LOWER SECONDARY ART

TEACHING AND LEARNING SYLLABUS

—

Implementation starting with
2024 Secondary One Cohort

Ministry of Education
SINGAPORE

CONTENT

Art Education in Singapore

1.1 Philosophy and Value of Art

Art has been a valuable mode of human expression throughout history. Art plays many important roles in our lives. It captures memories, communicates ideas, shapes values and evokes emotions. It exists all around us in different forms, from the colours, shapes and patterns in nature to everyday images and designs on magazines, products and media. As an academic subject in the school curriculum, art is integral to the holistic development of every student.

The value of Art in the curriculum is threefold:

Art expands imagination, enhances creativity and develops adaptability

Art develops creative dispositions such as curiosity, openness and reflectiveness. By cultivating tolerance for ambiguity, developing ability to see from multiple perspectives[1] and to adapt flexibly across different contexts[2], art develops critical, adaptive and inventive thinking competencies that drive innovation. Through the study of art, students develop capacity to observe closely, explore, engage, persist, evaluate, reflect and take risks to stretch themselves beyond what they currently know and can do, nurturing a sense of agency. They learn to imagine[3] and to envision[4].

Art builds students' capacity to critically discern and process visual information, and communicate effectively

Art develops students' communication and information skills. It develops students' confidence and skills to express themselves. The study of art hones sensorial perception and provides understanding of visual elements, aesthetics and art history. Art develops skills in handling various media and tools and builds key foundational capacities such as the ability to make meaning, create and communicate through visual media.

Art fosters students' sense of identity, culture, and place in society

Art encompasses important ways of knowing and learning about self, others and the world around us. It is a form of language through which meaning is generated and cultural identities are formed. It provides an avenue for students to develop self and social awareness, appreciate our unique Singaporean forms of expression that are anchored on national values, as well as understand and appreciate cultures and traditions beyond a local context. This enables them to develop respect for self and others, to appreciate diversity and to cultivate global and cross-cultural literacy.

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[1] Eisner, E. W. (2002). *The Arts and the Creation of the Mind.* New Haven: Yale University Press.

[2] Doyle, D., & Robinson, A. (2016). *Artist Interview: Annabeth Robinson*, 20 March 2010. Metaverse Create, 2016, 87–99.

[3] Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2013). *Studio Thinking 2: The Real Benefits of Visual Arts Education.* New York: Teachers College Press.

[4] Greene, M. (1995). *Releasing the Imagination: Essays on Education, the Arts, and Social Change.* San Francisco: Jossey-Bass Publishers.

1.2 Art Education for the Development of 21st Century Competencies and Character and Citizenship Education Learning Outcomes
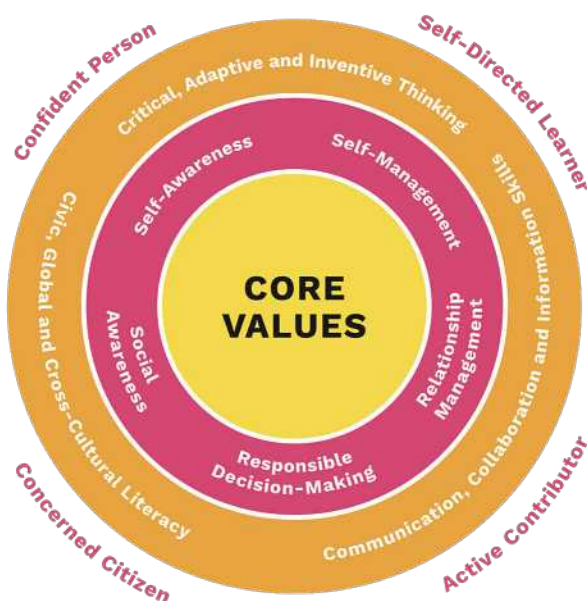

Figure 1: Refreshed 21st Century Competencies (21CC) Framework

Art education contributes to the development of 21st century knowledge, skills and dispositions. Specifically, the competencies that are developed include:

Critical, Adaptive and Inventive Thinking

Critical, adaptive and inventive thinking are developed through art making and art discussion. In art making, students explore and experiment different ways to harness materials and techniques to express ideas. By imagining solutions and exploring alternative forms, students learn to take risks when making artistic decisions to solve problems. Beyond curiosity and creativity, students learn to reason effectively, consider different perspectives, reflect and apply critical evaluation when they engage in art discussions.

Communication, Collaboration, and Information Skills

Art utilises a language and symbol system through which students interpret and communicate their ideas. The activities which students engage in while learning Art enable them to practise communication and collaboration skills, be it working individually or in groups. As a discipline that thrives on the building and exchange of ideas, students enlarge their understanding when they share their ideas and creations with others. Through their engagement in artistic processes, students learn to be open and responsive to diverse perspectives, work respectfully with their peers, make necessary compromises, and share and accept responsibility.

Civic, Global and Cross-Cultural Literacy

Art invites and leads students to inquire and reflect on issues of identities, cultures, and traditions. Students' awareness and understanding of their cultural heritage are fostered through their exposure to artworks across different cultures and histories. By making and weighing connections between art and contemporary lives, students activate their personal voice and imagination to explore expression and to create. In the process, students deepen their appreciation of local and global communities, cultures and contexts to build a sense of agency and belonging.

Enactment of Character and Citizenship Education in Art

Art as a subject in the formal curriculum provides natural opportunities to explore narratives of national identity and contemporary issues. It enables students to appreciate and understand Singapore's constraints and vulnerabilities in relation to the context and culture of a wider world. Through learning about artworks and why artists create art, students understand the experiences and concerns of people and communities.

Besides content knowledge, students cultivate values and social-emotional competencies when engaging in art activities. For example, when students are involved in collaborative art making, they develop skills of active listening, appreciating diversity in opinions and working together harmoniously. Depending on the level of difficulty of the task, students hone their ability to think flexibly, stretch their tolerance for ambiguity, and strengthen dispositions such as resilience. By encouraging one another, they come to realise that failure is a part of experimentation and learn not to give up easily.

Desired Outcomes of Education

From ideation to making and to sharing their artworks with others, students learn to plan, make decisions, and enact artistic processes. Students learn to take responsibility, to exercise care and integrity when carrying out their artwork and to manage themselves and their relationships with others when engaging in collaborative art making or learning. Through art, students develop core values, social and emotional competencies and 21CC that prepare them to face future challenges. Every student can then grow to embody the Desired Outcomes of Education (DOEs)[5] as:

Confident persons who have a zest for life, have a strong sense of right and wrong, are adaptable and resilient, know themselves, are discerning in judgement, think independently and critically, and communicate effectively.

Self-directed learners who take responsibility for their own learning, are curious, reflective, and persevering in the lifelong pursuit of learning, driven by their passion and purpose.

Active contributors who are empathetic and open-minded, able to collaborate effectively in teams, exercise initiative, have courage to take risks responsibly, are innovative, and strive for excellence.

Concerned citizens who are rooted to Singapore, have a strong civic consciousness, are responsible to their family, community, and nation, and take active roles in improving the lives of others.

1.3 Aims of Art Education in Schools

The aims of art education in our schools are to enable every child to:

- **enjoy art,**
- **communicate visually, and**
- **make meaning through connecting with society and culture.**

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[5] Ministry of Education, Singapore. (n.d.). Desired Outcomes of Education.
https://www.moe.gov.sg/education-in-sg/desired-outcomes

Overview of the Lower Secondary Art Syllabus

2.1 Syllabus Objectives

The syllabus aims to develop students as active artists and informed audience with:
• Curious minds that are open to exploring and experimenting in art.
• Critical and inventive thinking in creative expression.
• Personal voice and capacity to collaborate with others in art.
• An awareness, interest, and respect for art from diverse social and cultural perspectives.

2.2 Syllabus Framework

The syllabus is illustrated by the Lower Secondary Art Syllabus Framework in Figure 2. Presented in the form of a colour wheel, the framework captures the essential features in the syllabus and their interactions. The framework is undergirded by three big ideas (3.1) which are delivered through four inter-related learning content (3.2) and two core learning experiences (3.3). The framework serves to guide cohesive and effective teaching and learning of art to achieve the syllabus objectives set out in (2.1).
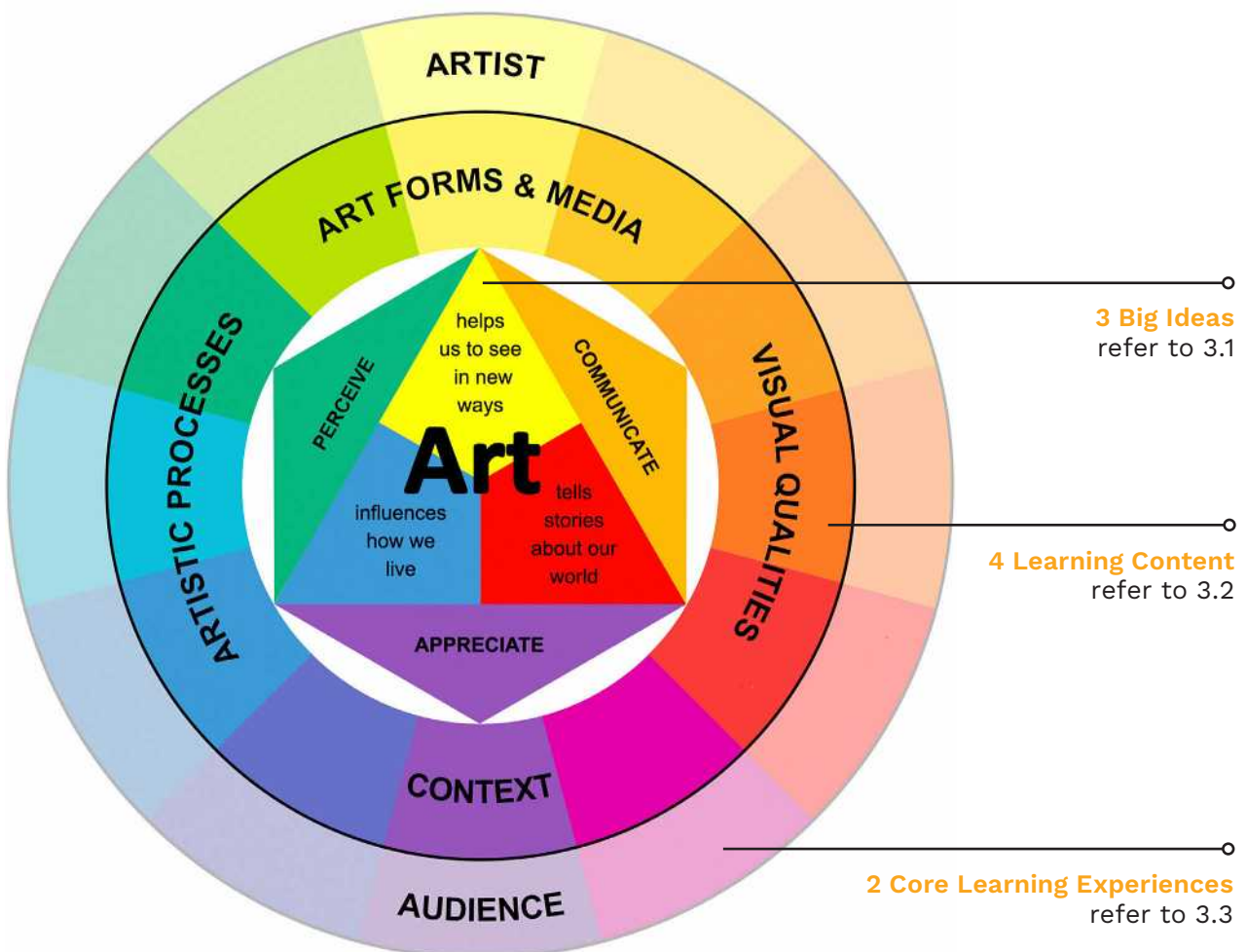

3 Big Ideas
refer to 3.1

4 Learning Content
refer to 3.2

2 Core Learning Experiences
refer to 3.3

Figure 2: Lower Secondary Art Syllabus Framework

2.3 Learning Domains and Learning Outcomes

The three learning domains – perceive, communicate, appreciate – encapsulate the cognitive, affective and psychomotor dimensions of students' engagement in art[6] . The domains connect, intersect and operate as a dynamic whole to develop desired knowledge, skills and dispositions in students.

At the end of two years, students can achieve the following learning outcomes (LOs) outlined in Table 1 below:

Perceive
The ability to perceive is to keenly observe and analyse visual stimuli. In perceiving, students develop visual acuity and sensitivities that stimulate the imagination. They learn to gather, organise, and record visual information, and use that information to generate and present their ideas.

LO1	Gather, record and present observations and personal experiences.
LO2	Make connections to generate ideas and visuals.

Communicate
Art is a form of language. Through investigating problems and pursuing ideas independently or collaboratively, students discover their voice in art, developing creative ways to reach points of resolution in visual and/or tactile forms.

LO3	Explore and experiment with a variety of materials and techniques to communicate independent or shared ideas.
LO4	Develop personally relevant works of art independently or with others, with consideration for aesthetic qualities and social and cultural awareness.

Appreciate
Through making, thinking, and talking about art, students learn to reflect on and evaluate their own art practice and develop the confidence to discuss their work with others. In the process, they learn to make connections between concept, form, and artistic intention, growing to appreciate the myriad possibilities that art can offer.

| LO5	Reflect, connect and share views on their own and others' works of art.
LO6	Value art as an avenue for self-discovery and for understanding the world.

Table 1: Learning Domains and Learning Outcomes for Lower Secondary Art

[6] Bloom, B. S., Engelhart, M. D., Furst, E. J., Hill, W. H., & Krathwohl, D. R. (1956). *Taxonomy of Educational Objectives: The Classification of Educational Goals.* New York: David McKay Company.

Syllabus Features

3.1 Teaching Towards Big Ideas

Big ideas convey concepts that are central to art and propose why students should learn art. They serve to focus and ground students' learning. An elaboration of the three big ideas, corresponding guiding questions, and suggested themes are provided below.

Big Ideas
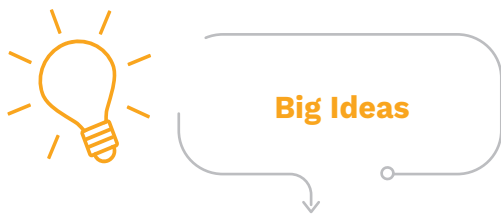
Guiding Questions
- To direct students in exploration.
- To guide teachers in planning of activities.

Suggested Themes
Concrete and relatable examples sourced from students' environment and daily lives.

Art helps us to see in new ways

By learning about the ways artists view the world and communicate ideas through their work, students acquire new perspectives and develop sensitivity to the ways their art is presented, viewed and received.

- How do I share ideas through art?
- How have artists challenged the way we view things and people around us?

- Treasures in the Neighbourhood
- I Spy with My Little Eye
- Nooks and Corners
- The Environment and Us
- Unusual Perspectives
- Lost & Found

Art tells stories about our world

Throughout history, art has documented the experiences and events that affect how people live; it is a record of how artists respond to different social and cultural contexts.

- What can I learn from the stories told through art?
- Why do we make art?

- In Their Shoes
- (Re)Collections
- One Day in the Life of...
- Telling Tales
- Grandparents' Stories
- Then and Now

Art influences how we live

Artistic expression is ubiquitous in our everyday lives, from the objects we use to the spaces we live in. Art has the power to influence our choices, opinions and decisions, and to inspire change.

- Why do I prefer certain images or designs over others?
- How do everyday images and designs affect the way we think and live?

- Singapore Icons
- Designs that Change the World
- Art in Daily Life

Table 2: 3 Big Ideas, Guiding Questions and Suggested Themes

3.2 Learning Content

To participate in art making and conversations about artworks, students need to acquire knowledge, skills and understanding across four areas of learning content – art forms and media, artistic processes, visual qualities and context. The four areas interact and influence each other in dynamic ways and and serve as entry points to making, thinking and talking about art.

Art Forms & Media

Students **are to learn drawing and be exposed to 2 to 3 other art forms.** When learning about different art forms, students work with and gain an embodied understanding of how the choice of media such as materials, tools and techniques supports expression of ideas. Students should be exposed to both analogue and digital media. Some art forms are:

- Drawing *Identified as Core Learning Experience 1, refer to 3.3.1 for details.*
- Mixed Media
- Painting
- Printmaking
- Design & Applied Arts
- Textile
- Traditional Asian Art
- Photography & Digital Imaging
- Video & Time-Based Media
- Sculpture & 3-D Art Forms
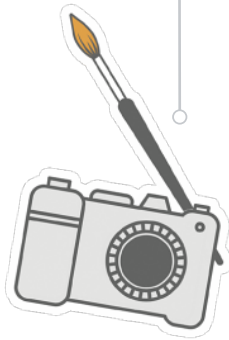
Artistic Processes

Artists draw inspiration from their experiences when deciding on ideas, images and materials. Mirroring processes undertaken by artists, students learn to make artistic decisions and work towards creative resolutions. They will:

- Observe, record, and reflect on what they see and experience.
- Gather and research on different types of visual and other information.
- Generate visual possibilities by experimenting with different materials, tools, methods, images, and ideas.
- Create artworks to communicate ideas.

Students learn to appreciate that these processes are interconnected, fluid and not always enacted in sequential order.

Visual Qualities

Elements of Art	Principles of Design
• Line	• Harmony
• Shape	• Balance
• Form	• Contrast
• Colour	• Scale
• Texture	• Movement
• Space	• Emphasis

Artists use Elements of Art and Principles of Design* to make, think and talk about art. These function together to achieve desired visual outcomes. Students are sensitised to the features of different elements and principles, learning to apply these in different art forms to inform their making and viewing.

A selection is presented in the table above.

Context

By looking at their own and others' artworks, students learn to situate personal art making within the context of the wider world, discovering how artists express their ideas through a selection of artistic processes, visual qualities, art forms, and media. Students need to understand:

- Topic or subject matter of the work.
- Background leading to the ideas and images used.
- Reasons for the use of certain approaches or methods.
- How the artwork can hold personal meaning for artist or audience.

3.3 Core and Elective Learning Experiences

Core learning experiences are foundational experiences that provide students with a holistic understanding of Art and are unique to the learning of Art. They shape students' habits and how they learn and think in Art. Regardless of whether students choose to continue with Art, the core learning experiences imbue students with valuable life skills to be active artists and informed audience. The two core learning experiences identified for lower secondary students are:

• Making Thinking Visible with Drawing (3.3.1)[7]
• Learning with Portfolio (3.3.2)

Experiences which provide exposure to varied contexts support students in applying what they have learnt, connecting with others, learning from others[8], and understanding the place of art in life. Besides the 2 core learning experiences, teachers can customise their school-based curriculum to include elective learning experiences. Some of these are:

• Keeping an art journal. *This learning experience complements 3.3.2 Learning with a Portfolio.*
• Collaborative art making and learning.
• Exposure to a variety of art media including traditional Asian art.
• View artworks in person by visiting art exhibitions outside school context.
• Learning from and interacting with art practitioners.

3.3.1 Core Learning Experience 1: Making Thinking Visible with Drawing

Over 2 years of lower secondary Art, students should gain confidence in using drawing as a tool to make their thinking visible. Drawing, which can be seen as creating marks with different implements and surfaces, is the principal tool for recording, visualising, developing and communicating ideas[9]. It develops students' visual thinking skills.

In designing drawing activities for students, students should be exposed to a broadened understanding of drawing, where they have the **experience of using drawing to observe, imagine and think, either independently or collaboratively.** Teachers should not overly emphasise on acquisition of technical or rendering skills to achieve lifelike representation.

Through drawing...

I observe   **I think**   **I imagine**

Students should be exposed to a variety of analogue or digital media and be sensitised to the materials, the quality of marks made and how these contribute to different ways of representing and expressing. Some possible media are:

Analogue		Digital
Pencils – graphite, coloured	Markers, pens, ink	Aggie.io, Magma, Photopea, Google Canvas, Procreate, Photoshop CC
Crayon – wax, conte	Powdered pigments and improvised drawing implements	
Chalk, pastels, charcoal		

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[7] Ritchhart, R., Church, M., & Morrison, K. (2011). *Making Thinking Visible: How to Promote Engagement, Understanding, and Independence for All Learners.* New York, USA: John Wiley & Sons.

[8] Lave, J., & Wenger, E. (1991). *Situated Learning: Legitimate Peripheral Participation.* Cambridge, England: Cambridge University Press.

[9] Ching, F., & Juroszek, S. (2010). *Design Drawing (2nd Edition).* New York, USA: John Wiley & Sons.

3.3.2 Core Learning Experience 2: Learning with Portfolio

Learning with a portfolio provides students with opportunities to critically assess work, to reflect and make connections among different activities and assignments[10]. The documentation and evaluation of *artistic processes,* exploration of *visual qualities, art forms and media,* observations and insights on *contexts* and decisions made, make students' learning visible.

To enable students to use portfolios meaningfully, teachers must build learning structures and reinforce routines to nurture habits in students for reflective learning. E-portfolios are recommended as they allow for portability, ease of retrieval, sharing and continuity over two years. Regardless of chosen format, there are four key processes[11] to learning with portfolio (Table 3). Portfolio, depending on the design of assessment task, can be one of many assessment strategies used for formative or summative assessment.

Key Processes	Possible Components
Document Students establish habits and routines that support **day-to-day generation, keeping and management of materials** that could contribute to a portfolio. Students learn basic photo-documentation skills to ensure artworks are accurately and clearly captured. Students learn to label, store and organise their materials either in analogue or digital ways.	• Art Journal*/Sketchbook • Artworks, Sketches • Photographs, reflections from museum visits • Art reviews
Curate Students consider their intended narrative as they **select** a body of visuals from existing materials generated from day-to-day learning. Students learn to **arrange, sequence and assemble** selected materials in a coherent manner to convey their intended narrative. Curation can be done individually, in pairs or in groups.	• Presentation boards • Digital folder • Virtual gallery or blog • E-booklet or slideshow
Reflect When curating, students undergo a reflective process of recalling learning, observing connections in thoughts and interests, and evaluating their endeavours in overcoming personal artistic boundaries. When viewing presentations by others, students learn to relate, to contribute their views respectfully, and to situate their art making. Reflection invites self-assessment.	• Artist statements • Annotations • Peer reviews
(Re)present Presentations can be formal or informal, in pairs, small groups or with larger audiences, and in the form of oral presentation or showcases. Presenting to others involves organising and externalising ideas, thoughts, feelings that are internalised when learning; students learn to articulate a representation of themselves. Participatory mechanisms that encourage interaction or feedback (e.g. invite audience to leave notes for presenter) can be built in.	• Oral presentation • Class display, gallery showcase, exhibition • Docentship

* Where there is extensive use of the Art journal as a repository to document and reflect, it is possible for an Art Journal to be used as Portfolio. Students can curate pages from their Art Journal when presenting out.

Table 3: 4 key processes to learning with portfolio

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[10] Doig, B., Illsley, B., McLuckie, J., & Parsons, R. (2006). *Using e-portfolios to enhance reflective learning and development.* In A. Jafari & C. Kaufman (Eds.), Handbook of Research on ePortfolios (pp. 158–167). Hershey, PA: IGI Global.

[11] These extend from the 4 processes for portfolio at primary levels: Collect-Select-Reflect-Connect.

Pedagogy

4.1 Pedagogical Practices and Teaching Areas

The core beliefs about teaching and learning in the Singapore Curriculum Philosophy (SCP)[12] guide teachers in designing and implementing the Art curriculum, as well as day-to-day practices and teaching actions. The four fundamental Teaching Processes and 24 Teaching Areas found in the Singapore Teaching Practice (STP) circumscribe the breadth of classroom practices for effective teaching and learning, guiding teachers to engage in a continuous cycle of application and reflection. This process deepens teachers' professional competencies and develops them into reflective and competent practitioners.

Planning for Art as a common curriculum subject requires careful design that incorporates learning and practice for students. Teachers should use the aims, syllabus objectives and intended learning outcomes to guide their planning. When creating learning experiences, teachers should consider students' different profiles, interests, abilities and needs in the setup of environments, structures and activities. Activities and accompanying directives should be selected, produced and sequenced for students to learn individually and collaboratively.

4.2 Inquiry-based Learning (IBL)

Artistic processes are fundamentally forms of inquiry. IBL is a key pedagogical approach for the teaching of Art as it prompts students to explore and understand big ideas and to carry out art making and learning activities through elegant art tasks. Teachers act as **activators and facilitators of learning through inquiry.** They stimulate students' curiosity and engagement, grow students' agency, and facilitate students in constructing their own understanding and solutions. The 'Art Inquiry Model'[13] is a thinking framework to help teachers design learning. It includes 5 main student actions which are non-linear and non-sequential (Table 4). **IBL can be used to design inquiry-based collaborative tasks.**

Actions	Student Behaviour
Connect and Wonder	Play with ideas without preconceived plans and make connections between ideas and information gathered.
Investigate	Stretch ideas, deepen observations, explore, experiment and construct understanding of artistic concepts, artistic processes, technical processes, and materials.
Make	Develop their craft by learning to use tools, learning artistic conventions, and learning to create by hand.
Express	Convey a thought or feelings in words, illustrations, or by gestures and conduct.
Reflect	Reflective thinking for learning and development of self-understanding.

Table 4: 5 student actions and corresponding behaviour in inquiry

[12] Ministry of Education. (July 2021). *The Singapore Curriculum Philosophy*. Singapore: Ministry of Education. https://www.opal2.moe.edu.sg/csl/s/singapore-teaching-practice/wiki/pageview?title=The+Singapore+Curriculum+Philosophy

[13] Ministry of Education. (2016). *Inquiry In and Through Art: A Lesson Design Toolkit. Singapore Teachers' Academy for the Arts.* Singapore: Ministry of Education.

4.3 Differentiated Instruction (DI)

DI is a pedagogical approach that is useful for guiding the design of learning for a common curriculum subject. It engages students based on their readiness, interests and learning profiles to provide choices, motivate, support and stretch them in their learning.

Adopting DI in the teaching of Art means making planned and adaptive responses to meet the diverse learning needs of all students to maximise their progress in learning. Teachers can vary teaching and learning materials or processes (content), learning activities (process), types, requirements or specifications of assignments, products, or artworks (product) and learning environment such as organisation of studio space and routines (environment/affect). The guiding principles used in DI include:

Setting clear learning goals	Allowing flexibility and choice
Providing appropriate degree of challenge	Conducting pre- and on-going assessment
Designing respectful tasks	Building community

4.4 E-Pedagogy

E-Pedagogy[14] is the intentional leveraging of technology in the key applications of technology (i.e. facilitate learning together, enable personalisation, provide differentiation, develop metacognition) to enhance learning interactions while providing avenues for students to develop their own agency and voice. It supports active learning by creating a participatory, connected and reflective classroom. Considerations when designing and facilitating active learning with technology are reflected in Figure 3.
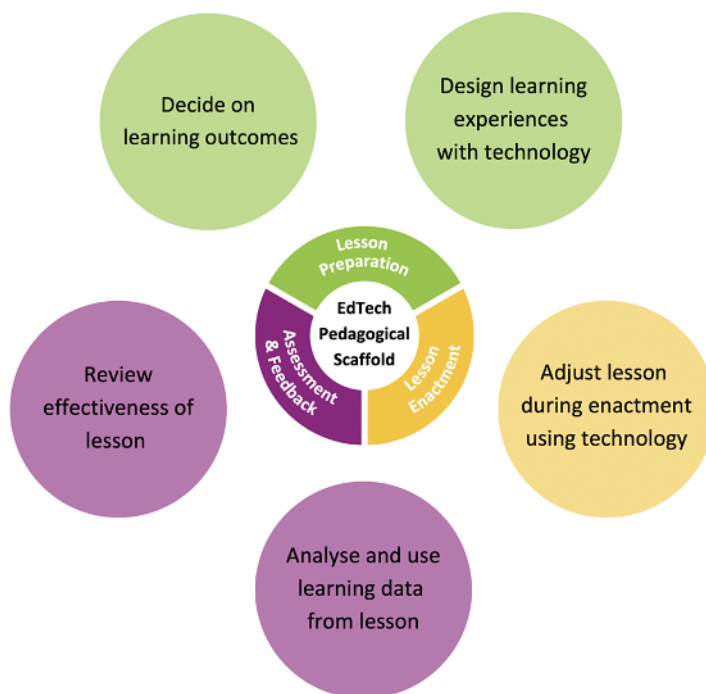

Figure 3: EdTech Pedagogical Scaffolds

4.5 Collaborative Art Making & Learning

Collaborative art making & learning leverages on the natural diversity found in a common curriculum classroom. When used intentionally, it enables shared ownership in decision-making processes, allowing voices of culturally diverse students to be heard. It promotes exchange of stories and ideas and empower individuals as they seek connection with one another. It nurtures respect and empathy for others as students learn to discuss, clarify, evaluate ideas and navigate problem solving together.

Facilitating collaborative art making and learning is about providing a safe setting that enables students to understand their relative strengths within a group, build positive interdependence, collaborative and teamwork skills while developing students' personal expression and self-esteem. In creating this setting, teachers should consider diversity and social dynamics, set up group norms, roles and goals to manage students' participation. Groupings that build on diverse learning profiles enable individuals to contribute. Teachers should be deliberate in crafting opportunities for interaction, fostering trust and promoting open communication within groups and in class.

The collaborative tasks can be conceptual, visual, verbal, creative or related to the real world. Regardless of what the task may be, it should be of sufficient challenge and complexity, such that it demands collective effort from a group. The design of tasks and ensuing processes should offer opportunities for equal ownership. **Collaborative art making and learning is not about putting together individually created outcomes into one final artwork.** Teachers can harness aspects of IBL, DI and e-Pedagogy when conceptualising tasks and can actively leverage technology to support collaboration.

A group grade need not be the only evaluation in a collaborative learning environment. Depending on the objectives of the collaborative activity, it is possible to evaluate both individual and collective inputs, be it in the process or product[15].

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[15] Conrad, R. M. (2009). *Assessing Collaborative Learning.* In P. L. Rogers, G. A. Berg, J. V. Boettcher, C. Howard, L. Justice & K. D. Schenk (Eds.), *Encyclopedia of Distance Learning* (pp. 89-94). Hershey, PA: IGI Global.

Assessment

5.1 Role of Assessment

Assessment is an ongoing and iterative process integral to teaching and learning, and must be closely aligned with syllabus objectives, content and pedagogy[16]. It refers to the process of gathering and analysing evidence about student learning for making educational decisions (e.g. enhance curriculum and classroom teaching and learning, student placement, and certification)[17]. Assessment plays an important role in shaping how students learn and their motivation to learn. Schools should plan and implement formative and summative assessment to motivate and help students achieve the desired learning outcomes.

5.2 A Balanced Assessment Plan for Art

A balanced assessment plan should have both Assessment for Learning as well as Assessment of Learning. Assessment goes beyond setting tasks and grading students' work; it should be used to check that learning takes place as intended by gathering evidence about what students have learnt using performance tasks or modes[18]. Whether implemented in the classroom to support teaching and learning, or as part of year-end examinations to evaluate students' performance, assessment should lead to meaningful and developmentally appropriate learning.

When designing summative assessment, teachers should avoid importing assessment format, criteria and rubrics from upper secondary. Instead, teachers should be mindful to create assessment tasks, criteria and rubric that are fit for purpose (ie. specific to design of the task) and developmentally appropriate (ie. pitched for level of learning).

An effective assessment plan is guided by why, how and what we assess (Table 5). Assessment at different junctures of student's learning should take different forms and serve different purposes. When planning assessment, teachers should consider[19]:

(1) Having clear intentions for assessment. Clarity in the design of an assessment task is the first step to a good assessment plan.

(2) Assessment requirements need to be made known to students, to whom communicating the learning objectives, expectations and desired outcomes is critical.

(3) The evidence of learning gathered allows for reflection on students' choices and their outcomes. Teachers should provide constructive feedback for improvements and/or use feedback as an evaluative tool for progression.

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[15] Ministry of Education. (2011). *MOE Assessment Philosophy.* Singapore: Ministry of Education.

[16] Ministry of Education. (November 2020). *Assessment in the Singapore Curriculum Philosophy.* Singapore: Ministry of Education. https://www.opal2.moe.edu.sg/csl/s/assessment-portal/wiki/page/view?title=Our+Beliefs+About+Assessment

[17] Ministry of Education. (2011). *MOE Assessment Philosophy.* Singapore: Ministry of Education.

[18] Ministry of Education. (July 2021). *The Singapore Curriculum Philosophy.* Singapore: Ministry of Education. https://www.moe.gov.sg/education-in-sg/our-teachers/singapore-curriculum-philosophy

	Assessment for Learning		Assessment of Learning
	Diagnostic	Formative	Summative
Why assess?	To ascertain students' prior knowledge, skills experiences, interest and/or learning styles and preferences.	To ascertain growth and development over a period of time and provide on-going guidance and constructive feedback in the learning of art knowledge, skills and development of competencies.	To evaluate students' performance and learning at a particular point in time to determine the degree of mastery or proficiency according to identified achievement targets and desired outcomes.
How to assess?	Examples of diagnostic assessment include: Profiling surveys, short drawing exercises, self-introduction with portfolio, conversations and interviews with students.	Examples of formative assessment include: Class display of portfolio /art journal, interim project presentations, critique sessions, art conversations, periodic review of annotation and/or art journal, peer reviews, group reflection.	Examples of summative assessment include: Graded tasks, assignments and/or projects (in verbal, written and/or studio-based forms), best works portfolio submission etc.
What to assess? (Outcome)	Ascertain potential as well as levels of readiness, interest and motivation.	Progression and improvement of knowledge, skills and competencies in specific areas.	Culmination of learning and achievement of learning outcomes.

Table 5: Summary of different functions of assessment in Art[20]

School-Based Assessment

School-based assessments are underpinned by MOE assessment policies and should be carried out based on the school's assessment plan and identified assessment objectives. The priority of school-based assessment, as part of the teaching and learning process, is to provide quality and timely feedback to students that will feed forward to improve their learning. Teachers could use different modes to both support and evaluate students' learning in G1 art. Some lesser-known modes include group reflection, participation in critique session, and portfolio presentations.

[20] Wiggins, G., & McTighe, J. (2004). *Understanding by Design.* Association for Supervision and Curriculum Development.

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