

ART SYLLABUS

Primary One to Six

Implementation starting with
2018 Primary One Cohort



Ministry of Education
SINGAPORE

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SECTION 1:

ART EDUCATION IN SINGAPORE

Philosophy and Value of Art Education in the 21st Century
Aims of Art Education in Schools
Art in the Primary School

1. ART EDUCATION IN SINGAPORE

Philosophy and Value of Art in the 21st Century

Art is an important and treasured 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 fosters students' sense of identity, culture and place in society*

Art constitutes important ways of knowing and learning about self, others and the world around us. It is a form of language through which personal meanings are generated and cultural identities are formed. It provides an avenue for our students to develop self and social awareness and appreciate our unique Singaporean forms of expression that are anchored on national values as well as understand and appreciate cultures and traditions beyond Singapore. This enables our students to develop respect for themselves and others, value harmony and thereby cultivating their global awareness and cross cultural skills for the 21st century.

- *Art builds students' capacity to critically discern and process visual information, and communicate effectively in the 21st century*

Art helps to develop students' 21CC in the areas of communication and information skills. It develops students' confidence and skills to express themselves. Learning art hones students' sensorial perception; provides understanding of visual elements, aesthetics, and art history; and skills in handling various media and conceptual tools. Art builds key foundational capacities such as the ability to make meaning, create and communicate through visual media.

- *Art expands imagination and creativity*

Art also helps develop students' 21CC of critical and inventive thinking. It develops thinking dispositions such as tolerance for ambiguity, ability to see things from multiple perspectives¹ and to imagine² and envision³ - values that drive innovation. Through art, students develop the capacity to observe closely, explore, engage and persist, evaluate, reflect, take risks to stretch and go beyond what they currently know and are able to do.

Through art, students can develop core values, social and emotional competencies and 21CC that would better prepare them to face future challenges as well as seize opportunities brought

¹ Eisner, E. W. (2002). *The arts and the creation of the mind*. New Haven: Yale University Press.

² Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco: Jossey-Bass Publishers.

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

on by forces such as globalisation, changing demographics and technological advancements. Every student can then grow to embody the Desired Outcomes of Education (DOEs) as:

- **a confident person** who has a strong sense of right and wrong, is adaptable and resilient, knows himself, is discerning in judgment, thinks independently and critically, and communicates effectively;
- **a self-directed learner** who takes responsibility for his/her own learning, who questions, reflects and perseveres in the pursuit of learning;
- **an active contributor** who is able to work effectively in teams, exercises initiative, takes calculated risks, is innovative, and strives for excellence; and,
- **a concerned citizen** who is rooted to Singapore, has a strong civic consciousness, is informed, and takes an active part in bettering the lives of others around him.

(Ministry of Education, 2015)

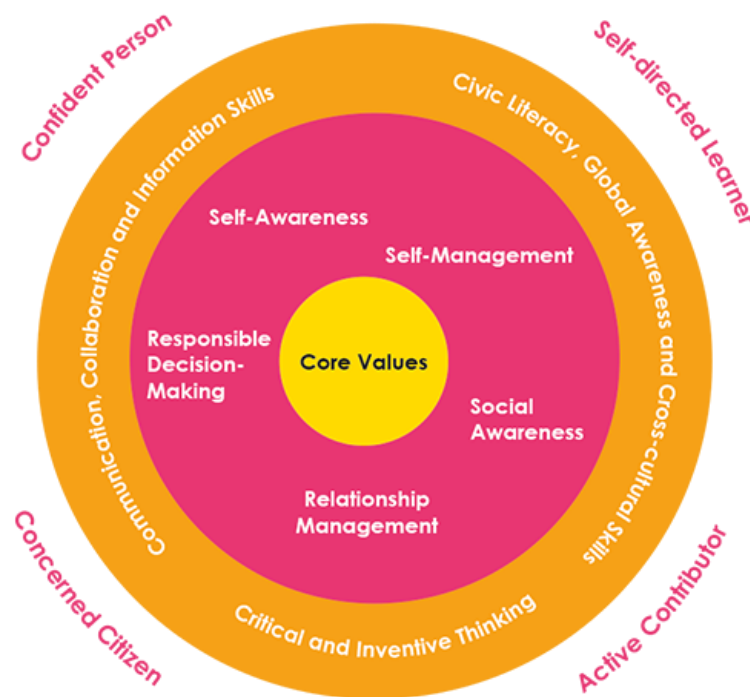


Figure 1: Framework for 21st Century Competencies and Student Outcomes

Aims of Art Education in Schools

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

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



Guided by these aims, the school art curriculum across all levels provides our students with a balanced and well-rounded education in the aesthetic, cognitive and affective dimensions. It presents ample opportunities for creative and innovative self-expression in varied modes. It also contributes to developing a fuller range of our students' interests and talents. The learning of local artworks and artists strengthens the understanding of the individual's national identity by fostering the appreciation of one's cultural heritage. The engagement in art discussions (primary) and discourse/critique (secondary) in the curriculum promotes a lifelong enjoyment and an appreciation for artistic works; developing visual literacy in our students. The production of artwork encourages imagination and cultivates in students the capacity to innovate and improvise.

Art in the Primary School

The art curriculum in primary schools provides the **foundation for all primary students** to understand art as a way of learning about themselves and the world around them. It will also allow students to advance their art education at lower secondary level and beyond if they so aspire. The fundamentals and areas of study built through the primary syllabus will spiral upwards to the higher levels through further extension and deepening of experiences in tandem with the growth of students' developmental capacities and interests. It is therefore critical for all students to have access to quality art education in the primary school.

Art is a Core Subject

In line with the national curriculum objectives, **art is one of the core subjects in the primary school curriculum that is compulsory for all students to be offered throughout their six years of primary education.** [Figure 2](#) presents an overview of the primary school curriculum. While it is a non-examinable subject, curriculum time must be provided for art in students' timetable across all levels.

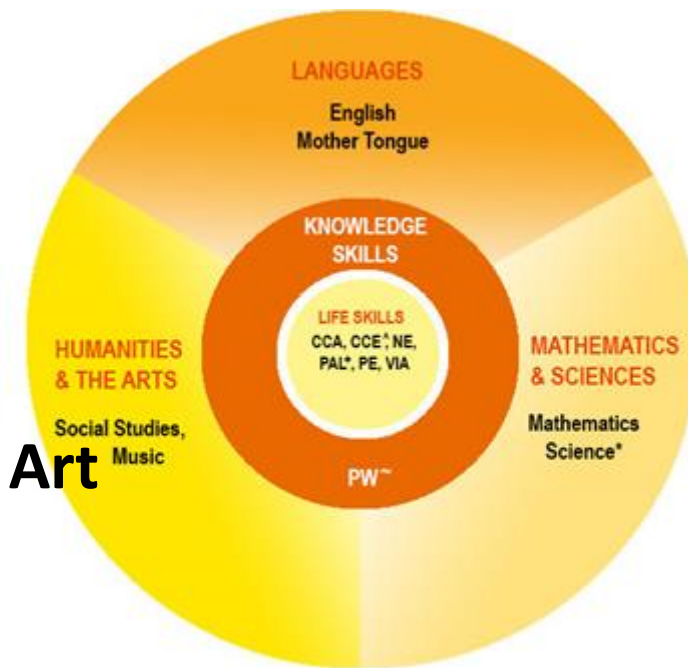


Figure 2: An Overview of the Primary School Curriculum

Adapted from source: <https://www.moe.gov.sg/education/primary/primary-school-curriculum>

Curriculum Time for Art

Schools should ensure a balanced school curriculum to develop students holistically in the cognitive, moral, social-emotional, physical and aesthetic domains. Curriculum time allocated for subjects takes into consideration the nature of the subject discipline, the time needed for student-centric pedagogies and the use of ICT to support quality learning. Curriculum time in schools should also ensure the well-being of students and teachers.

As a core subject in the primary curriculum, art lessons should be conducted **once a week over 2 periods** during school terms. The minimum duration of each period is **30 minutes**. In planning an effective timetable, schools should consider the skills-based and creating nature of art and ensure weekly art lessons are planned and conducted in **double-period blocks (without break between the two periods) throughout the year**. Weekly art lessons throughout the year provide students with regular engagement in art making and art discussion which facilitate engaged learning and continuous improvement. Students would then be able to build their art skills and knowledge in a sustained and developmental manner.

SECTION 2:

THE PRIMARY ART SYLLABUS

Overview of the Primary Art Syllabus
Syllabus Objectives
Syllabus Framework
Big Ideas in Art
Learning Domains, Key Competencies and Learning Outcomes

2. THE PRIMARY ART SYLLABUS

Overview of the Primary Art Syllabus

The primary art syllabus is designed to provide key information and requirements for the teaching and learning of art in primary schools. The syllabus caters to the diverse profile of student learners and promotes inclusion of all students.

The various key features in this syllabus are organised in an interconnected way to facilitate comprehensive planning of the art instructional programme by teachers and quality learning of art for students in the primary school curriculum. [Figure 3](#) presents an overview of the key features of the primary art syllabus.

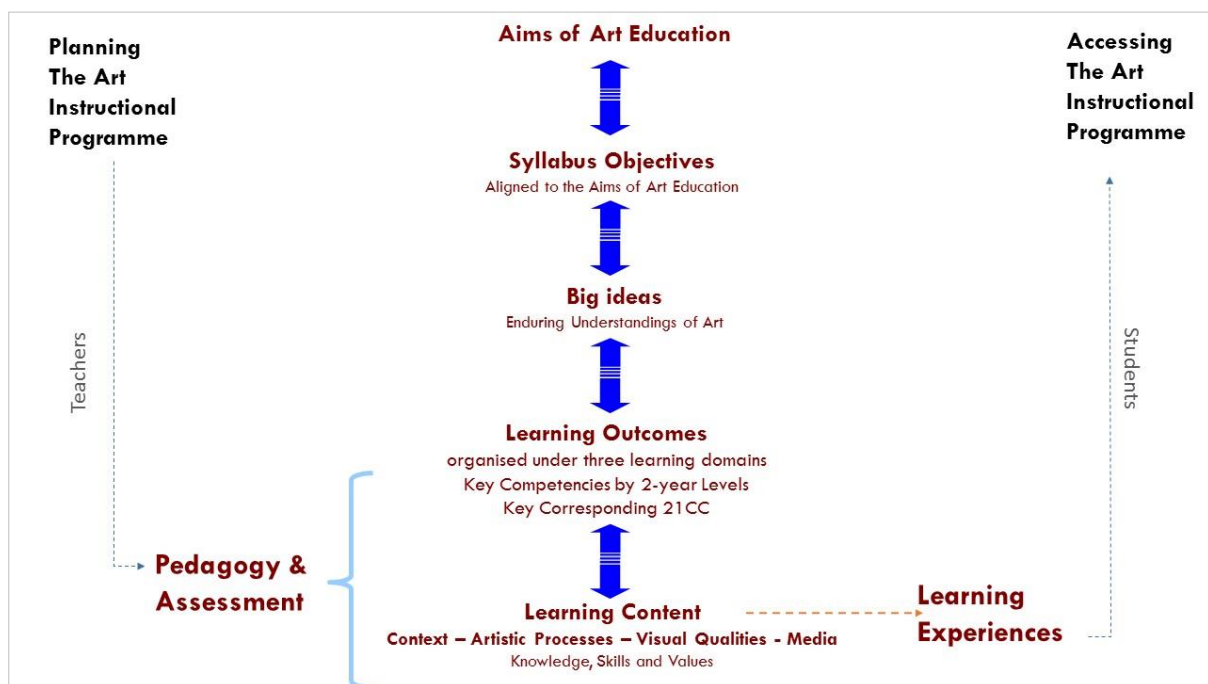


Figure 3: Overview of Key Features of the Primary Art Syllabus

Syllabus Objectives

Recognising students as key agents of learning, the objectives of the primary art syllabus are to develop all students as **active artists** and **informed audience** with

- visual inquiry skills to discover and explore their surroundings;
- curiosity, imagination and enjoyment in art making and art discussion;
- confidence in working individually and in groups to focus ideas and create artworks; and
- awareness of and respect for histories and cultures of key artworks and artists in Singapore and the world.

Syllabus Framework

The objectives of the syllabus are achieved through the Primary Art Syllabus Framework in Figure 4 that encapsulates the key features of the syllabus:

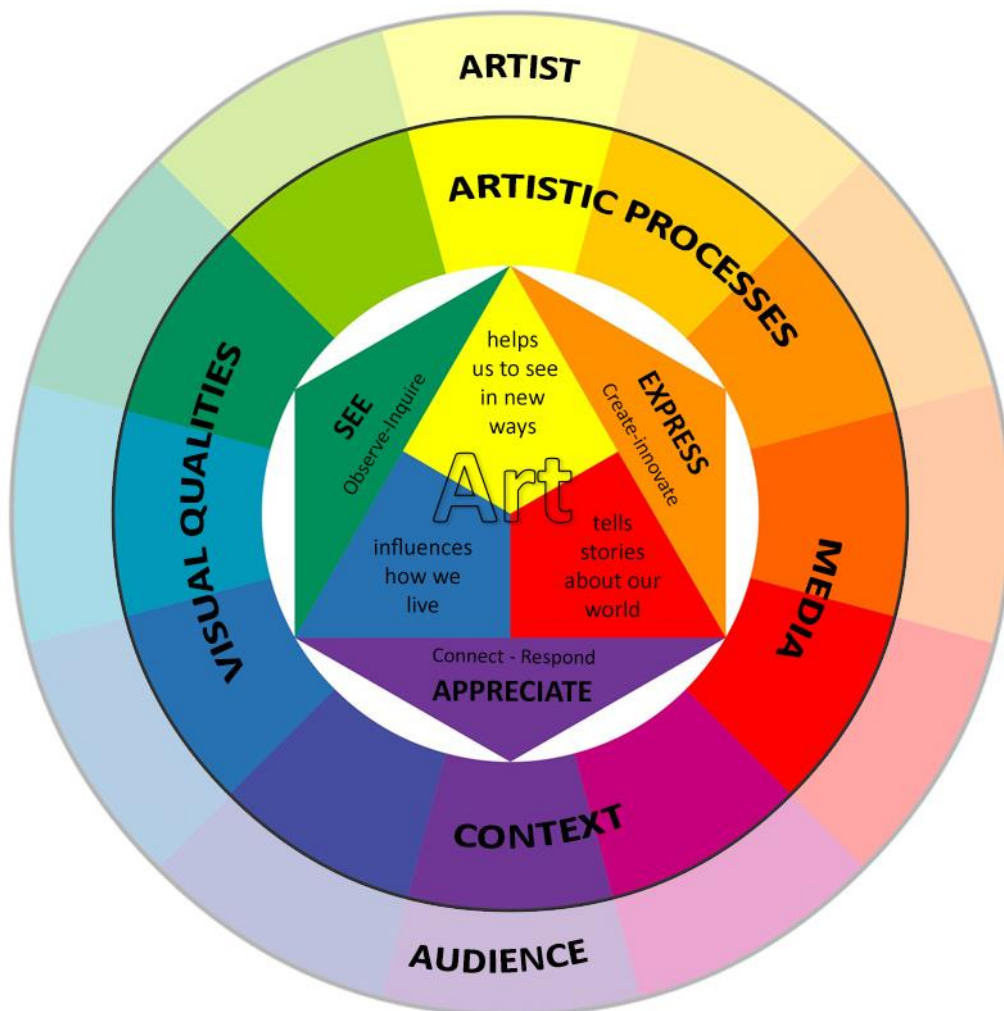


Figure 4: Primary Art Syllabus Framework

The syllabus framework presented in the form of a colour wheel illustrates the dynamic relationships amongst the various key features of the art syllabus as an integrated concept for the learning of art to be holistic and enduring. It serves as a compass to navigate the desired direction for cohesive and effective teaching and learning of art to take place across all schools.

- The three **Big Ideas** at the heart of the syllabus framework form the enduring understandings that provide focus for the teaching and learning of art.
- The big ideas frame the three Learning Domains of **see**, **express** and **appreciate** that present learning opportunities for students to develop the Key Competencies of **observe-inquire**, **create-innovate**, and **connect-respond**.

- Students learn to see, express and appreciate through the four key components of the Learning Content - **context**, **artistic processes**, **media** and **visual qualities**. These are elaborated in Section 3 of the syllabus.
- In the process, students acquire knowledge, skills and values that equip them to be **active artists** and **informed audiences**.

Big Ideas in Art

The three big ideas encapsulate core concepts that undergird the study and exploration of art. Building on the philosophy and value of art, three big ideas essential to the teaching and learning in the art curriculum are identified:

- **Art helps us to see in new ways**
Art represents experiences and ideas using materials, tools and visual elements such as shapes, colours, and forms. As a predominantly visual language that communicates and represents the world through images, art provides alternative ways to understand the world and our experiences in it. In art, students learn how to experiment with and use different media, tools and visual qualities, with reference to how artists use these in their work. This equips students to communicate in innovative visual ways so as to bring attention to their ideas or change how people see things.
- **Art tells stories about our world**
Throughout history, art documents events, experiences, and how people live. Learning about artworks and why artists create art enable students to understand the experiences and concerns of people and communities, and in particular, connect with Singapore's culture and history. Learning to formulate and express their own ideas and their responses to communities' concerns deepens students' understanding about themselves, and builds their bonds with Singapore and understanding of the wider world.
- **Art influences how we live**
Artistic thinking and visual elements and principles are used in many areas of our lives. The images we see, the things we use and the spaces we live in all require art in their construction and design. For example, the layout and design of rooms and spaces affect our moods and how we interact with other people. These in turn affect how we view and understand things and the world around us, the decisions we make and the activities we do. Learning how art is used in daily life heightens students' critical awareness and equips them with knowledge and skills to communicate effectively and use art to enhance the quality of daily living.

The three big ideas form the key understandings that underpin the art curriculum across all levels. The focus on big ideas assists teachers in building connections into lesson planning that enable students to connect the knowledge and skills they learn in art to other ideas, concepts and areas of learning. Through repeated exposure to and discussion of these big ideas through guiding questions, students will learn to see and appreciate the value of art.

Learning Domains, Key Competencies and Learning Outcomes

The three Learning Domains of *see*, *express* and *appreciate* enable students to develop the Key Competencies of *observe-inquire*, *create-innovate*, and *connect-respond*. These are unpacked into the Learning Outcomes at each key stage. The learning outcomes are organised in 2-year blocks according to the cognitive and artistic development of our students. An overview of the learning domains, key competencies and learning outcomes are detailed in [table 1](#).

Apart from subject knowledge and skills that students will learn, art serves as a natural platform for the development of 21CC. The study of art also provides opportunities for students to nurture sound values, and develop their social emotional competencies. Through this syllabus, students will develop the emerging 21st Century Competencies of:

- Critical and Inventive Thinking (CIT);
- Communication, Collaboration and Information Skills (CCI) and
- Civic Literacy, Global Awareness and Cross-Cultural Skills (CGC).

The key corresponding 21CC to each of the learning domains is also provided in [table 1](#).

Table 1: Overview of the Learning Domains, Key Competencies and Learning Outcomes

| | | Key Stage 1 | Key Stage 2 | Key Stage 3 | |
|---|---|---|---|---|--|
| Domain and key Competencies | 21CC | Learning Outcomes Primary 1-2 | Learning Outcomes Primary 3-4 | Learning Outcomes Primary 5-6 | |
| <p>Domain: See</p> <p>Competencies: Observe – Inquire</p> <p>In seeing art, our students observe their surrounding closely, and analyse and reflect on their visual and other experiences. The focus will be on recording and interpreting as means towards developing students’ observation and visual inquiry. Students will be equipped with tools such as drawing to capture and reflect on their observations and experiences.</p> | <p>Communication, Collaboration and Information Skills</p> <p>Critical and Inventive Thinking</p> <p>Civic Literacy, Global Awareness and Cross-Cultural Skills</p> | <p>LO1: Identify simple visual qualities in what they see around them</p> <p>LO2: Ask questions about what they see</p> <p>LO3: Draw from their imagination and observation</p> | <p>LO1: Distinguish the visual qualities in what they see</p> <p>LO2: Ask questions and gather information to make meaning of what they see</p> <p>LO3: Draw from their observation and experience</p> | <p>LO1: Gather information and make informed links between the use of visual qualities and intentions</p> <p>LO2: Draw from observing visuals and the world around them to record ideas for their art making</p> | |
| | | <p>Domain: Express</p> <p>Competencies: Create – Innovate</p> <p>In expressing art, our students generate ideas from what they see and explore ways to create and communicate through the use of various conventional and unconventional materials and tools, art forms and media. Students also experiment and innovate with visual elements, qualities of materials, tools and artistic processes in order to meet an artistic intention.</p> | <p>LO4: Play with a variety of materials and tools to make art</p> <p>LO5: Share their imagination, thoughts and feelings through art making</p> | <p>LO4: Explore and discover different ways to use materials and tools to make art individually and with others</p> <p>LO5: Present their own ideas and consider others’ ideas in artworks and through art making</p> | <p>LO3: Experiment with alternative ways to use materials and tools to make art individually and with others</p> <p>LO4: Discuss the intentions of their own artworks and interpret those of others</p> |
| | | <p>Domain: Appreciate</p> <p>Competencies: Connect – Respond</p> <p>In appreciating art, our students acquire skills and use appropriate vocabulary to discuss and interpret artworks. Students deepen their understanding of Singapore through drawing inspirations from their environment, learning about artworks and artists from local and other cultures and context to make connections and understand the values of art in their lives and society.</p> | <p>LO6: Show interest in looking at a variety of artworks</p> <p>LO7: Talk about what they see, feel and experience using art vocabulary</p> | <p>LO6: Demonstrate eagerness to find out more about art</p> <p>LO7: Share their artworks, intentions and art making processes with others</p> <p>LO8: Talk about Singapore and international artworks and artists</p> | <p>LO5: Take pride in their own art making</p> <p>LO6: Respect others’ artworks, intentions and perspectives</p> <p>LO7: Discuss and relate Singapore and international artworks and artists to their own experiences</p> |

SECTION 3: CONTENT

Context
Artistic Processes
Visual Qualities
Media
The Core and Dynamic Learning Experiences

3. CONTENT

The Learning Content

The syllabus content outlines the knowledge, skills and values that students will acquire over the six years in primary school to achieve the desired learning outcomes delineated in the primary art syllabus. It is organised into four key components: *Context*, *Artistic Processes*, *Visual Qualities* and *Media*.

1. Context

Learning from artworks can bring art alive to our students. It not only makes historical or current events visible but piques students' curiosity and provides them with relevant topics to talk about, and inspires them to make art to express their ideas. Students engage with subject matter of the artworks (i.e. people, places, objects and events) and art forms, and the background ideas and inspiration of artists and their creative work processes.



▲ **Our Early Artists** is a ceramics art inspired by 5 early Singapore artists Iskandar Jalil, Anthony Poon, Ng Eng Teng, Sun Yu Li and Han Sai Por. It presents how 10 primary students studied the ideas behind the different Singapore artists' works, played and explored with clay, and created mini sculptures in the style of the artists but with their personal interpretations of the Singapore Heartbeat in celebration of Singapore 50.

In this syllabus, students will learn from a range of artworks by Singapore and international master/contemporary artists as well as by students from our schools. To experience art

making and art discussion meaningfully, these artworks are organised under three focus areas:

- **Self and Immediate Environment**
- **Singapore Past, Present and Future**
- **The World and Region We Live in**

Learning from artworks allows our students to develop understanding of the big ideas in art facilitated by a set of guiding questions within each focus area. These would be further unpacked into suggested themes within respective school art curriculum plans that would facilitate students' learning of art concepts, skills and the connection of students' learning with their experiences in the wider world.

Table 2 provides an overview of the focus areas in art learning which includes a list of key artworks that students will learn in the course of six years of art education in the primary school. Artworks are selected based on their relevance to the learning of the big ideas, physical/visual attributes, developmental appropriateness, and connection with students' own experience and the Singapore context. The selection of artworks also aims to expose students to a spread of different media and approaches. This list of key artworks is non-exhaustive and should be supplemented with other relevant artworks determined by teachers to enrich students' learning experience.

Table 2: Focus Areas in Art Learning

| | | | |
|--------------------------|--|---|--|
| Big Ideas | <p>Art helps us to see in new ways. Art tells stories about our world. Art influences how we live.</p> | | |
| Guiding Questions | <ul style="list-style-type: none"> • Where can art be found in our environment? • How does the environment inspire artists and their artworks? | <ul style="list-style-type: none"> • Why do local artists make art? • What can we learn about Singapore from the stories in the artworks made by artists? | <ul style="list-style-type: none"> • How do artists around the world share ideas through art? • How have methods and processes used by artists around the world affected the way we view people and things around us? |
| Focus Areas | Self and Immediate Environment | Singapore Past, Present and Future | The World and Region We Live in |
| | <p>Students explore their unique voice and identity through art making. They will also be inspired by people, objects, events, places, and spaces they encounter daily in their immediate environment to creatively respond and express their artistic imaginations and visions. In the process, students will make discoveries about themselves and make meaning of their surroundings through art.</p> | <p>Students develop awareness of the enduring and inextricable links between the past, present and the future of Singapore by studying a range of artworks made by artists. Students would be introduced to subject matters in the artworks relating to local people, places and lifestyles of the past, thereby valuing local art as part of Singapore’s heritage. Students will also think about what makes them Singaporean and how they can play a part in forging a brighter future for Singapore.</p> | <p>Students learn about the world through exposure to international and Asian artworks, artists and their artistic practices and relate to them and to Singapore. In the process, students broaden their perspectives and develop global awareness and understanding of other cultures. This equips students to better understand and engage with the world and region they live in.</p> |

Through the learning of artworks, students would discover about artists and how they work individually and in groups to create art to communicate and express. They will be exposed to the art world where art connects many creative and mainstream industries that contribute to the development of a vibrant, modern and inclusive society.

Specifically, the introduction of artworks by students in local schools in this syllabus serves to motivate our students to be self-directed agents of their art learning and encourage students to appreciate different types of artworks made by not just by practising artists but also those by their peers.

2. Artistic Processes

Like artists, students are engaged in artistic processes that enable them to explore and communicate their ideas, facilitate imagination and innovation, monitor progress as well as achieve success when they make art. These artistic processes can be represented by six key elements that are not linear but occur seamlessly in art making and art discussion:

- *Inspiration*

Children are inspired when they learn to observe, be aware of their surroundings through engaging all their senses, and make connections of what they see to their lives. Children learn that there are many ways they can draw from their inspiration to fuel their creativity - from the real world or from emotions and dreams; music, movies or books; and creative ideas from other artists and artworks they see.

- *Imagination*

Children love to imagine and play. Imagination is a source of creative energy to form new ideas and images that are beyond what can be perceived through sight, hearing or other senses. Children learn to use their imagination to show others the world as they see it and bring others into their dreams of what that world could be.

- *Experimentation*

In art making, children learn that there is often more than one way to express their ideas through their artworks. Given time and space to explore and experiment, they can be creative and generate new ideas to achieve breakthroughs. Experimentation comes with surprises and discoveries, and encourages the 'dare to try' spirit.

- *Materiality*

Materials are used in artworks to express feelings, thoughts and observations. In the process of art making, children investigate and become aware of the potential and limitations of material qualities, or materiality, of the object or media that they use to create art. Through choice of materials, they also learn to convey key messages such as awareness of our environment and the resources they use within it.

- *Emotion*

Artists often make art that evoke feelings such as happiness, anger or curiosity in their audience. Like artists, children learn to draw upon their emotions to convey their feelings through their art. Their full range of emotions thus forms a rich palette from which they learn to draw from to bring colours to the works they create.

- *Presentation*

Artists commonly present their art to share their ideas and inspirations to audience via exhibition and publication. Presentation thus constitutes an important learning content in art as it serves as a significant communicative stage of a creative process. Children learn to present their art in various ways such as show and tell in the classroom, art display in school and via exhibition in the community. In the process, they learn to engage in discussion with others and develop their social and communicative skills.

These artistic processes should encompass a **balanced emphasis on process and product, with the focus on empowering students to progress**. Learning about these processes as part of content in art not only deepens students' appreciation of art making and artworks, but also equips students with tools and skills to innovate, and develops in them an inventive spirit and dispositions such as attentiveness, curiosity and perseverance.

When students are engaged in artistic processes, they should develop good art classroom habits encompassing a set of values and a sense of responsibility to care for tools and materials as well as the organisation and cleanliness of work space. Safe practices in art such as learning proper ways to handle tools, materials and equipment are also important habits that constitute part of students' learning content in art. Table 3 presents an overview of students' development of art classroom habits over 3 key stages.

Table 3: Overview of Students' Development of Art Classroom Habits

| Key stage | Art Classroom Habits |
|------------------|--|
| P1-P2 | <p>Student follows instructions to:</p> <ul style="list-style-type: none"> • Care for the use of tools and materials • Observe personal hygiene by ensuring that art materials, tools or hands are kept out of the mouth and hands are washed thoroughly after completing an art activity • Ensure cleanliness of personal workspace • Identify safe and non-toxic art materials and tools • Demonstrate safe use of art materials, tools and equipment • Move safely in the art classroom |
| P3- P4 | <p>Student takes personal responsibility to:</p> <ul style="list-style-type: none"> • Care for the use, cleanliness, storage and disposal of tools, materials and equipment • Observe personal hygiene by ensuring that hands are washed thoroughly after completing an art activity • Ensure organisation and cleanliness of personal and group workspace • Identify and understand potential hazards in an art classroom • Demonstrate safe procedures for the use, storage and disposal of art materials, tools, equipment |
| P5- P6 | <p>Student displays the confidence to:</p> <ul style="list-style-type: none"> • Care for the use, maintenance, storage and disposal of tools, materials and equipment for a variety of artistic processes • Observe personal hygiene by ensuring that hands are washed thoroughly after completing an art activity • Ensure organisation and cleanliness of the art classroom • Identify potential hazards in an art classroom and come up with ways to minimize or manage them |

| Key stage | Art Classroom Habits |
|-----------|---|
| | <ul style="list-style-type: none"> Demonstrate safe procedures for the use, storage and disposal of materials, tools and equipment for a variety of artistic processes |

3. Visual Qualities

The use of design principles applied to the elements of art provides the language for our students to describe art and its inherent qualities. Elements of art are visual characteristics while principles of design are ways to arrange the elements. These elements and principles complement each other to achieve the artist's intentions in an artwork. The focus of learning should be on enabling students to understand the features of different elements and principles, how they are used in different art forms, and to use these elements and principles in their artwork to communicate their intentions and achieve their envisioned outcomes.

Elements and principles of art include but are not limited to the following:

| Elements of Art | Principles of Design |
|--|---|
| Dot, Line, Shape, Form, Colour, Texture, Space, Tone | Scale, Variety, Balance, Contrast, Rhythm, Harmony, Dominance, Proportion, Pattern/Repetition |

4. Media

Students should be exposed to a range of basic art tools and materials from which they explore creative ways to use to create artworks. They then become familiar with the processes and characteristics of the different tools and materials and can better use them appropriately and creatively in their art to communicate their ideas. Through the six years of art education in primary schools, all students should be exposed but not limited to media associated with art forms presented in [Table 4](#).

Table 4: Range of Media and Art Forms

| Art Forms | Media |
|-------------------------------|--|
| Drawing | Pencil, coloured pen, ink, markers, crayon, oil pastels, chalk |
| Painting | Watercolour, acrylic, tempera |
| Photography / film/technology | Digital, graphic design, video art i.e. animation, Claymation, stop motion |
| Mixed media | Collage, assemblage or various media mixed together |
| Printmaking | Etching, mono-printing, spray painting, block-printing |
| Sculpture | Puppetry, pottery, ceramics, assemblage, mosaic, paper, plastic, polymer clay, found objects, wire |
| Textile | Batik, marbling, stamping, fashion design |

The Core and Dynamic Learning Experiences

Well-designed learning experiences provide engaging and meaningful ways for students to encounter learning content. Art learning experiences comprise art practices and cultural experiences that are in line with the syllabus objectives. These experiences develop in students the competencies and dispositions of *Artist*, by making artworks that communicate to different audiences, and *Audience*, by making connections with and responding critically to the art of others. There are two types of learning experiences, namely core and dynamic, that students will have access to through the art curriculum.

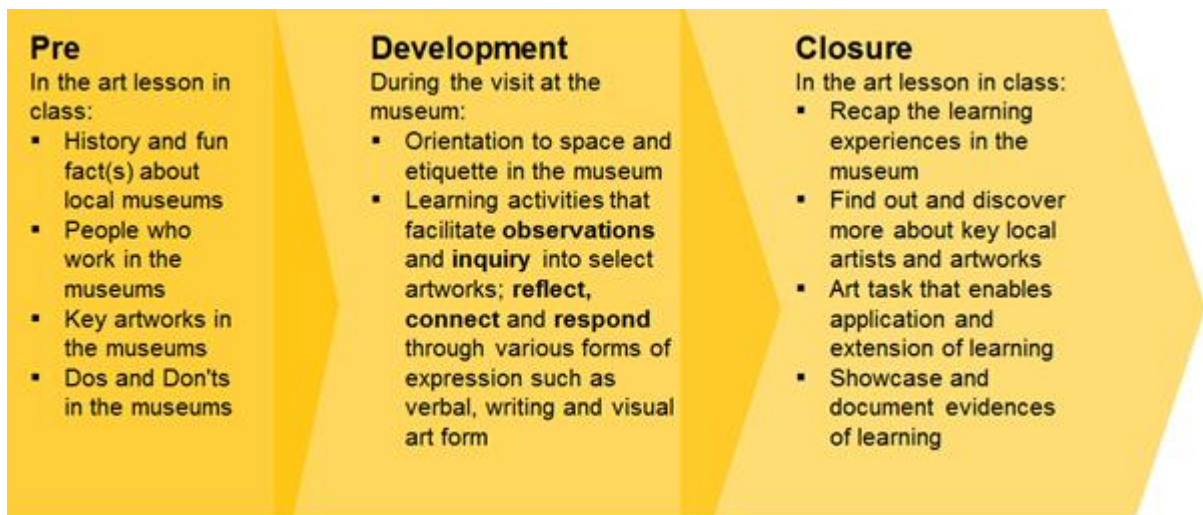
Core Learning Experiences

The core learning experiences are designed to enable a more inclusive and authentic art learning experience for students across all primary schools and to bring about shared memories of their art learning experiences. Three core learning experiences are recommended in this syllabus:

- a. **Drawing (Primary 1 - 6):** Drawing is the foundation of art which allows children the freedom to express and communicate their ideas and imagination. **The Primary Art Drawing experience** will be delivered via a lesson unit that takes place over one term per level, for all students across six levels. This learning experience is not intended to focus on perfecting students' drawing techniques. Rather, it is to broaden students' exposure to **drawing as a tool to develop their language, cognitive and executive functions**⁴. Through the use of various materials and engaging in different processes such as scribbling, doodling and sketching, the drawing experience develops self-confidence and the joy of using art to convey their ideas. The experience would be facilitated through a blended learning approach using a range of online resources including but not limited to videos, presentations slides and games that is accessible via the Student Learning Space (SLS) to complement teaching and learning in the art classroom.

- b. **Museum-based Learning (Primary 4):** The museum, being a custodian of culture and heritage, presents an authentic context for the learning of local art as part of students' understanding of Singapore's history and heritage. **The Museum-based Learning (MBL) experience** is designed to provide the breadth and depth of learning local art as part of all primary 4 students' core learning experience in the art curriculum. The experience comprises pre-, during- and post-visit experiences to one of the local art museums where students are involved as artists and audience to create and appreciate art. MBL culminates in a showcase of students' art expression that will form part of the collective memory for all Singaporean students. [Figure 5](#) presents an overview of the MBL experience.

⁴ Brooks, M. (2009). What Vygotsky Can Teach Us About Young Children Drawing. *International Art in Early Childhood Research journal*, Volume 1, Number 1. 1-13.



In the process, students develop an appreciation for and enjoyment of arts and culture and learn the skills and knowledge necessary to express themselves through various arts activities and experiences.

Figure 5: Overview of an MBL experience

In this learning experience, specific connections with Social Studies and Character and Citizenship Education are made to deepen students' understanding of important ideas and developments in the history of Singapore and how these can be thought about from multiple perspectives.

c. **Exhibition in Curriculum (Primary 1 – 6):** Art lends itself naturally to exhibition, which serves as the final communicative stage and an important part of the artistic learning cycle. Preparing for an exhibition affords students authentic learning experiences as *Artist* and *Audience*, including theme development, art making, curating, art discussion, etc.

The Exhibition in Curriculum experience aims to deepen students' understanding of the aesthetics through participating in the display of their own artworks and those of their peers on three different levels; namely in the classroom, the school and the community. In the process, students learn how artworks can communicate different meanings as a result of how and where artworks are displayed. Beyond the display of artworks, the exhibition experience can be extended to provide opportunities for students to role play as docents, curators and art exhibition reporters to develop greater sense of ownership and achievement as well as to foster self-confidence in every student.

Exhibition in curriculum is not to be a standalone programme but integrated as a teaching and learning routine in the art curriculum at all levels. Students can start with learning to display their own artworks in the classroom as part of the learning of artistic processes i.e. *Presentation* (discussed in section 3). They can move on to showcase their art processes, progress and products via school-based and community platforms. As they progress up the levels, students' exhibition experience would be constantly revisited and deepened in tandem with their developmental capacities and interest.

Dynamic Learning Experiences

Beyond the three core learning experiences, schools have the flexibility to design and customise dynamic learning experiences that complement the core learning experiences and build richness to students' learning. The core and dynamic learning experiences should be planned coherently to offer students holistic and positive experiences that enthuse them to want to learn more and increase their intellectual capacity, curiosity and motivation to understand and engage with the world they live in.

SECTION 4: PEDAGOGY

Pedagogical Practices
Positive Classroom Culture
Lesson Preparation
Lesson Enactment
Assessment and Feedback

4. PEDAGOGY

Pedagogical Practices

The objectives of the primary art syllabus are to develop students to be active artists and informed audiences who are curious, imaginative, critically discerning, confident, and innovative and who enjoy and respect Singapore, regional and global art and cultures.

To shape students' qualities and dispositions, how students learn is just as important as what they learn. In order for us to teach well so that our students learn effectively, we are guided by the Singapore Curriculum Philosophy (SCP) that describes our beliefs about learning, teaching and assessment. Facilitating and supporting students' engaged learning requires us to draw reference from the SCP and the knowledge bases related to teaching and learning and channel that into our pedagogical practices as spelt out in the Singapore Teaching Practice (STP).

The STP explicates a set of pedagogical practices that describe four fundamental teaching processes presented in [Figure 6](#) below:

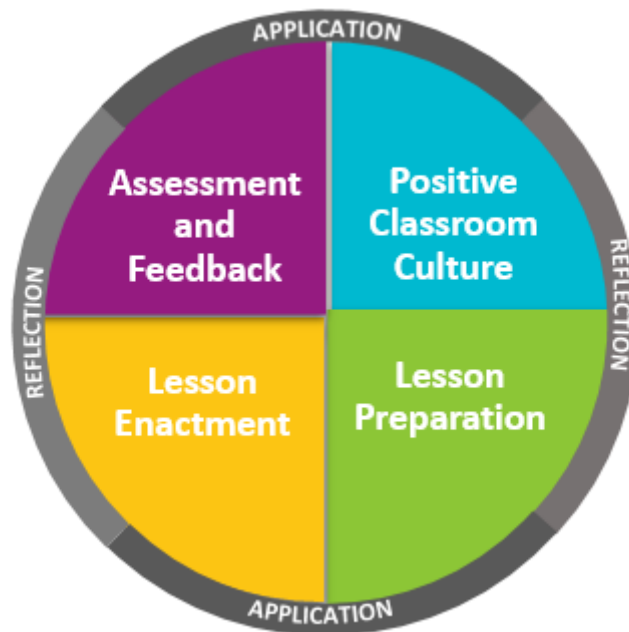


Figure 6: Overview of Pedagogical Practices

These processes are carried out in an iterative cycle of application and reflection to help teachers deepen their craft and become reflective practitioners.

This section highlights how these four teaching processes are relevant to the learning of Art at the primary level.

1. Positive Classroom Culture

The Art Learning Environment

The art room is ... the teachers' canvas on which ideas are showcased, the curious are challenged and responses are invited.

- George Szekely

Designing a conducive classroom is an important part of an art curriculum design and planning process. A classroom designed to achieve the objectives of the art syllabus is a place that engages students in looking, feeling, shaping and forming⁵. It provides a safe social and physical environment that sparks the joy of learning, ignites sensory excitement, piques students' interests and curiosity and offers choices and opportunities for students to interact with one another and express their ideas.

In a conducive social environment for art learning:

- Students are empowered to learn through working with others;
- Students' individual and collective voices are valued and acknowledged;
- Students are encouraged to focus on achieving a balance of process and product that are meaningful and enriching to them.

In a conducive physical environment for art learning, there should be:

- Flexible provisions of spaces that can be reconfigured for individual and collaborative group work, play and inquiry;
- Adequate and age-appropriate furniture, storage for art tools and equipment, materials and other supplies that are organised to allow easy selection and access by students to learn to be self-directed in performing the task assigned;
- Boards, panels or wall space for co-constructed documentation, students' responses in visuals and writings; and
- Visually appealing artworks and other interesting displays connected with the art curriculum.

Beyond the art rooms, facilities and spaces around the schools can be configured to meet the requirements of the syllabus and needs of diverse student learning modes. For example, the classroom corridors can be designed to integrate art teaching and learning principles so as to generate excitement and ignite students' passion for learning.

Art Classroom Management

Good classroom management during art lesson is essential for teaching and learning to take place effectively and efficiently. It allows class time to be maximised, increases students' time on task and enhance the quality of learning experience. As a key part of classroom

⁵ Michael Day, Al Hurwitz. (2011). *Children and Their Art: Art Education for Elementary and Middle Schools, Ninth Edition*. Wadsworth Publishing.

management, teachers should facilitate students' understanding of art room safety. Students should be guided to use equipment, tools and materials responsibly and safely. The following are some guidelines to good art classroom management and effective teaching:

- Set clear expectations of students such as interpersonal behaviour, quality of response and quality of work, and routines for clearing up⁶;
- Prioritise most important routines, clearly define their parameters so that students understand appropriate and inappropriate behaviours and use them flexibly and responsively over time;
- Communicate learning objectives to students clearly and empower students to take initiative to achieve those goals independently while observing the established classroom routines;
- Organise art tools and materials accessibly and purposefully to meet the requirements of the tasks and to facilitate the self-direction of students in the art classroom;
- Differentiate instructions for different profiles of students, as part of considering learners' profiles. Teachers who demonstrate effective classroom management skills are aware of high-needs students. They do not isolate these high-needs students but are equipped with a repertoire of specific techniques to meet their students' needs so as to maximise active participation and learning in the lesson.

Effective art teaching maximises class time by ensuring seamless transitions between activities. In art lessons, transitions between lesson structures, i.e. activating prior knowledge, lesson development and lesson conclusion as well as clearing up contribute to the overall art learning experience of students. Thinking routines and other questioning techniques could be used meaningfully to engage students and maintain the momentum of art making and art discussion.

2. Lesson Preparation

Knowing the Art Learner: Children, their World, their Art

To children, art is more than painting pictures or making objects. It is a means by which they express their individuality and communicates ideas about themselves and their world. Children's art is therefore very important as it has a personal meaning for the child artist and serves as guideposts for teachers to understand and plan an art curriculum that helps children in their growth.

In planning an art lesson, it is important for teachers to consider the unique strengths and learning styles of their students. The different dimensions of learners' profiles include students' needs, interests, prior knowledge, and readiness to engage in learning. When teachers make good use of students' strengths and help them overcome potential impediments to learning, students learn better.⁷

⁶ Adapted from the Teaching Area: *Setting Expectations and Routines* in the Singapore Teaching Practice

⁷ Adapted from the Teaching Area: *Considering Learner's Profile* in the Singapore Teaching Practice

Art teachers should have some basic understanding of children and their art so as to recognise children’s artistic capacity at various key stages. This helps art teachers in identifying the sources of our students’ ideas, manage expectations of what students can accomplish and better interpret what students are trying to communicate through their art.



◀ **‘6.9 million**, that could be the population of Singapore in 2030 but hopefully, the trees will not be cut away and the birds will not be chased away. We like Hundertwasser’s artwork where trees and buildings live together. These are important things in our daily lives and they should not go away.’ Ten primary 2 students from West Grove Primary School share their reflection on the Singapore population discussion through their artwork.

An understanding of children’s art is therefore central to the successful guidance and facilitation of our students’ learning of art. The characteristics in children’s art provide teachers with general insights to the artistic development of students at each key stage. Individual students will tell their stories in different ways through their art. It is thus important for teachers to engage in careful and thoughtful observations of and interaction with their students as they work and engage with material. Building positive relationships with students, and making them feel valued as individuals as well as fostering positive student-to-student relationships through facilitating meaningful collaboration and interaction⁸ are key ingredients to enable students to flourish in the development of their artistic voice.

Engaging Art Learners through Art Making and Art Discussion

As active artists and informed audience, students’ learning and understanding of art is facilitated and strengthened through their engagement in **art making** and **art discussion**.

In **art making**, students engage in artistic processes to create artworks that communicate their ideas. Students investigate subject matter such as people, places and spaces in authentic contexts; and explore and experiment with various ways of using visual qualities in a range of art forms to express their ideas. Through art making, students learn how artworks act as representations; appreciate what artists do and what their own and others’ artworks mean to them.

⁸ Adapted from the Teaching Area: *Establishing Interaction and Rapport* in the Singapore Teaching Practice

In **art discussion**, students are actively involved in looking at and talking about art that develops their thinking skills such as observing, recalling, analysing, applying, comparing, questioning and making choices. Through art discussion, students learn to form and verbalise their ideas using appropriate art vocabulary. They become sensitive and discerning viewers of artworks and also learn to make connections through stories of artworks to the world of art and their everyday life.

Art making and art discussion should be **planned and conducted in a complementary manner to deepen students' learning of art**. Conducting art making and art discussion together is important to show the links between art making processes and how artworks are viewed by different people. This is necessary for the holistic development of students' visual literacy and appreciation of art.

Inquiry-based Learning in the Art Classroom

There are many classroom strategies that teachers can use to engage students and facilitate effective learning in the classroom. In line with the emphases of the syllabus, **inquiry-based learning is recommended as the main instructional strategy** to foster curiosity and creativity and encourage students to direct their own learning.

Art making and art discussion should present opportunities for students to be engaged in different levels of inquiry⁹ central to teaching and learning in the primary art classroom. In an inquiry-based art classroom, curiosity, exploration and experimentation are valued. Students' voices are encouraged as they learn to own the creative process to bring their ideas to reality, and in so doing, develop motivation and a sense of identity and self-efficacy.

The Inquiry-based approach to teaching and learning encompasses a broad spectrum ranging from structured and guided inquiry (teacher directed) to open inquiry (student directed) and it is important to link the level of inquiry to the desired learning outcome (Olson & Loucks-Horsley, 2000). Figure 7 presents an overview of the inquiry spectrum.



Figure 7: Overview of Inquiry Spectrum

In deciding on the level of inquiry to facilitate learning, art teachers should consider students' background, maturity, prior knowledge, experiences and interest in the chosen topic.

⁹ Banchi, H., Bell, R. (2008). Science and Children. *The Many Levels of Inquiry*, 26-29.

| Levels of Inquiry | Structured Inquiry (Students investigate teacher-presented questions through a prescribed procedure) | Guided Inquiry (Students investigate teacher-presented questions using student designed/selected procedures) | Open Inquiry (Students investigate topic-related questions that are student formulated through student designed/selected procedures) |
|---|---|--|---|
| SEE (Observe – Inquire) | <ul style="list-style-type: none"> In a Structured Inquiry, teacher will determine the topic and the area of inquiry for students to investigate. Teacher will also decide on the process students will undertake to investigate the area of inquiry e.g. providing reading materials or website | <ul style="list-style-type: none"> In a Guided Inquiry, teacher will determine the topic and area of inquiry for students to investigate. Teacher will facilitate a discussion with students on how they would like to go about investigating the assigned area of inquiry e.g. searching online, going to the library etc. | <ul style="list-style-type: none"> In an Open Inquiry, teacher will facilitate a discussion with students on a topic. Questions generated would form the areas of inquiry for students. Student will then discuss and select an area of inquiry they would like to explore. They will also decide how to go about investigating their choice area of inquiry. |
| EXPRESS (Create – Innovate) | <ul style="list-style-type: none"> Students will create artworks in response to the area of inquiry determined by teacher. Teacher will also stipulate the art form for students to express their ideas gathered on the area of inquiry. | <ul style="list-style-type: none"> Students will create artworks in response to the area of inquiry determined by teacher. Teacher will provide options for students to choose their preferred art form in response to the area of inquiry. | <ul style="list-style-type: none"> Student will create artworks in response to their choice area of inquiry. Students can also decide on the art form. |
| APPRECIATE (Connect – Respond) | <ul style="list-style-type: none"> Upon completion of the artworks, teacher will provide the platform and structure for art discussion and students' presentation of their completed artwork. | <ul style="list-style-type: none"> In presenting their artworks, teacher provides choice for students in using their preferred strategies for art discussion and mode of presentation. | <ul style="list-style-type: none"> Students will decide how they could present their artworks upon completion. Students can also decide on the strategies for reflection and discussion. |

3. Lesson Enactment

Fostering Curiosity

One of the motivating forces behind learning is the joy of exploration and discovery. This motivation force has been identified as curiosity (Berlyne, 1960; Loewenstein, 1994; Price-Mitchell, 2015). Curiosity is important for inquiry-based learning and an important attribute towards developing self-directed learners. Recognising the importance of arousing every student's interest in what they are learning ¹⁰and that every student is inherently curious, some strategies to foster and encourage student curiosity in the classroom include the following:

- **Recognising, valuing and rewarding curiosity**
Recognise students' curiosity when they ask pertinent questions, such as by describing how their questions, explorations and investigations are contributing to their own or others' learning. When valuing students' curiosity, it is important to focus on students' motivation without having to link this with their performance.
- **Introducing curiosity-arousing elements in the classroom**
To arouse students' curiosity, teachers can incorporate some elements that puzzle and excite, such as novelty elements, e.g. allow students to try art tools or materials they had not encountered before, and generate ways of using them or surprise elements e.g. having an unexpected guest such as a practicing artist appearing in the art classroom to inspire and engage in conversations on a specific theme.
- **Turning occasions when students are puzzled or confused into teachable moments**
Resist the urge to answer all questions and offer immediate solutions. Instead, turn these moments into questions or mysteries where students are invited and given adequate time to solve.
- **Administering the right amount of stimulation**
Students' levels of curiosity and motivation vary. Some learners may instead become anxious when faced with too many questions and if the learning situation become too complex or uncertain.
- **Creating a safe environment and culture for questions and failures**
As expressed through the Singapore Curriculum Philosophy, students are more likely to ask and explore if they know these behaviours are encouraged and supported. They will also be more likely to be engaged in the learning process as a result. Teachers can encourage student engagement in the affective, behavioural, and cognitive domains¹¹. Fostering curiosity is a long term commitment and investment that needs to be cultivated through a conducive learning environment within a positive classroom culture. Other ways curiosity can be fostered are by:
 - Teaching students to ask good questions, e.g. questions that contain "why", "what if", and "how";

¹⁰ Adapted from the Teaching Area: *Arousing Interest* in the Singapore Teaching Practice

¹¹ Adapted from the Teaching Area: *Encouraging Learner Engagement* in the Singapore Teaching Practice

- Setting some classroom protocols for raising questions, e.g. students to clarify their own questions by first reflecting on how their current knowledge can answer aspects of their questions;
 - Leveraging on cooperative learning, e.g. students to work in groups where there is a mix of students with different dispositions and ability levels, and where they help to address one another's questions at the onset.
- **Modelling curiosity**
Teachers can model curiosity by posing open-ended questions, sharing their own inquiries and outcomes, engaging in understanding and exploring students' areas of inquiry/interests, and demonstrating enthusiasm and openness to student ideas.

Facilitating Collaborative Learning in Art

Art helps our students to understand social processes as they engaged in learning and making art together over the six years of their primary education. In any group art activities conducted during art lessons, students must be involved purposefully in the process of planning, executing and evaluating their experiences of working together. It is not about putting individual pieces of artworks done by students together.

Group art activities can be conceptual, visual and verbal as well as creative. For example, art games can be an effective way to engage students in learning about art content and ideas. Through art games students can learn cultural and historical content, art concepts and skills in enjoyable and fun ways. Open-ended games can raise questions and issues about art that students can gather in small or large groups to discuss and debate.

For group art activities and projects to be successful,

- tasks must be designed for students to be sufficiently challenged yet realistic in time and other resources required to bring about sustained interest and for students to experience the success of completion;
- there should be a range of tasks that provides opportunities for every student to be actively participating in and contributing to the knowledge construction process. Tasks should also provide opportunities for students to internalize their knowledge learnt;
- teachers as facilitators need not veto 'wrong' decisions made by students working together in groups all the time as this is part of the valuable process where students learn from mistakes and collectively think of ways to rectify. This is as long as safety is not compromised.

4. Assessment and Feedback

Assessment and feedback of art learning are carried out during the art instructional process for formative and summative purposes. They are part of the Pedagogical Practices that teachers should bear in mind when preparing and enacting their lessons. They support and improve students' learning by:

- providing on-going constructive feedback,
- gathering and analysing evidence of students' learning by teachers as part of assessing students' progress and reflecting on their own teaching practice,

- identifying steps needed to support students in achieving their learning goals, and
- reporting their growth.

Assessment of Learning

Assessing students’ learning means measuring the extent to which students have attained specific learning outcomes. Guided by the syllabus learning outcomes, schools can design specific learning objectives and assessment tasks and sequence students’ learning progressively over 6 years.

Focus of Feedback

Following the assessment of students’ learning, feedback to students’ learning should focus on

- *Feed back* – providing information on their performance of the task at hand and their current level of achievements
- *Feed forward* – directing students to the next steps to improve or advance their work
- *Feed up* – leading students to set goals and track their own learning

Figure 8 presents the assessment-feedback learning cycle that summarises the recommended assessment practices as part of the teaching process to plan, support and improve students’ learning in the art classroom.

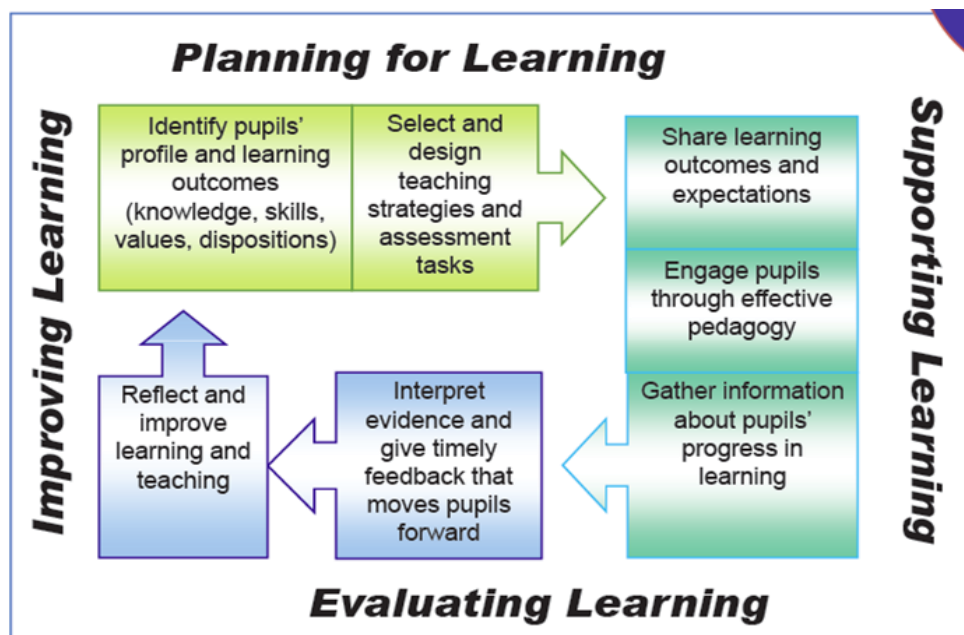


Figure 8: Assessment – Feedback Learning Cycle

Source: PERI HA Work Plan Guide

Section 5 on Assessment looks deeper into assessment and feedback within the context of formative and summative assessment and provides suggestions to achieve the intentions of the syllabus.

SECTION 5: ASSESSMENT

Holistic Assessment to Support Learning
Purpose of Assessment in Art
Nature of Assessment in Art
Approach to Assessment in Art

5. ASSESSMENT

Holistic Assessment to Support Learning

Assessment is integral to the learning process and helps children become self-directed learners. As such, we design assessments with clarity of purpose, to provide our learners and us with feedback to address learning gaps and improve teaching practices (Ministry of Education, 2012).

Assessment is an ongoing and iterative process integral to teaching and learning. It should be effectively used to support the holistic development of our students. In primary school, the focus is on holistic assessment which refers to the ongoing gathering of information on different facets of a child from various sources, with the aim of providing qualitative and quantitative feedback to support and guide the child's development. Holistic assessment informs teachers on their teaching and on their students' learning and development. It will also enable parents to support their children's development and growth.

Broadly, holistic assessment encompasses the following four key aspects:

- (1) Focusing on the development of the whole child
- (2) Striking a balance between formative and summative assessment practices
- (3) Guiding teachers in the design and delivery of their practices
- (4) Using appropriate methods and modes of assessment

Assessment should be fit for purpose and be based on sound educational principles. Decisions on 'what' to assess and 'how' to assess should be aligned with a clear purpose. A balanced assessment system consists of both Assessment for Learning as well as Assessment of Learning. In particular, formative assessment should be carried out during the instructional process for the purpose of improving teaching and learning, while summative assessment serves to provide information on students' mastery of content knowledge and skills. [Figure 9](#) illustrates a balanced assessment system where formative assessment complements summative assessment in a learning continuum.

Source: MOE Assessment Philosophy (2012): *Towards Learner-centred and Balanced Assessment*.

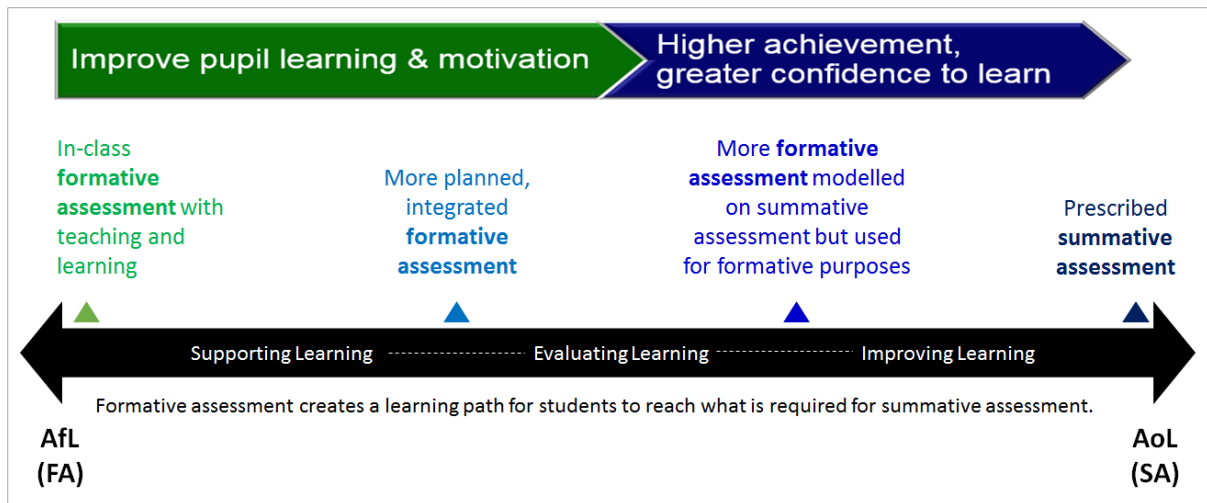


Figure 9: A balanced Assessment System

In line with holistic assessment, the assessment in art should:

- be based on the learning outcomes of art at the various key stages that specify what students need to know, understand and are able to do;
- consider the nature of the art discipline and be responsive to important ways of thinking and learning in art;
- embrace **both the process and outcomes of artistic learning and practice**; and,
- recognise that students' learning of art can be demonstrated in various forms and that students develop at different pace and to the levels of achievements.

Purpose of Assessment in Art

Why have assessment in art?

Although art is a non-examinable subject at the primary level, assessment in art is important to achieve the following objectives:

- To promote continuous students' growth and learning in art;
- To guide students in their acquisition of art knowledge, skills and values delineated in this syllabus;
- To celebrate what students can do and have achieved in art; and,
- To evaluate the effectiveness of the art instructional programme.

What to assess?

Assessment begins with the clarity of purpose and thus, assessment in art should emphasise the uniqueness of how art curriculum in schools help students acquire the knowledge, skills and values over the six years in primary school to achieve the desired learning outcomes delineated in the primary art syllabus. It should cover items organised under the three key assessment areas presented in [Table 5](#).

Table 5: Overview of Key Assessment Areas in Art

| | |
|---|---|
| Art Content comprising four key components namely <i>Context, Artistic Processes, Visual Qualities</i> and <i>Media</i> | Art-related Behaviours articulated in the learning domains namely <i>observe, inquire, create, innovate, connect and respond</i> |
| Values and Attitudes by taking cues from active <i>Artist</i> and informed <i>Audience</i> i.e. Show positive attitudes toward art and advocate the relevance of art in daily life | |

Nature of Assessment in Art

Learning in art requires regular engagement over time for students to build and improve their artistic skills and knowledge in a sustained and developmental manner. The skills-based and creating nature of learning is very process oriented, guided by the teacher and supported by clear structures and scaffolds along the way, even as students work towards completing an artwork. As students engage in regular meaningful art discussions and art making, teachers play important roles as facilitator, model and mentor as they gain understanding of and insights into students' thoughts, ability and progress.

Assessment for Learning in Art

Integral to the teaching and learning process is the adoption of formative assessment strategies such as questioning and providing feedback to guide students' self-directed learning, self-evaluation and progress. Evidence of students' learning are continuously gathered, analysed, evaluated and used to provide feedback for students' subsequent development as articulated in section 4. The following statements summarise what art teachers should note when implementing formative assessment practices in the art classroom:

- It is part of effective planning of teaching and learning in art
- It focuses on how students learn and understand art
- It is constructive in supporting students' learning in art
- It takes into account the importance of the student learner's motivation by focusing on their efforts and achievements rather than failure or what is not being done

- It promotes commitment to learning goals and a shared understanding of the criteria by which students are assessed
- It develops students' capacity for self- and peer-assessment so that they become reflective and learn independently and interdependently

Assessment of Learning in Art

Summative assessment in art is also an integral part of the teaching and learning process as it provides information of what students have learnt and attained at different milestones, relative to the learning outcomes at the various key stages. It can be reported in the form of a letter grade along with written feedback given to the students based on a set of assessment criteria. Given the nature of art, the summative assessment of students' learning should be used formatively to guide schools in their efforts to plan a responsive curriculum that learning as students' progress in their art learning.

Approach to Assessment in Art

Recognising that the learning of art can be demonstrated by students in various forms, teachers can employ a variety of assessment modes to monitor and assess students' learning of art depending on the lesson objectives. These can include presentation, art tasks, artworks, questionnaires/quizzes and portfolio.

Building on assessment and feedback as pedagogical practice, a key emphasis in this syllabus is to **engage students in evaluating their own art and adopting different perspectives to reflect on their own learning**. Students are encouraged to be self-directed as they have a voice in how they are assessed and how their learning is accomplished. To achieve this aim, portfolio assessment is recommended as the main assessment mode to evaluate and support students' learning.¹²

Portfolio as an Assessment Mode

Portfolio assessment should be seamlessly integrated into the art curriculum as part of formative and summative assessment practices. There are three key characteristics of a portfolio in art:

- A portfolio tells one student's story
- A portfolio is as much a process as a product
- A portfolio always includes reflection

2006, Aurbach & Associates, Inc

A portfolio that is thoughtfully put together presents a holistic picture of students' acquisition and application of knowledge, skills and attributes learned in the art classroom.

¹² Wolf, D.P. (1989) Portfolio assessment: Sampling student work. *Educational Leadership*, 46(7), 116 -120.

As an assessment mode, portfolio in art presents a comprehensive and multi-faceted view of our students’ developments and accomplishments over a period of time and showcases their choice and voice. A portfolio contains a collection of students’ work samples and other evidences of student learning, and uses a range of tools to assess learning. The portfolio mode of assessment is facilitated by a four-step process; namely “*collect, select, reflect and connect*” (Hughes, 2008) to build their respective portfolios as shown by the examples in Table 6:

Table 6: Examples of evidences of students’ learning, assessment tools and strategies in a portfolio

| Evidences of student learning | Assessment Tools | Assessment Strategy |
|---|---|--|
| <ul style="list-style-type: none"> • Work in progress • Documentation of process e.g. Sketches Photographs Visual journals Written ideas • Documentation of Presentation E.g. Artist talk; Show-and-tell; Exhibition • Final artwork • Reflection • Participation in oral discussions | <ul style="list-style-type: none"> • Observation • Rubrics • Checklist • Rating Scale | <p><u>Four-step process</u></p> <ul style="list-style-type: none"> • Collect items (artefacts, evidence) for the portfolio; • Select items that demonstrate competencies and achievements, aligned to the learning objectives of the art curriculum; • Reflect on the item selected to articulate their thinking, demonstrating learning derived from the experiences; and • Connect art learning with personal, community and cultural experiences. |

This four-step process is to be planned and conducted periodically as part of students’ learning during art lessons to facilitate feedback or to evaluate students’ progress.

Teachers should also consider the readiness of students when implementing the four-step process in the art classroom. For example, for students at primary 1-2, teachers may start with only simple collecting and selecting of final artworks as well as a guided reflection on what they have learnt and how they want to do it differently the next time. As students progress to higher levels, the range of evidences to be collected and choices to select from could expand to include process artefacts. Students could also be engaged in deeper reflections about their learning and in attempts to make the connections that are meaningful to them.

Assessment for Learning using Portfolio

Portfolio should be used to facilitate on-going self-reflection, peer feedback and discussion with teachers at various appropriate junctures of an art lesson. Through portfolio assessment, teachers can:

- Assess students' acquisition of knowledge and skills;
- Check students' level of understanding for teacher before they proceed with further instruction; or
- Provide feedback to students to help them improve their understanding and skills of what has been taught.

The use of portfolio also guides students in documenting their process and progress in their journey of art learning.

Assessment of Learning using Portfolio

The assessment of students' learning in art using portfolio should be holistic in assessing the **process and outcomes of artistic learning and practices** by indicating students' acquisition of knowledge, skills in art and the development of students' attitudes and disposition through art over a period of time.

Assessing students' learning through portfolio should be based on a set of criteria by key stages delineated from the syllabus learning outcomes presented in table 7. However, within each criterion for specific key stages, teachers and schools must determine the purpose of assessment and appropriate learning outcomes to ensure the validity and relevance of assessment.

Table 7: Assessment Criteria by Key Stages

| | Assessment Criteria | Key Evidences of Competence for | | |
|---------------------------------|--------------------------|---|--|---|
| | | Key Stage 1 P1-2 | Key Stage 2 P3-4 | Key Stage 3 P5-6 |
| SEE. EXPRESS. APPRECIATE | Personal Response | <ul style="list-style-type: none"> ▪ Ideas for artworks show imaginative thinking ▪ Visuals show students' responses to others' artworks ▪ Art vocabulary is effectively used to talk about what students see ▪ Portfolios show reflective thinking | <ul style="list-style-type: none"> ▪ Competent use of drawing to share observations ▪ Students' artworks show personal thoughts and ideas ▪ Artefacts present students' interpretations and ideas inspired by local artworks ▪ Art vocabulary is effectively used to discuss students' | <ul style="list-style-type: none"> ▪ Effective use of drawing to communicate ideas ▪ Students' artworks show original ideas that represent their experiences and inspirations ▪ Artefacts present students' interpretations and ideas inspired by local and international artworks |

| | | | | |
|--|-----------------------------------|--|--|--|
| | | | <p>ideas and experiences</p> <ul style="list-style-type: none"> ▪ Portfolios show basic analysis of students' own strengths based on their understanding of the criteria | <ul style="list-style-type: none"> ▪ Visuals and appropriate vocabulary are effectively used to discuss ideas and experiences ▪ Portfolios show thoughtful consideration of personal strengths and areas for improvement based on students' understanding of the criteria |
| | Use of tools and materials | <ul style="list-style-type: none"> • Display of confidence and independence in the exploration and use of tools and materials in the art making process | <ul style="list-style-type: none"> ▪ Demonstration of understanding of the characteristics and ways tools and materials can be used for art making ▪ Display of initiative in working with others to use tools and materials to make art ▪ Portfolios present students' selection of artefacts that show some variety of skills and media | <ul style="list-style-type: none"> ▪ Purposeful selection of tools and materials for use in art making to achieve artistic intentions ▪ Display of ability to adapt when experimenting with alternative ways of using tools and materials to make art with others ▪ Portfolios present students' deliberate choice of artefacts that show a variety of skills and media |
| | Use of visual qualities | | <ul style="list-style-type: none"> ▪ Competent use of art elements and principles of design in art making for specific purposes | <ul style="list-style-type: none"> ▪ Effective use of art elements and principles of design for specific purposes, artistic intents and audiences |
| | Response to cultural and | | <ul style="list-style-type: none"> ▪ Identification of key local artworks | <ul style="list-style-type: none"> ▪ Verbal and/or visuals responses that show |

| | | | | |
|--|----------------------------|--|--|---|
| | historical heritage | | <ul style="list-style-type: none"> ▪ Verbal and/or visuals responses that show students' understanding of artworks in Singapore context | connections between subjects in key local and international artworks to students' own experiences |
|--|----------------------------|--|--|---|

Depending on the respective school assessment policies and objectives of the art instructional programmes, evaluation can be based on all work completed in a year presented in of the portfolio, or select content presented in the portfolio including samples of student work as well as the reflection, organisation and presentation of the portfolio.

The organisation of a portfolio in art should be structured to facilitate the evaluation of the extent to which students have attained specific learning outcomes. It should be simple and allow students to engage in self-directed learning. For example, minimum requirements could include:

- A content page that presents a list of items comprising process and outcomes of artistic learning and practice to be documented over a period of time
- A rubric/checklist with assessment criteria and the performance levels the assessment objectives in relation to the art syllabus outcomes
- Evidences of learning including artefacts and documentations such as self-reflections and peers/teachers/parent feedback that demonstrate the explicit links between evidences and processes of learning. These will help students and their audience to find their way through the portfolio.

Portfolio as an art assessment mode allows students to make their choices, brings out their voices and accommodates varied learning styles as they learn to document and personalise their portfolio. Teachers and students are partners in learning in this process. Students are also motivated to become independent and over time, develop to become self-directed learners.

SECTION 6: REFERENCES

6. REFERENCES

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SECTION 7: ACKNOWLEDGEMENTS

7. ACKNOWLEDGEMENTS

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