in a play. For some performances, it may be unnecessary to conduct an audition. This can happen when the teacher is working with a small group of students. At such times, the casting choice may be clear to the teacher. However, there are times when an audition is necessary for the teacher to match the right student to a role. These are some of the advantages of conducting an audition:

- Provide an equal opportunity for all the students to showcase their talents and abilities
- Assure students of the transparency of the casting process
- Expose students to the casting process as an industry practice

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These are some points to consider when planning an audition<sup>13</sup>:

Points to Consider	Description
Panel of Auditioners	It is highly advisable to have a panel of auditioners including the main CCA teacher-in-charge, the CCA co-teachers and/or CCA instructor. This is to assure the students of objectivity during the auditions.
Conducive Audition Space	A safe and suitable space (relatively quiet and enclosed, and without his/her peers present to watch) will encourage the students to showcase their talents and abilities without inhibition.
Holding Room	A room to hold the students that have yet to be auditioned should be arranged. It is highly advisable to not audition students in front of the entire Drama CCA.
List of Roles	Make a list of the most important roles to be cast. Be clear of the roles to be cast but be flexible in the casting. A female character (e.g. a responsible older sister) can be tweaked/rewritten to become a male character (e.g. responsible older brother) and vice versa if a student of the opposite gender has the potential to portray the particular role well.
Understudy	Consider if the size of the Drama CCA can allow for the fielding of understudies. The benefits of having understudies are threefold: <ul style="list-style-type: none"> <li>• Firstly, having understudies ensures that the performance can still go on even if any of the lead actors face an emergency on the actual performance day.</li> <li>• Secondly, this provides training to the other students who have not been selected to be the main cast.</li> <li>• Thirdly, it encourages the main cast to constantly be on their toes and give their best throughout the rehearsal process. This is because they would not want to be replaced if they are underperforming. This also prevents any of the main cast from taking their roles for granted or developing a prima donna attitude.</li> </ul>
Audition Warm Ups	Conduct warm up activities (vocal and physical) for the students before commencing the audition. This is to prevent any strains, sprains or injuries that may arise as a result of the lack of warming up.

<sup>13</sup> Mitchell, A. (n.d.). *15 Steps to Better Auditions -- and Better Results*. Retrieved September 5, 2016, from <http://performingarts.about.com/od/Administration/ss/15-Steps-To-Better-Auditions.htm#showall>

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Audition Methods	<u>Monologue:</u> A student acts out a short excerpt alone.	This method is useful for casting the lead characters or the main cast.
	<u>Duologue:</u> Two students act out a short excerpt.	Auditioners should observe how one student reacts to how the other student acts. This method is useful for scenes with more than one actor speaking or for casting the ensemble.
	<u>Cold Reading / Sight Reading:</u> A student reads aloud from a script without prior practice.	This method is useful for assessing the students' potential on an equal footing as it works with the premise that none of the students have had prior practice with the script.
	<u>Drama Improvisation:</u> A student acts without a script and makes up the plot, character and dialogue in the moment.	This method is useful for assessing the students' ability to think on their feet especially for comedies where actors might be expected to adjust their acting accordingly to suit the audience's reaction.
Students' Preference	Find out if the students have preferences for the roles they would like to take up. Consider if they are suitable for that particular role as students are more likely to put in more effort if they are taking on a role they prefer.	
Students' Special Talents	Find out if the students have any special talents. These talents may include singing, dancing, sewing, drawing and playing musical instruments. Getting to know what the students are good in will help to facilitate the casting process. For example, a student who is good in sewing may shine as the Wardrobe Master / Mistress. Having a student who is able to sing well may create opportunities for live singing in a performance.	
Students' Past Experiences	Find out if the students have any prior experiences that are relevant to performing on the stage. This is especially useful when including the Secondary One students in the casting process for a major production. Having this information may help you to make an informed decision when finalising the casting. For example, a student who has performed on stage in Primary School may be more confident on stage and less prone to stage fright as compared to a student who has never gone on stage before.	
Constructive Criticism	Inform the students about their strengths and areas for improvement at the end of every audition. This helps them to improve their acting skills even if they are not going to be selected as part of the cast.	

### The Rehearsal Process & Performance Agreement

The rehearsal process / schedule<sup>14</sup> is essential to theatre production and should begin soon after the cast is finalised. It should be managed by the Director (CCA teacher-in-charge or instructor) and assisted by the student Stage Manager. The table below provides the general flow of a rehearsal process over a 4 to 5 month period. It **can be shortened or lengthened** to suit the preparation time available for a production.

Type of Rehearsal	Description																					
Read-through Rehearsals (1 – 2 sessions)	The <b>read-through rehearsals</b> occur at the beginning of the entire rehearsal process. It is the time when the Director meets with the confirmed cast to read the script aloud. This gives the cast a chance to ask questions about the script and familiarise themselves with the vision / direction of the performance.																					
Blocking Rehearsals (5 – 6 sessions)	<p>The <b>blocking rehearsals</b> typically commence when the cast has familiarised themselves with the script. The term “blocking” in theatre refers to the positioning and movement of the cast on stage.</p> <p>At this point, the cast and crew should be introduced to a stage diagram and the list of stage directions.</p> <p><b>Example of a Standard Stage Diagram with Stage Directions:</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td colspan="5" style="text-align: center;"><b>AUDIENCE</b></td> </tr> <tr> <td rowspan="3" style="background-color: #cccccc; text-align: center; vertical-align: middle;"><b>Left Wing</b></td> <td style="text-align: center;"><b>Down Left</b></td> <td style="text-align: center;"><b>Down Centre</b></td> <td style="text-align: center;"><b>Down Right</b></td> <td rowspan="3" style="background-color: #cccccc; text-align: center; vertical-align: middle;"><b>Right Wing</b></td> </tr> <tr> <td style="text-align: center;"><b>Left Centre</b></td> <td style="text-align: center;"><b>Centre</b></td> <td style="text-align: center;"><b>Right Centre</b></td> </tr> <tr> <td style="text-align: center;"><b>Up Left</b></td> <td style="text-align: center;"><b>Up Centre</b></td> <td style="text-align: center;"><b>Up Right</b></td> </tr> <tr> <td colspan="5" style="text-align: center;"><b>BACKSTAGE</b></td> </tr> </table>	<b>AUDIENCE</b>					<b>Left Wing</b>	<b>Down Left</b>	<b>Down Centre</b>	<b>Down Right</b>	<b>Right Wing</b>	<b>Left Centre</b>	<b>Centre</b>	<b>Right Centre</b>	<b>Up Left</b>	<b>Up Centre</b>	<b>Up Right</b>	<b>BACKSTAGE</b>				
<b>AUDIENCE</b>																						
<b>Left Wing</b>	<b>Down Left</b>	<b>Down Centre</b>	<b>Down Right</b>	<b>Right Wing</b>																		
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	<b>Up Left</b>	<b>Up Centre</b>	<b>Up Right</b>																			
<b>BACKSTAGE</b>																						

<sup>14</sup> Johnson, M. (2007). *The Drama Teacher's Survival Guide: A complete tool kit for theatre arts*. Colorado Springs, CO: Meriwether Pub.

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The cast can annotate their scripts during the blocking process using acronyms of the stage directions:

<b>L:</b> Stage Left	<b>U:</b> Upstage	<b>D:</b> Downstage	<b>R:</b> Stage Right
<b>DL:</b> Down Left	<b>UC:</b> Up Centre	<b>DC:</b> Down Centre	<b>DR:</b> Down Right
<b>UL:</b> Up Left	<b>C:</b> Centre Stage	<b>X:</b> Cross to indicate movement of a character	<b>UR:</b> Up Right

There are two simple methods of indicating the blocking on a script, written (ideal for actors) or drawn (ideal for the Director / SM).

	<b>Written Blocking</b> <i>(which makes use of blocking acronyms as reflected in the table above)</i>	<b>Drawn Blocking</b> <i>(Circle: Marks the original position of the character Arrow: Marks the movement of the character Cross: Marks the end of movement.)</i>
<b>Sarah's Script</b>	<p><i>Sally: Stay away from me!</i></p> <p><i>Sarah: I'm so sorry Sally.</i></p> <p><i>Sally: I don't want to see you!</i></p>	<p><b>AUDIENCE</b></p>
<b>Sally's Script</b>	<p><i>Sally: Stay away from me!</i></p> <p><i>Sarah: I'm so sorry Sally.</i></p> <p><i>Sally: I don't want to see you! (X to exit R)</i></p>	<p><b>AUDIENCE</b></p>

The cast should be advised to be self-directed in the rehearsals and annotate their blocking on their scripts so that they will be aware of their movements on stage. It is also highly advisable for the crew to be involved during the blocking process too as it will affect the placement of large props in the later stages of the rehearsal process.

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<p>Off-Book Rehearsals (5 – 6 sessions)</p>	<p>The <b>Off-Book Rehearsals</b> is the phase in the rehearsal process when the cast learns to recite their lines without referring to the script. The cast can rehearse in small groups with co-actors and the understudies as a self-directed and collaborative effort. At this juncture, the students’ scripts should have already been annotated with the complete blocking done in the Blocking Rehearsal. This means that the cast has to memorise <b>both their lines and their blocking</b> by the end of the off-book rehearsals.</p>
<p>Working / Polishing Rehearsals (10 – 12 sessions)</p>	<p>After the cast has memorised their lines and blocking, the <b>Working / Polishing Rehearsals</b> process is the time to work on the characterisation of the roles, the overall flow (timing and tempo) of the play, and the finalising of props to be used. The Director should focus on one scene / act at a time.</p> <p>Characterisation:</p> <ul style="list-style-type: none"> <li>• During this phase, the cast should work on refining the portrayal of their character to make it more believable for the audience. The Director should see that the cast gets a good understanding of the characters that they are assuming. The cast should also be aware of the character’s goals and motives in the world of the play that he/she inhabits in.</li> </ul> <p>Overall Flow:</p> <ul style="list-style-type: none"> <li>• The Director should keep a close watch on the overall flow of the production. Parts that appear to be awkward or contrived should be tweaked during this stage of the rehearsal process. The general rule of thumb is to ensure that the scenes and acts flow coherently and are clear enough for the audience to follow.</li> </ul> <p>Props:</p> <ul style="list-style-type: none"> <li>• The crew will be put in charge of making, borrowing or buying the props. <b>The crew must be reminded that they are not to spend money on a prop before seeking permission from the Director.</b> Every prop that is brought on to the stage <b>must serve a purpose.</b> This is a good time for the Director to stress the importance of the crew members in a production. This encourages the crew to put in their best effort and it also prevents the cast from taking the crew for granted.</li> </ul> <p>Costumes</p> <ul style="list-style-type: none"> <li>• This is also the time for Director to start the costuming process with the cast and crew. Costumes should take into consideration the overall mood and direction of the performance. The Wardrobe Master / Mistress should look through the wardrobe for suitable costumes. The cast should also be advised to bring in suitable pieces from the personal wardrobes at home.</li> </ul>

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<p>Technical Rehearsals (2 – 3 sessions)</p>	<p>The <b>Technical Rehearsals</b> should commence after the working / polishing rehearsals. This is the time to work on the timing and tempo, lighting and sound cues of the production.</p> <p>Timing and Tempo:</p> <ul style="list-style-type: none"><li>• The Director should monitor the overall duration of the play. This can be done by getting the student Stage Manager to time every run of the rehearsals. A duration that is too short indicates that the cast might be rushing through the delivery of lines, which compromises character development. A duration that is too long might indicate overly long transitions between scenes, which will adversely affect the overall tempo and mood of the performance. The Director should work with the cast and crew to achieve an optimum duration.</li></ul> <p>Lighting Cues / Sound Cues:</p> <ul style="list-style-type: none"><li>• This is the time to work closely with the students who are serving as the Lighting or Sound Operator. Ensure that the students annotate all the lighting cues and changes clearly on his/her script. The students have to be self-directed in doing this as he/she will be put fully in control during the actual performance.</li></ul>
<p>Dress Rehearsals (3 sessions)</p>	<p>The <b>Dress Rehearsals</b> refer to the final stage of the entire rehearsal process and should take place a day or two before the actual performance. It is advisable to have a minimum of three dress rehearsals:</p> <ul style="list-style-type: none"><li>• The first dress rehearsal should run through all the stagecraft properties (light, sound, props) of the performance with the cast in full costume.</li><li>• The second rehearsal should run through all the stagecraft properties of the performance including the cast in full costume and with stage makeup if applicable. It is also at this stage when the rehearsal might end with a curtain call if required.</li><li>• The last dress rehearsal should run through the performance as if it is the actual performance itself.</li></ul>



## Performance Agreement

Before commencing the rehearsal process, teachers may consider getting the students and parents to sign an agreement. Doing this ensures that parents are aware of the commitment their child has in the CCA. This also reminds the student to be responsible during the production process. A sample performance agreement can be found below. It can be edited accordingly to suit the school's needs and expectations.

Date \_\_\_\_\_

Dear Parent/Guardian,

The school is pleased to inform you that your child/ward \_\_\_\_\_ has been selected to be part of our upcoming production of \_\_\_\_\_ on \_\_\_\_\_.

As a team member of the production, your child/ward:

1. agrees to attend all rehearsals punctually.
2. agrees to inform the CCA teacher directly if he/she will be absent.
3. agrees to complete the necessary preparations before each rehearsal.
4. agrees to contribute to the production with the best of his/her abilities.
5. agrees to collaborate with his/her peers and adopt a positive attitude and an open mind throughout the rehearsal process.

I understand that the CCA teacher has the right to replace my child/ward if he/she fails to abide by the points stated above.

Your child/ward is expected to be punctual and be prepared for all the rehearsals. **Any absence from the rehearsals will only be excused with a medical certificate.** A parent's letter is accepted only for special cases eg. hospitalisation of family member, death of family member, external examinations or tests (submit with supporting documents.)

A rehearsal schedule has been attached to this agreement for your information.

Please feel free to contact me at (email address) should you have any queries. Thank you very much for supporting us in our attempts to develop your child/ward in the Drama CCA.

Yours sincerely,  
CCA Teacher-in-Charge

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### Acknowledgement Slip

Student's Name: \_\_\_\_\_ Student's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Parent/Guardian's Name: \_\_\_\_\_ Parent/Guardian's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Proper Theatre Etiquette**

In addition to creating and presenting drama, the Drama CCA has to provide opportunities for the students to appreciate and respond to drama performances. These include the viewing of a recording of a drama performance or a learning journey to watch a live Drama performance. If the Drama CCA has the opportunity to experience the latter, the students should be advised on the proper theatre etiquette of dos and don'ts before going on the learning journey. Students must understand that watching a live Drama performance is different from watching a movie at a cinema as the actors on stage can be affected by the audience's behaviour during the performance.

S/N	Dos and Don'ts
1.	Be punctual.
2.	Be respectful <ul style="list-style-type: none"><li>• Pay attention to your personal hygiene before attending a performance.</li><li>• Respect fellow theatre-goers by keeping to your assigned seat and not intruding into another person's space.</li><li>• Do not talk during a performance.</li><li>• Do not eat or drink during a performance.</li><li>• Do not attempt to engage in photography or videography during a performance.</li><li>• Do not use any electronic gadgets during a performance. Electronic gadgets should be put to silent mode or switched off.</li><li>• Try not to fall asleep even if the performance fails to engage you.</li></ul>
3.	There is no need to dress up elaborately. If in doubt, always adopt the smart casual dress code.
4.	Do clap to show your appreciation at suitable breaks in the performance. <ul style="list-style-type: none"><li>• Between scenes</li><li>• Between acts</li><li>• After a solo performance</li></ul>
5.	Do visit the washrooms before the performance and during the intermission. Avoid leaving your seat in the middle of the performance to visit the washroom unless absolutely necessary.

### **Safety of Students' Learning in Drama CCA**

A safe learning environment is crucial. This ensures that students are not exposed to unfavourable conditions that might hinder their learning and enjoyment of Drama during the CCA, and more importantly, compromise their safety and well-being.

As a teacher-in-charge, the following should be taken into consideration to ensure the safety and well-being of the students:

- a. **Physical safety**: the protection of the students from exposure to threats, situations or conditions that can cause physical or bodily harm.
- b. **Emotional safety**: the protection of the students' emotional state resulting from their identification of or attachment to the feelings or circumstances presented in the issues or themes explored in the drama.

#### **Physical Safety**

1. Before any classes, rehearsals or performances begin, the teacher needs to carry out a check of the space to ensure physical safety. Checks should include, but are not limited to, the following items:
  - floor surfaces (e.g. if these are free of obstruction, clean, slippery etc.);
  - space (e.g. sufficient lighting and adequate ventilation);
  - portable appliances (e.g. if these are safe to use, placed appropriately etc.);
  - equipment (e.g. if these are serviceable, placed appropriately etc.); and
  - lighting, props and storage of items.
2. The teacher should also develop safety routines with the students as a reminder before any drama activities begin. For example:
  - Students should participate in relevant physical and vocal warm-ups and cool-down, where necessary;
  - Students should not move into the performance area during the rigging of lights;
  - Students should be aware of and know how to handle, move and use the sets and props safely during rehearsals and performance; and
  - Students should be aware of suitable footwear and clothing.

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3. Any learning activities which require physical movement should be suited to students' physical readiness.
4. Should physical contact be necessary during the drama activities, the teacher should ensure that the students are:
  - a. informed of the purpose of the activity
  - b. aware that physical contact is required and know which part(s) of the body require(s) contact; and
  - c. given a choice to opt out of the activity before it is carried out, if there are valid issues and concerns.

**Emotional Safety**

As part of the CCA programme, the teacher should discuss sensitive ideas and themes in a positive and emotionally safe learning environment for the students.

This may be achieved by:

- a. understanding the social dynamics of the group, its emotional readiness and maturity to engage with the issues and/or themes;
- b. establishing routines to build rapport with the students that would lead to an environment of trust and respect between one another;
- c. drawing out the strength of every student to contribute to the group's shared goals;
- d. choosing suitable content that is educational and aligned with the school's values; and
- e. using fictional contexts and roles that offer emotional distance during role-play or improvisation
- f. implementing a de-roling exercise after every rehearsal and performance.

**Enrichment Programmes for Drama CCA**

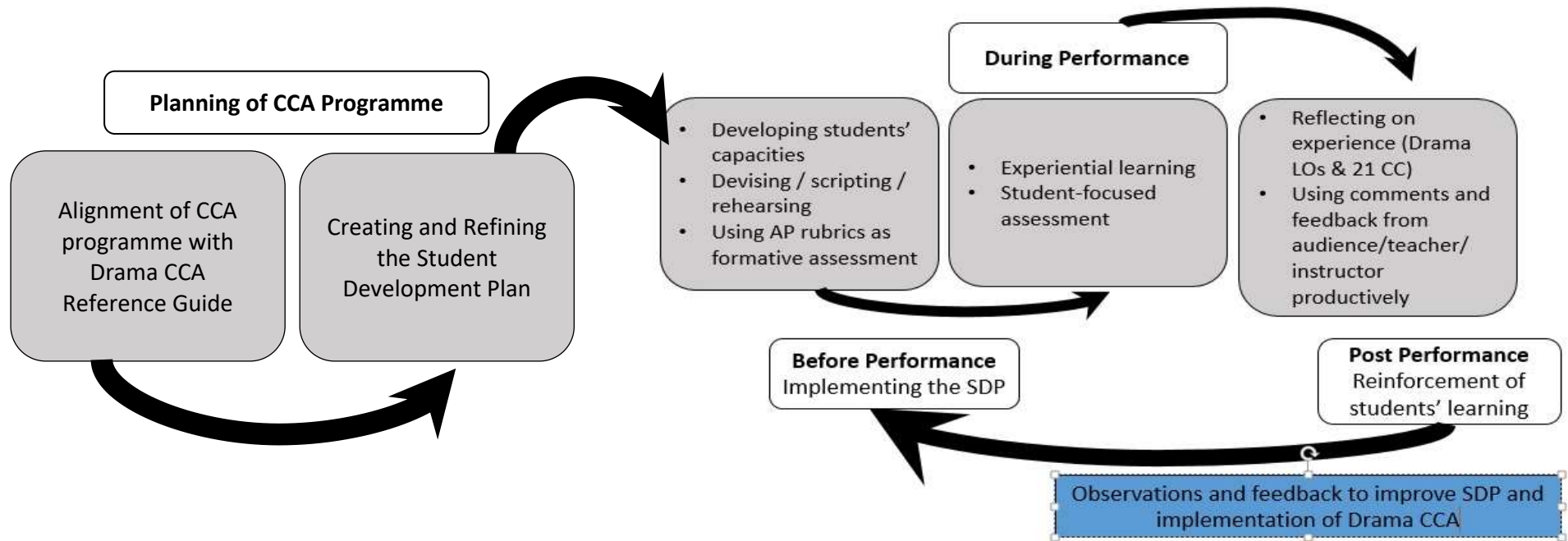
It is beneficial for the students from the Drama CCA to attend enrichment programmes in school or out of school as these can help to develop skills relevant to the CCA. Teachers-in-charge may consider planning such programmes if the budget permits and tap existing funding like the National Arts Council (NAC) Tote Board Arts Grant to subsidise part of the cost of programmes under the NAC-Arts Education Programme (NAC-AEP). The **non-exhaustive** list below provides some examples of relevant enrichment programmes:

<b>Area of Exposure</b>	<b>Examples of Enrichment Programmes</b>
Cultural Drama	Bangsawan, Chinese Opera, Kathakali
Vocal and Physical Skills	Voice Production, Stage Combat, Physical Theatre, Musical Theatre
Drama Creation	Devising Drama, Playwriting
Other Forms of Drama	Kabuki, Bunraku, Shadow Puppetry, Wayang Kulit, Commedia Dell'arte, Mime, Pantomime, Masks
Stagecraft	Basic Stage Makeup, Special Effects Makeup

### Singapore Youth Festival Arts Presentation for Drama and Suggested Assessment Rubrics

The Singapore Youth Festival Arts Presentation (SYF AP) is an opportunity for schools to benchmark their Drama CCA’s performance standard against other secondary schools and to receive feedback and comments to improve their current Drama CCA programmes for students. The assessment rubrics provided here is used as a **summative assessment tool** to guide the adjudication process during the SYF AP. CCA teachers-in-charge and instructors can also use or adapt the assessment rubrics as a **formative assessment tool** to assess internal or informal student performances. This will help guide CCA teachers-in-charge and instructors to better plan and modify the Drama CCA programme accordingly.

This flow diagram illustrates how the SYF AP process is positioned as part of the entire Drama CCA curriculum:



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**Assessment Rubrics for Singapore Youth Festival (SYF) Arts Presentation (AP) for Drama:  
An Assessment Tool for the “Presenting” Strand**

Assessment Criteria		Level 4	Level 3	Level 2	Level 1
Realisation of Characters <sup>1</sup>	<b>Voice and Vocal Expression</b>	<p>Students apply <i>highly suitable</i> vocal expressions and variety to bring out the intended meaning of the performance, and show a <i>sustained</i> commitment to character <i>throughout the performance</i>:</p> <p>Apply <u>highly appropriate</u> tone, emphasis, pace, pause and pitch to deliver the characters portrayed that are <u>well-matched</u> to the context and intent of the performance <u>throughout the performance</u>.</p> <p>Display clarity in projection, articulation and pronunciation <u>throughout the performance</u>.</p>	<p>Students apply <i>mostly suitable</i> vocal expressions and variety to bring out the intended meaning of the performance, and show <i>good</i> commitment to character <i>most of the time</i>:</p> <p>Apply <u>mostly appropriate</u> tone, emphasis, pace, pause and pitch to deliver the characters portrayed that are <u>well-matched</u> to the context and intent of the performance <u>most of the time</u>.</p> <p>Display clarity in projection, articulation and pronunciation <u>most of the time</u>.</p>	<p>Students apply <i>some suitable</i> vocal expressions and variety to bring out the intended meaning of the performance, and show <i>satisfactory</i> commitment to character <i>some times</i>:</p> <p>Apply <u>some appropriate</u> tone, emphasis, pace, pause and pitch to deliver the characters portrayed to the context and intent of the performance. <u>Some</u> lapses and moments of awkwardness are observed.</p> <p>Display clarity in projection, articulation and pronunciation <u>some times</u>.</p>	<p>Students apply <i>limited or inappropriate</i> vocal expressions and variety that show a <i>lack</i> of commitment to character:</p> <p>Apply <u>limited knowledge of/inappropriate</u> tone, emphasis, pace, pause and pitch to adequately deliver the characters portrayed to the context and intent of the performance. <u>Many</u> lapses and moments of awkwardness are observed.</p> <p>Display <u>little or no</u> clarity in projection, articulation and pronunciation.</p>
	<b>Physical Expression</b>	<p>Students apply <i>highly appropriate</i> gestures and movement to realise the characters and intention of the performance <i>throughout the performance</i>:</p> <p>Demonstrate <u>excellent</u> control of body in motion to <u>effectively</u> display clear intention and meaning of the performance, which reflect a <u>sustained</u> commitment to character <u>throughout the performance</u>.</p> <p>Use <u>highly appropriate</u> facial expressions to convey the characters and intent of the performance, and demonstrate <u>excellent</u> control over the range of emotions <u>throughout the performance</u>.</p>	<p>Students apply <i>mostly appropriate</i> gestures and movement to realise the characters and intention of the performance <i>most of the time</i>:</p> <p>Demonstrate <u>good</u> control of body in motion to <u>effectively</u> display clear intention and meaning of the performance, which reflect <u>good</u> commitment to character <u>most of the time</u>.</p> <p>Use <u>mostly appropriate</u> facial expressions to convey the characters and intent of the performance and demonstrate <u>good</u> control over the range of emotions <u>most of the time</u>.</p>	<p>Students apply <i>some appropriate</i> gestures and movement <i>some times</i> to <i>adequately</i> realise the characters and intention of the performance:</p> <p>Demonstrate <u>adequate</u> control of body in motion to display appropriate intention and meaning of the performance. <u>Some</u> observable lapses affect the intent and meaning of performance.</p> <p>Use <u>some appropriate</u> facial expressions to convey the characters and intent of the performance and demonstrate <u>some</u> control over the range of emotions.</p>	<p>Students apply <i>limited or inappropriate</i> gestures and movement to adequately realise the characters and intention of the performance:</p> <p>Demonstrate <u>limited or no</u> control of body in motion that affect the intent and meaning of the performance. <u>Many</u> observable lapses affect the intent and meaning of performance.</p> <p>Use <u>limited or unsuitable</u> facial expressions to convey the characters and intent of performance. The students <u>lack</u> commitment and control over the range of emotions.</p>
<b>Ensemble</b>		Students collectively and effectively contribute to the construction of dramatic meaning and intent of the performance, and successfully	Students effectively contribute to the construction of dramatic meaning and	Students contribute to the construction of dramatic meaning and intent of the	Students contribute <i>limited or no</i> construction of dramatic meaning and intent of the performance. The

<sup>1</sup> The holistic assessment on Realisation of Characters is dependent on the choice of dramatic form presented at the Arts Presentation.

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Assessment Criteria		Level 4	Level 3	Level 2	Level 1
		<p>manage the dramatic elements <i>throughout the performance</i>:</p> <p>Display <u>highly coordinated</u> ensemble work <u>throughout the performance</u> resulting in a highly polished and well-executed piece of work.</p>	<p>intent of the performance, and manage the dramatic elements <i>most of the time</i>:</p> <p>Display <u>mostly coordinated</u> ensemble work <u>most of the time</u>, resulting in a polished and well-executed piece of work.</p>	<p>performance and manage the dramatic elements <i>some times</i>:</p> <p>Display <u>some coordinated</u> ensemble work <u>some times</u>, although not consistently accomplished, resulting in a satisfactory piece of work.</p>	<p>management of dramatic elements is <i>limited</i>:</p> <p>Display <u>limited or no</u> coordinated ensemble work to add to the overall meaning of the work.</p>
<b>Overall Production Values</b>	<b>Stagecraft</b>	<p>Demonstrate <u>highly appropriate</u> use of sets and props, lighting, sound and music, costumes and make-up to support and enhance the realisation of characters and ensemble work.</p> <p>The elements contribute <u>significant</u> meaning to the overall performance <u>at all times</u>.</p>	<p>Demonstrate <u>mostly appropriate</u> use of sets and props, lighting, sound and music, costumes and make-up to support and enhance the realisation of characters and ensemble work.</p> <p>The elements contribute <u>considerable</u> meaning to the overall performance <u>most of the time</u>.</p>	<p>Demonstrate <u>some appropriate</u> use of sets and props, lighting, sound and music, costumes and make-up to support and enhance the realisation of characters and ensemble work.</p> <p>The elements contribute <u>some</u> meaning to the overall performance <u>some times</u>.</p>	<p>Demonstrate <u>limited or lack of sensitivity</u> in the use of sets and props, lighting, sound and music, costumes and make-up to support and enhance the realisation of characters and ensemble work.</p> <p>The elements contribute <u>little or no</u> meaning to the overall performance.</p>
	<b>Theatrical Style</b>	<p>Apply <u>highly appropriate</u> styles to create <u>highly effective</u> visual and dramatic impact to the overall performance.</p>	<p>Apply <u>mostly appropriate</u> styles to create <u>some</u> visual and dramatic impact to the overall performance.</p>	<p>Apply <u>some appropriate</u> styles to create <u>acceptable</u> visual and dramatic impact to the overall performance but it is not always achieved.</p>	<p>Apply <u>limited or unsuitable</u> styles that <u>limit</u> the visual and dramatic impact to the overall performance.</p>



**Glossary of Dramatic Terms**

<b>Terms</b>	<b>Description</b>
Articulation	The sounds a performer produces. This also involves the extent of clarity in pronunciation and diction.
Character	Character defines the person in the context of the drama. It is also a synonym for role or part being played in drama. In realising a character, performers need to translate the meaning intended through the use of vocal and physical expression.
Dramatic meaning	It refers to what is expressed effectively by the performance such that the audience is able to interpret and understand what is presented.
Emphasis	The making of word(s) to stand out or be more prominent than other words. It can be achieved by varying the voice projection, pause, pace and pitch. This also includes the use of facial expression and gestures.
Ensemble	The ability of the cast members to interact and collaborate with one another. This also includes their awareness of space vis-à-vis one another in the performance space. This places an emphasis on the total unity of the performance (rather than the efforts of the individual) which is aimed at creating the overall dramatic effect of the presentation.
Pace/Pacing (also Time/Timing and Rhythm)	The rate at which the performer(s) speak and move. It can vary from moment to moment and from scene to scene.
Pause	It occurs when a performer is silent or not moving during his/her dialogue or speech. If used effectively, a pause can convey an intended meaning in the performance.
Pitch	It refers to the vocal note at which the presenter speaks.

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Projection	This is achieved by the strength and control of the performers' breathing, how the voice is focused and how the voice is carried forward.
Pronunciation	The manner of producing or making the sound of a letter or a word in the correct way.
Rhythm	Uniformed or patterned repetition of voice, movement and use of soundscapes that add to dramatic meaning. It also builds and creates interest and meaning in the performance.
Stagecraft	The use of lights, music, sound, props and costumes to complement the performance to convey dramatic meaning.
Theatrical style	The overall visual and dramatic effect as realised by the performers and the stagecraft employed.
Tone	Vocal quality that expresses meaning and/or feelings and attitudes.

**Types of Scripts, Script Selection and Recommended Scripts for Drama CCA**

Drama scripts typically fall into three main categories. Schools need to consider the relevant IP guidelines for using published scripts in performances:

Type of Script	IP Guidelines
<b>Original Devised Work</b> – the script is created collaboratively (students, teachers and instructor) by the school.	<ul style="list-style-type: none"> <li>No performance rights need to be purchased.</li> </ul>
<b>Published Work (Original)</b> – the script is used as it is without any modification.	<ul style="list-style-type: none"> <li>Performance rights need to be purchased from the publisher/playwright.</li> </ul>
<b>Published Work (Adapted)</b> – the script has been partly modified to suit the needs and readiness of the Drama CCA.	<ul style="list-style-type: none"> <li>The school needs to seek the publisher/playwright’s permission to adapt from the original script.</li> <li>Performance rights need to be purchased from the publisher/playwright.</li> </ul>

These are some questions to consider when selecting a published script for the Drama CCA:

Points for Consideration	Description
Age appropriateness	<ul style="list-style-type: none"> <li>Is the script age-appropriate for the students?</li> <li>Is the script’s content too mature or too childish for the students?</li> </ul>
Budget	<ul style="list-style-type: none"> <li>How much money is available for the production? Consider the costs for costumes, props, set, performance rights, etc.</li> </ul>
Content	<ul style="list-style-type: none"> <li>Does the content of the script add value to the learning of the students?</li> <li>Does the script make excessive and unnecessary use of offensive or objectionable language, e.g. vulgarities and/or profanities?</li> </ul>

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	<ul style="list-style-type: none"> <li>• Is the script free of sexual content and/or innuendoes?</li> <li>• Is the script fair in representing actual persons, organisations or institutions?</li> </ul>
Drama CCA demographics	<ul style="list-style-type: none"> <li>• How many students are needed to perform the script?</li> <li>• How many boys or girls are needed to perform the script?</li> <li>• For a single-sex school, can the script be adapted to suit the students? (i.e. Adapting “Lord of the Flies” to be performed by an all-girl cast.)</li> </ul>
Duration and Time	<ul style="list-style-type: none"> <li>• What is the expected duration for the Drama performance? (e.g. 15 minutes for SYF AP)</li> <li>• How much time is available for the rehearsal process?</li> </ul>
Script Type	<ul style="list-style-type: none"> <li>• What are the requirements of the script?</li> <li>• Is the performance space feasible for the script’s requirements?</li> </ul>
Type of Performance	<ul style="list-style-type: none"> <li>• What is the nature and purpose of the performance? (i.e. to celebrate, to entertain, to educate, etc)</li> <li>• What is the aim or objective of the performance?</li> </ul>

These are some recommended titles written by local playwrights that are suitable for Drama CCAs. Do note that this is not an exhaustive list. Other scripts may be suitable for the Drama CCA as long as the script addresses the considerations for script selection.

No.	Title of Play/Collection of Plays	Playwright
1.	Ah Boy and the Beanstalk History, Whose Story? Lanterns Never Go Out Survivor Singapore	Haresh Sharma
2.	Emily of Emerald Hill 9 Classroom Plays <ul style="list-style-type: none"> <li>- The Immigrant</li> <li>- Runner of Marathon</li> <li>- Hideout in Geylang</li> <li>- The Eldest Brother</li> <li>- Birds of a Feather</li> <li>- The Naga in the Swamp</li> <li>- Kumba Kumba</li> </ul>	Stella Kon

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	- Emporium - In the Repair Shop	
3.	Boom Everything but the Brain	Jean Tay
4.	Day I Met the Prince Lao Jiu Mama Looking for her Cat The Coffin is Too Big for the Hole The Silly Little Girl and the Funny Old Tree	Kuo Pao Kun
5.	Cars	Verena Tay

**Further Reading Material for Drama CCA Teachers-in-Charge**

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