UPPER SECONDARY ART

TEACHING AND LEARNING SYLLABUS

—

GENERAL 2 (G2) / N(A)-LEVEL
GENERAL 3 (G3) / O-LEVEL

Implementation starting with
2025 Secondary Three Cohort

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, CT: Yale University Press.

[2] Doyle, D., & Robinson, A. (2016). Artist interview: Annabeth Robinson, 20 March 2010. Metaverse Creativity, 6(1-2), 87-99. https://doi.org/10.1386/mvcr.6.1-2.87_7

[3] Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2013). Studio thinking 2: The real benefits of visual arts education. New York, NY: Teachers College Press.

[4] Greene, M. (1995). Releasing the imagination: Essays on education, the arts and social change. San Francisco, CA: Jossey-Bass Publishers.

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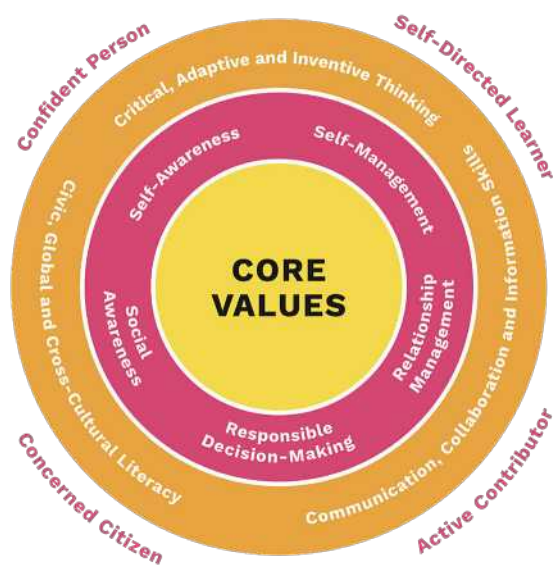

Figure 1: Refreshed 21st Century Competencies (21CC) Framework

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 when 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.
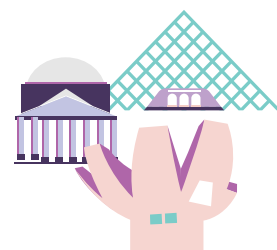
Enactment of Character and Citizenship Education in Art

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.**

CULTURE

1.4 Respect for Creative Expressions & Academic Integrity

Today's students who are avid consumers of art, design, music, film, books, software and all that culture and the internet has to offer are tomorrow's creative producers[6]. Recent technological developments such as Artificial Intelligence (AI) technologies have revolutionised creative production and further raised questions of authenticity and how authors of creative works could be protected in their expression.

An idea can be expressed in many ways and all the arts are creative expressions. Equipping students with a respect for creative expressions and sound understanding of intellectual property is critical to developing a positive intellectual property culture and sustainable arts ecosystem for future generations. It is part of cultivating values, social-emotional competencies and 21CC, growing students to embody the desired outcomes of education. **Students would benefit from guidance in how they draw inspiration from others, discuss their works in relation to those by others, and exercise integrity in their Art making.** Teaching and learning that promotes ethical and responsible attribution is foundational to imbuing respect and trust in the learning environment, ensuring that every learner grows to be a civic-minded member of society.

1.5 Academic Citation by Students

While looking for inspiration in the works of others, students should learn to respect the rights of others and to make their own works with integrity. In teaching, learning and assessment, academic integrity ensures that all students have equal opportunities to demonstrate the knowledge and skills they acquired during their course of study. All work submitted by students, be it for purposes of learning or assessment, is to be authentic, based on the students' individual and original ideas and efforts.

Students must acknowledge all sources and make known the use of applications or tools in their work. The inclusion of ideas or work by others, should be fully attributed so that it is clear which aspect(s) can be considered as students' own work. These include literature reference, parts that are inspired by others, collaborative tasks with peers, consultations with external parties, use of readymade materials, softwares or AI tools, etc. Where possible, it is recommended that students use a standard and consistent style of referencing.

Illustration inspired by Choo Keng Kwang's woodblock print, *Wayang Kulit* (1950), featuring traditional shadow puppets.

Overview of the G2/G3 Art & Higher Art Syllabus

2.1 Syllabus Objectives

The syllabus aims to develop students as active artists and informed audience with:
• Confidence to express artistic intent through visual language.
• Critical, adaptive and inventive thinking to produce and evaluate creative resolutions.
• Personal voice and capacity to reflect on self in relation to others in art.
• An understanding of, and respect for diverse social and cultural perspectives.

2.2 Syllabus Framework

The syllabus is illustrated by the G2/G3 Art and Higher 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 three 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.

More than creating individual artworks or engaging in art projects, the G2/G3 Art and Higher Art curriculum encourages continual exploration, development, and growth. Through carving paths of inquiry and revisiting learning in Process-Product Discourse (PPD), students discover new knowledge and ways of working.
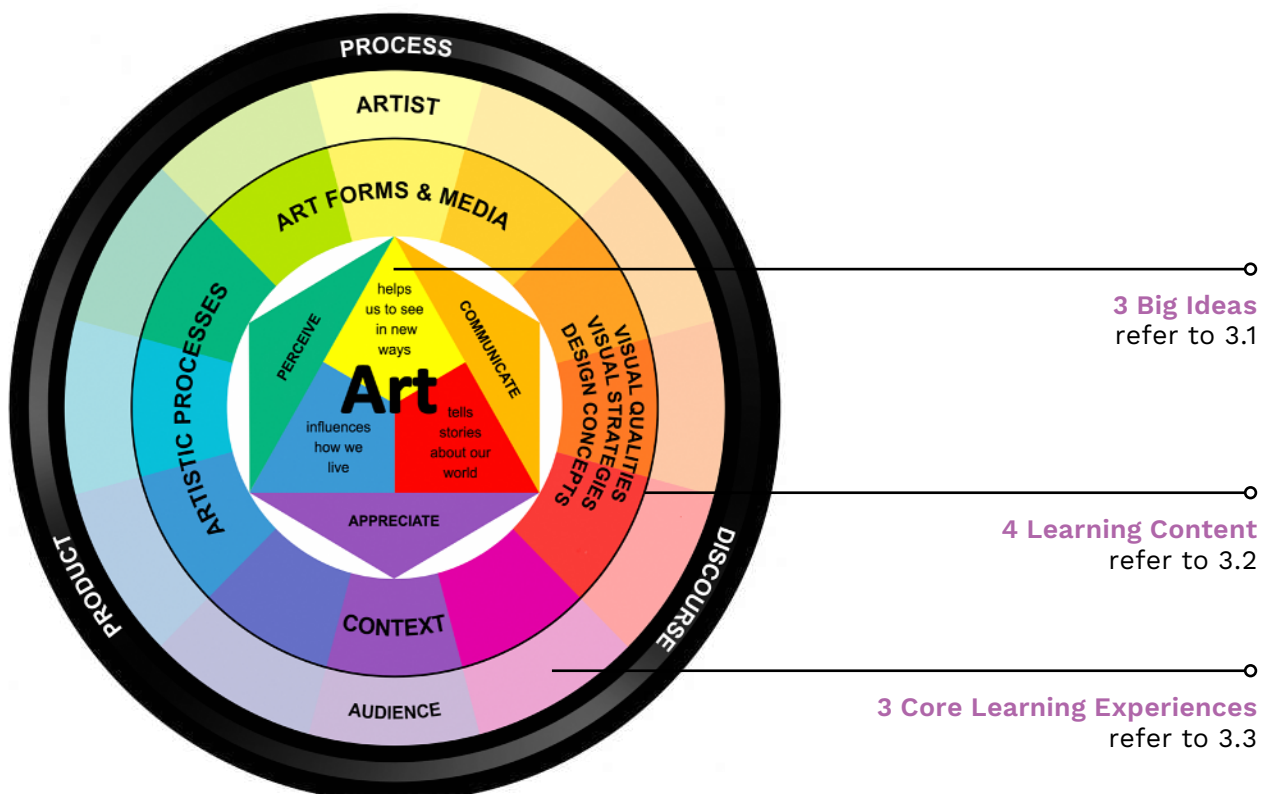

3 Big Ideas
refer to 3.1

4 Learning Content
refer to 3.2

3 Core Learning Experiences
refer to 3.3

Figure 2: G2/G3 Art & Higher Art Syllabus Framework

2.3 Envisioning Learning – Process, Product and Discourse

When designing the curriculum, teachers can structure learning around multiple iterative cycles of PPD (Figure 3). Students' learning from each cycle can form the foundation for the next. Teachers should note that **process**, **product** and **discourse** are interconnected and not sequential. For example, **product** need not always be an outcome of **process**. Instead, with reflection, **product** can be the spark for **process** or **discourse**.

Figure 3: Iterative Cycles of Process, Product, Discourse (PPD)

Table 1 presents some ideas on PPD-related learning actions and the possible materials which students may generate. The materials that a student generate and amass from process, product, and discourse can be curated at different junctures over upper secondary years to form portfolios that represent their artistic journey and growth at different junctures.

Learning Actions		
Process	**Product**	**Discourse**
• Developing narratives by keenly **observing** the world, recording and extending ideas. • **Exploring** and **experimenting** with various media, techniques, and technologies. • **Viewing** artworks, **synthesising** concepts, visual stimuli, and inspirations with personal experiences. • Working into an **Art Journal** to reflect and springboard new ideas.	• **Selecting** and **manipulating media**, techniques and technologies to effectively express artistic intent through an artwork. • **Creating** artwork(s) that display a degree of creative resolution. • **Refining** artwork(s) based on feedback and reflection.	• **Presenting** artwork(s) in a suitable and effective manner that considers how their artistic intent can be best achieved. • **Connecting** and responding to works of others in relation to their own art practice through reading, speaking, writing about art.
Generated Materials		
Process	**Product**	**Discourse**
• Evidence of sustained idea development, relevant research of processes in the **Art Journal** (3.3.2). (E.g., Concept sketches, collages, photographs, annotations, artist references, articles, prototypes, maquettes).	• One or more artworks, which could be in varying states of resolution and refinement.	• **Art Conversations** (3.3.3), whether spontaneous or planned, surrounding a stimulus (e.g., an artwork, a topic, an incident/ occurrence). • Verbal or written reflection.

Table 1: Examples of PPD-related Learning Actions and Generated Materials

2.4 Learning Domains and Learning Outcomes

The three learning domains – perceive, communicate, appreciate – encapsulate the cognitive, affective and psychomotor dimensions of students' engagement in art[7] . The domains connect, intersect and operate as a dynamic whole to develop desired knowledge, skills and dispositions in students.

At the end of their upper secondary years, students offering G2/G3 Art and Higher Art can achieve the following learning outcomes (LOs) outlined in Table 2 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	Generate ideas and visuals through the gathering and synthesis of information.
LO2	Explore context and investigate visual qualities, visual strategies & design concept in art.
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	Develop an understanding of art forms and media, harnessing them to express artistic intent.
LO4	Cultivate a personal artistic vision through iterative cycles of inquiry, review, and modification.
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, comment and evaluate on their own and others' works of art.
LO6	Understand and value art's role in society and culture.

Table 2: Learning Domains and Learning Outcomes for G2/G3 Art and Higher Art

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[7] 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, NY: McKay.

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 art activities are provided below. **Students offering G2/G3 Art and Higher Art are encouraged to identify and develop their own themes or inquiries.**

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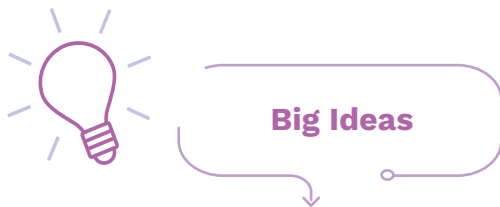
Guiding Questions
- To direct students in exploration.
- To guide teachers in planning of activities.

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.

In the process of pursuing topics of interest, experimenting with how to present their ideas and concepts in new and exciting ways, students develop a rich and meaningful art practice.

- How does art provide opportunities for us to consider different viewpoints and multiple perspectives?
- Why is it important that we learn to appreciate different viewpoints and multiple perspectives in and through art?
- How can we express ideas/ concepts through the creative use of media, techniques and technologies?

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.

Students will look at how artists translate their lived experiences into artworks and be encouraged to do the same in their own art practice. Through viewing and analysing artworks by Singaporean artists, they learn how to capture their unique Singaporean experience and make art within a local context.

- How do artists use personal experiences to communicate ideas/ concepts in art?
- What message do we want to convey through our art?
- How can we effectively convey our chosen ideas/ messages through our art?

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.

Through exposure to artworks of influence and examples of effective design, students hone their critical awareness and aesthetic sensitivity.

In their art practice, they will be encouraged to explore and create meaningful and inspired artworks that create positive influence and change on the people and places around them.

- How can art influence the way we live and positively impact our everyday lives?
- Why is it important to consider the impact and influence of our art making?
- How can our art be of value to ourselves and others?

Table 3: 3 Big Ideas and Guiding Questions for G2/G3 Art & Higher Art

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, visual qualities, visual strategies and design concepts, context and artistic processes. The four areas interact and influence each other in dynamic ways and serve as entry points to making, thinking and talking about art.

3.2.1 Art Forms & Media

Learning about different art forms and media allow for understanding of the characteristics, potential and limitations of the different art forms and media.

Drawing and **digital imaging** are central to purposeful ideation and concept development. They are foundational to the exploration and communication of artistic intent. Students will build on their learning from lower secondary years to deepen their understanding of the materials, tools and techniques to support expression of ideas and build life skills.

Building on drawing and digital imaging, students are to explore **2 (G2 Art) or 3 (G3 Art/Higher Art) additional elective art forms, with at least 1 from Fine Art and 1 from Design/Time-based categories.** When learning about different art forms, students discover purpose, meaning, history and their own interests and strengths within art.

Foundational	**Drawing** Refer to Lower Sec Art Teaching and Learning Syllabus Core Learning Experience 1 (3.3.1). Drawing is central to the art making process. Besides **learning to draw**, students should also engage in **drawing to learn**, such as for recording, exploring, developing, visualising and communicating ideas. Possible analogue and digital media include graphite/coloured pencils, wax/conte crayons, chalk, pastels, charcoal, markers, pens, ink, powdered pigments and improvised drawing implements, digital devices with applications such as Aggio, Magma, Sketchpad, Procreate, and Photoshop CC. **Digital Imaging** With the growing prevalence of digital tools and technology in our lives, the confidence to use digital media is an essential skill to prepare students for the future. Students should be familiar with documenting their processes, creating works, and editing and manipulating images using digital imaging tools. Students should be able to organise and present their ideas and works in a digital format. Possible imaging media includes digital devices such as smart phones, digital cameras, and tablets with applications such as Adobe CC which allow for image editing.

Elective Art Forms A non-exhaustive selection is presented. Art Forms can be fluid and hybridised.	At least 2 (G2 Art) or 3 (G3 Art/Higher Art) additional elective art forms, with at least 1 from Fine Art and 1 from Design/Time-based categories.		
	Fine Art	**Design**	**Time-based**
	Painting, Printmaking, Photography, Mixed Media, Pyrography, Papercut, Traditional Asian Art	Illustration, Graphic, Character, Visual Communication	Video, Animation, Motion Graphics
	Sculpture, Assemblage, Ceramics, Mural, Installation, Site-specific works	Fashion, Costume, Packaging, Product, Jewellery, Architecture, Textile	

Over the course of 2 years, students offering G2/G3 Art and Higher Art should have the opportunity to be exposed to at least 4 or 5 Art forms. The exposure is intended to allow students to experience the varied ways in which artists express themselves and for students to discover and nurture their interests, artistic expression, and vision.

3.2.2 Visual Qualities, Visual Strategies & Design Concepts

Building upon an understanding of Elements of Art and Principles of Design from primary and lower secondary years, students offering G2/G3 Art and Higher Art are introduced to contemporary visual strategies that guide and inform their making and viewing of art. In the area of design, teachers should introduce students to basic concepts commonly used in design works.

Teachers should guide students towards a grasp of visual qualities, visual strategies, and design concepts to help students see how these can convey meaning and intent. A non-exhaustive selection is presented below:

Visual Qualities		Visual Strategies	Design Concepts
Elements of Art	Principles of Design	Postmodern Principles[8]	
Artists use Elements of Art and Principles of Design to make, think and talk about art. These were art instruction tools used in early 20th century to help students understand visual qualities of artworks and to make sense of abstract and non-representational Modernist paintings.		As contemporary artists continue to break new boundaries, postmodern principles equip students with the vocabulary and contextual lenses to consider art and art making from a conceptual perspective.	Designers use Elements of Art and Principles of Design to create outcomes that are not only appealing but convey a message or fulfil a function. Students should also consider the following when exploring design concepts:
Line, Shape, Form, Colour, Texture, Space, Value	Harmony, Balance, Contrast, Scale, Movement, Emphasis, Rhythm	Appropriation, Juxtaposition, Layering, Interaction of Text & Image	Stylisation, Typography, Visual Hierarchy, Editorial Layout

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[8] Gude, O. (2004). Postmodern principles: In search of a 21st century art education. Art Education: The Journal of the National Art Education Association, 57(1), 6–14.

3.2.3 Context

By looking at their own and others' artworks, students learn to situate personal art making and design within the context of the wider world, discovering how artists/designers express their ideas and intent through exploration, documentation, commentary, and solve real world problems using a selection of subject matter, artistic processes, visual qualities and visual strategies, design concepts, and art forms and media. Teachers can facilitate students' understanding of artworks and artists'/designers' ideas through these 3 broad aspects:

Exploration of identity and relationships	Documentation of past and present	Commentary on society, culture and environment
Art plays a pivotal role for communicating ideas, emotions, identities and relationships. These works represent states of mind, facets of personality, and modes of being and existing.	As a chronicler of social and personal histories, art documents singular or collective ways of life. Through art, the past can find relevance anew, while the present can be read in new light and infused with meaning.	Art is a language, and artists articulate their thoughts, opinions and beliefs on contemporary issues through their art. These works can be intentionally challenging, created to critique and galvanise action.

Student need to understand:
- Topic or subject matter of the work.
- Background and artist's/designer's intent for the work.
- Visual qualties, visual strategies and design concepts employed by artist/designer.
- Reasons for the use of certain approaches or methods.
- How the artwork can hold personal meaning for artist/designer.
- Audience's intepretation and evaluation of the artwork.

3.2.4 Artistic Processes

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

- Observe, record, and analyse what they see and experience.
- Investigate and develop ideas by researching and synthesising visuals and information.
- Experiment with different materials, tools, methods, and images to generate visual possibilities and to communicate their ideas.
- Connect with, evaluate and apply learning from other artworks to inform their own art making.
- Make informed artistic decisions and work towards creative resolutions.
- Review, reflect, evaluate, and modify artworks to work towards personal artistic vision.
- Organise, document and present (visually and verbally) their artworks.

Students learn to appreciate that these processes are interconnected, fluid and not always enacted in sequential order. These processes help to make visible students' development and thinking process, showing progress and growth over time.

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 three Core Learning Experiences identified for G2/G3 Art and Higher Art students are:

• **Building Portfolios (3.3.1)**
• **Art Journalling (3.3.2)**
• **Art Conversations (3.3.3)**

Besides the 3 core learning experiences, **teachers can customise their school-based curriculum to include other elective learning experiences**. These elective experiences expose students to varied contexts, supporting them in learning from and connecting with others[9], applying their learning, and understanding the place of art in life. Some of these are:

• Learning journeys to galleries and museums
• Exposure to Traditional Asian art
• Exploratory workshops with artists
• Artist talks and studio visits
• Community art projects

Illustration inspired by Fong Hoo Cheong's Archifest Pavilion installation, FUGUE 1357 (2014) and Georgette Chen's oil painting, Family Portrait (1954-1955).

9 Lave, J., & Wenger, E. (1991). Situated learning: Legitimate peripheral participation. Cambridge University Press.

3.3.1 Core Learning Experience 1: Building Portfolios

Building portfolios extends from the routines and habits students acquired through Learning with Portfolio at lower secondary levels. The 4 key processes in Learning with Portfolio are:

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

Teachers can expand G2/G3 Art and Higher Art students' understanding of portfolio by exposing them to authentic contexts where a portfolio is required or can be used. For example, teachers can hone students' presentation skills by having students prepare portfolios for presentation of their inspirations, ideas, or artworks in class. Where there is extensive use of art journal as repository to document and reflect, it is possible for an art journal to be used as portfolio. Students can curate pages from their art journals when presenting.

When building portfolios, students can be sensitised to:

1. Understand **purpose** of portfolios
2. Select suitable **format** for presentation
3. Form a personal **narrative**

	Purpose	**Format**	**Narrative**
What is it about?	Portfolios are built for different purposes, from personal documentation of learning to application for tertiary courses, internships, and jobs. Art professionals also use digital portfolios to publicise their work.	There is a plethora of physical and digital formats to choose from when building portfolios. The selected format is often determined by the portfolio's purpose and the artist's intended narrative.	A portfolio can be seen as a personal narrative where a response is assembled by the creator to address a specific purpose. Portfolios visually represent an individual's interests, ideas, and capabilities over time.
What should students learn?	Students should be exposed to the different contexts where a portfolio may be required or can be used. For example, as part of application for tertiary course or a personal blog. Students should be aware that the requirements (e.g. format, work/text to be included, evaluation criteria) for a portfolio differ depending on the purpose of the portfolio.	Students should experience building different types of portfolios with a range of physical or digital tools for varied purposes. For example, class presentation of sources of inspiration or personal microsite for annual showcase. It is useful for students to be sensitised to how others such as arts practitioners have constructed their portfolios, curating and presenting customised narratives for different contexts.	Students should be guided on forming their own narratives through their portfolios. Teachers could use the following prompts to guide their students: 1. What do you want others to know about you? 2. Which works should be included? 3. How should the selected materials be organised? 4. What do you want to emphasise through your artist statement?

Learning to build portfolios is directly beneficial to students who wish to pursue post-secondary pathways in art or design. It is equally beneficial to those who may not continue with the learning of Art, as learning to present oneself visually and verbally is a vital and transferable life skill.

Both core learning experiences – Art Journalling and Art Conversations – are designed to support G2/G3 Art & Higher Art students in building portfolios for different purposes.

Art Journalling encourages students to document, work on and reflect on their paths of inquiry while Art Conversations stimulate students to articulate their thoughts.

3.3.2 Core Learning Experience 2: Art Journalling

Art journalling, whether in digital or analogue form, acts as a platform for active engagement between concepts, materials, media, and tools[10]. Art journalling could include drawing, painting, collage and writing that express students' thoughts and responses to the world around them; it is a platform to explore possibilities and record what students have perceived and investigated[11]. The materials in an art journal should capture a student's paths of inquiry in an organic manner. Some activities and processes (3.2.4) that students could engage in are:

• Engaging and working through ideas for class assignment or self-directed learning.
• Gathering, analysing and synergising information, observations, and experiences.
• Recording explorations and experimentations with visuals, materials, techniques, processes.
• Developing images and ideas.
• Reflecting on their learning from own and others' artworks
• Reviewing their paths of inquiry and charting new directions in learning.

Teachers can support students by:
• Introducing structures to get students started on blank pages. (e.g. dating pages, freewriting).
• Introducing activities that leverage the form and format of art journalling (e.g. urban sketching,
• doodling, working with existing materials and over accidents and mistakes in pages.)
• Establishing routines of starting from, working into, and looking back at art journals.
• Setting aside time for students to work in their journals, and to share out from their journals during lessons.

3.3.3 Core Learning Experience 3: Art Conversations

Art conversations introduce students to artworks other than their own. They provide opportunities for contextual learning and attract multiple interpretations for meaningful discussions (3.2.3). It is not the goal of Art Conversations to arrive at a single, unified, composite interpretation[12]. Rather, conversations around art allow for healthy, constructive deliberation and debate of ideas and opinions. They are naturally dialogic and constructivist in nature. Conducting collaborative dialogue among students can heighten engagement and build a sense of community in class[13].

Art conversations can be conducted in or out of the classroom (e.g., in museums, galleries, artist studios, learning journeys). When done in a safe and conducive space, they provide opportunities for students to articulate their thoughts while practising thoughtful looking and active listening skills, developing openness to differing opinions and perspectives and building capacity to respond responsibly and respectfully. Over time, engaging in conversations about art develops students' cognitive flexibility and higher order thinking.

[10] Bruekers, A., & Law, J. C. (2007). Artists and designers as collectors: The aesthetics of digital journaling. Creative Arts Papers. Retrieved September 5, 2023, from https://ro.uow.edu.au/creartspapers/168

[11] Laws, J. M., & Lygren, E. (2020). How to teach nature journaling: Curiosity, wonder, attention. Berkeley, CA: Heyday Publishing.

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Pedagogy

4.1 Pedagogical Practices and Teaching Areas

The core beliefs about teaching and learning in the Singapore Curriculum Philosophy (SCP)[14] 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'[15] 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.

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[14] Ministry of Education, Singapore. (2022, December 14). Singapore curriculum philosophy. Ministry of Education. Retrieved May 2, 2023, from https://www.moe.gov.sg/education-in-sg/our-teachers/singapore-curriculum-philosophy

[15] Lim, K. B., & Loy, V. (Eds.). (2016). Inquiry in and through art: A lesson design toolkit. Singapore Teachers' Academy for the aRts, Ministry of Education, Singapore.

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[16] 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.
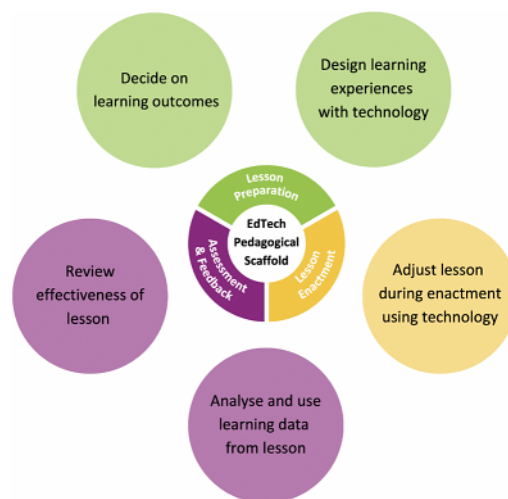

Figure 3: EdTech Pedagogical Scaffolds

16 Ministry of Education, Singapore. (2023). The e-pedagogy guide. Retrieved September 20, 2023, from https://go.gov.sg/epedagogyguide

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[17]. 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)[18]. 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[19]. 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 national examinations. 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[20]:

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.

17 Ministry of Education, Singapore. (2011). MOE assessment philosophy. Singapore: Ministry of Education.

18 Ministry of Education, Singapore. (2022, December 14). Singapore curriculum philosophy. Ministry of Education. Retrieved May 2, 2023, from https://www.moe.gov.sg/education-in-sg/our-teachers/singapore-curriculum-philosophy

19 Ministry of Education, Singapore. (2011). MOE assessment philosophy. Singapore: Ministry of Education.

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	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[21]

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 G2/G3 Art and Higher Art. Some lesser-known modes include group reflection, participation in critique session, and portfolio presentations.
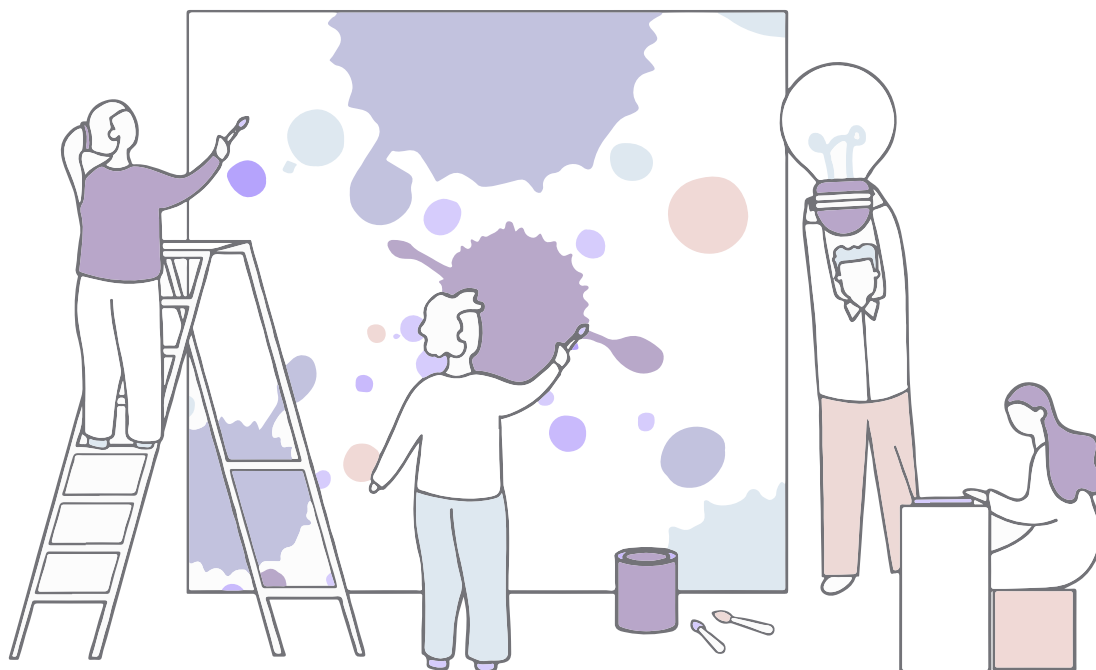
National Examination

In the final year of secondary education, students will sit for a national examination offered by Singapore Examinations and Assessment Board (SEAB). The examination syllabuses are published on the **SEAB website**.

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