



UPPER SECONDARY ART

TEACHING AND LEARNING SYLLABUS

GENERAL 1 (G1) / N(T)-LEVEL

Implementation starting with
2025 Secondary Three Cohort



Ministry of Education
SINGAPORE

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CONTENT

Overview of the G1 Art Syllabus

- 2.1 Syllabus Objectives **07**
- 2.2 Syllabus Framework
- 2.3 Learning Domains and Learning Outcomes **08**

Pedagogy

- 4.1 Pedagogical Practices and Teaching Areas **16**
- 4.2 Inquiry-Based Learning (IBL)
- 4.3 Differentiated Instructions (DI) **17**
- 4.4 E-Pedagogy

References **20**

Acknowledgements **21**

Art Education in Singapore

- 03** 1.1 Philosophy and Value of Art
- 04** 1.2 Art Education for the Development of 21st Century Competencies and Character and Citizenship Education Learning Outcomes
- 05** 1.3 Aims of Art Education in Schools
- 06** 1.4 Respect for Creative Expressions & Academic Integrity
- 1.5 Academic Citation by Students

Syllabus Features

- 09** 3.1 Teaching Towards Big Ideas
- 10** 3.2 Learning Content
 - *Art Forms & Media* • *Visual Qualities and Design Concepts*
 - *Context* • *Artistic Processes*
- 12** 3.3 Core and Elective Learning Experiences
 - *Building Portfolios*
 - *Design Immersion*

Assessment

- 18** 5.1 Role of Assessment
- 5.2 A Balanced Assessment Plan for Art

Art Education in Singapore

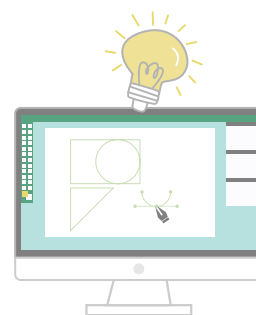
1.1 Philosophy and Value of Art

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 perspectives¹ and to adapt flexibly across different contexts², 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 imagine³ and to envision⁴.



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.



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

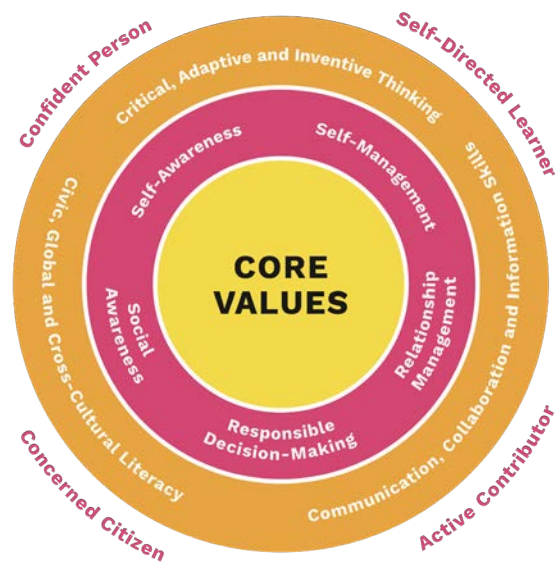


Figure 1: Refreshed 21st Century Competencies (21CC) Framework

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.**



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

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.

Overview of the G1 Art Syllabus

2.1 Syllabus Objectives

The syllabus aims to develop students as active artists and informed audience with:

- Curious minds and the confidence to express artistic intent through visual language.
- Critical and inventive thinking in creative expression.
- Personal voice and capacity to reflect on and find value in art making.
- An awareness, interest, and appreciation for art from diverse social and cultural perspectives.

2.2 Syllabus Framework

The syllabus is illustrated by the G1 Art Syllabus Framework in Figure 2. Presented in the form of a colour wheel, the framework captures the essential features in the syllabus and their interactions. The framework is undergirded by three big ideas (3.1) which are delivered through four inter-related learning content (3.2) and two core learning experiences (3.3). The framework serves to guide cohesive and effective teaching and learning of art to achieve the syllabus objectives set out in 2.1.

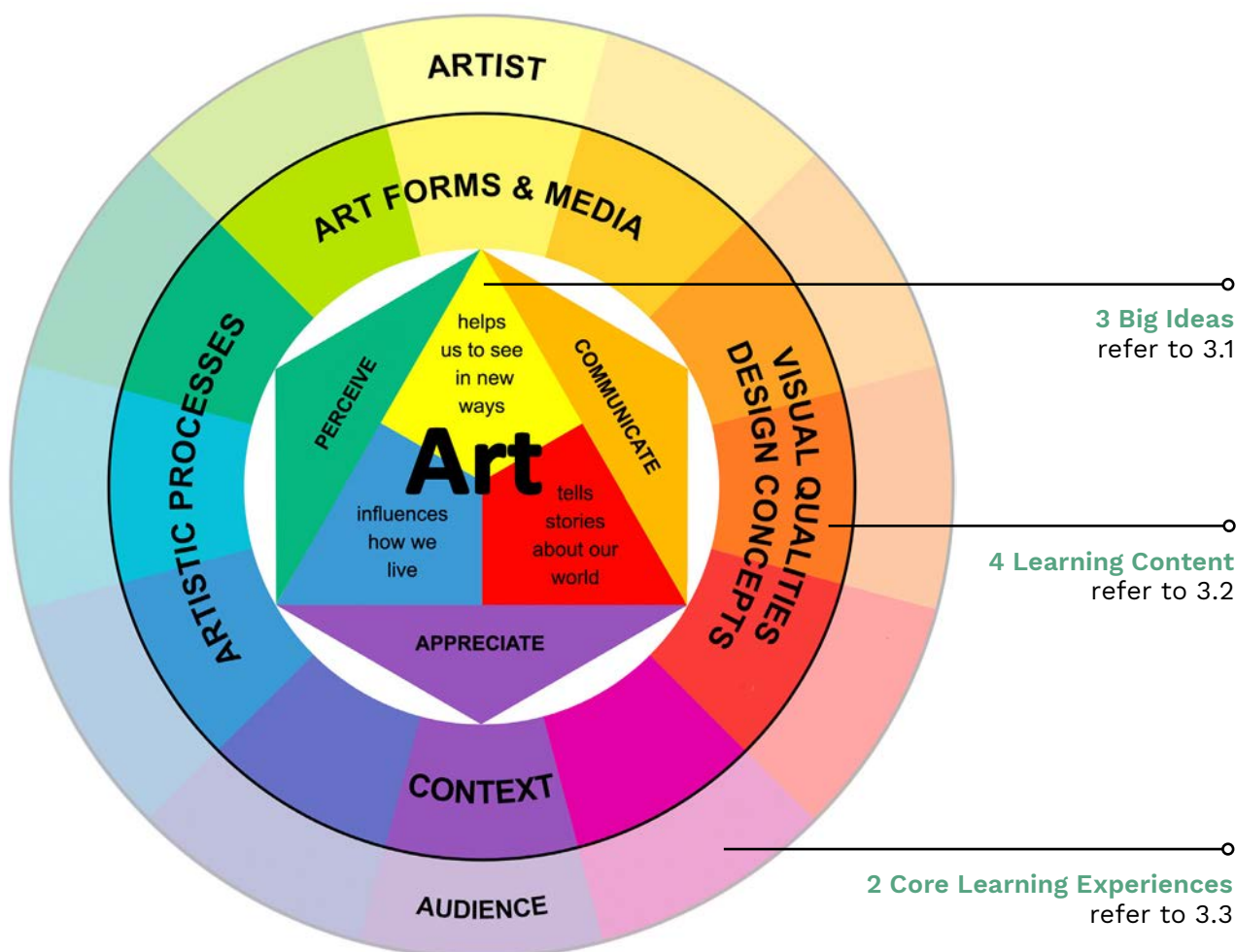


Figure 2: G1 Art Syllabus Framework

At the end of their upper secondary years, students offering G1 Art can achieve the following learning outcomes (LOs) outlined in Table 1 below:

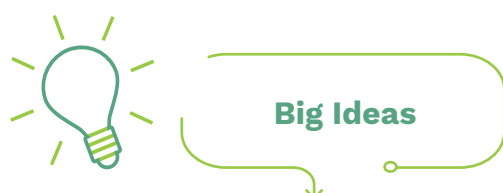
 Perceive	
<i>The ability to perceive is to keenly observe and analyse visual stimuli. In perceiving, students develop visual acuity and sensitivities that stimulate the imagination. They learn to gather, organise, and record visual information, and use that information to generate and present their ideas.</i>	
L01	Gather, record and present observations and personal experiences.
L02	Make connections to generate visuals and present ideas.
 Communicate	
<i>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.</i>	
L03	Explore art forms and develop an understanding of materials, techniques and technologies to express their ideas.
L04	Develop personally relevant works of art, with consideration for aesthetic qualities and social and cultural awareness.
 Appreciate	
<i>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.</i>	
L05	Reflect, interpret and comment on their own and others' works of art.
L06	Value art as an avenue for self-discovery and understand art's role in society and culture.

Table 1: Learning Domains and Learning Outcomes for G1 Art

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 G1 Art are encouraged to identify and develop their own themes or inquiries.**



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 an understanding of Art.

- Why did the artists choose to communicate his idea/ message in this manner?
- What is the idea/message you are conveying through your artwork?

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. Through viewing and analysing artworks by Singaporean artists, students learn how to capture their unique Singaporean experience and make art within a local context.

- What does the artwork tell you about the society and world that the artist lives/ lived in?
- What stories would you want to tell through your artworks?
- How do designers help to tell stories better?

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.

- How has art and design changed the way we live?
- Why do I prefer certain images or designs over others?
- How does design solve problems?

Table 2: 3 Big Ideas and Guiding Questions for G1 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 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 **at least 1 to 2 additional elective art forms, of which 1 must be from Design category**. When learning about different art forms, students discover purpose, meaning, history and their own interests and strengths within art.

Foundational	Drawing <i>Refer to Lower Sec Art Teaching and Learning Syllabus Core Learning Experience 1 (3.3.1).</i> 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.	
	<i>Possible analogue and digital media include graphite/coloured pencils, wax/conté 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.</i>	
Elective Art Forms <i>A non-exhaustive selection is presented. Art Forms can be fluid and hybridised.</i>	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.	
	<i>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.</i>	
	At least 1 to 2 additional elective art forms, of which 1 must be from Design category.	
	Fine Art	Design
	• Painting • Printmaking • Papercut • Photography • Animation • Mixed Media • Sculpture • Ceramics • Traditional Asian Art	• Illustration • Graphic • Character • Fashion or Costume <i>* These are the recommended design types for teachers to explore with their students. Possible outcomes could range from relatable, real-life examples such as cashcard design, postcards, book/magazine covers, posters, web banner, mascot, fashion or costume illustration, and skateboard design.</i> <i>Depending on student profile, teachers can choose to add other design types and corresponding outcomes, where appropriate and relevant.</i>

Over the course of 2 years, students offering G1 Art should be exposed to 3 to 4 Art forms. The exposure is intended to allow students to discover and nurture their interests and artistic expression.

3.2.2 Visual Qualities & Design Concepts

Building upon an understanding of Elements of Art and Principles of Design from primary and lower secondary years, students offering G1 Art are further introduced to basic concepts commonly used in design works. Teachers should guide students towards a grasp of both visual qualities and design concepts to help students see how these can convey meaning and intent. A non-exhaustive selection is presented below:

Visual Qualities		Design Concepts
Elements of Art	Principles of Design	
<i>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.</i>		<i>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:</i>
Line, Shape, Form, Colour, Texture, Space, Value	Harmony, Balance, Contrast, Scale, Movement, Emphasis, Rhythm	Stylisation, Typography, Visual Hierarchy, Editorial Layout

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 solve real world problems using a selection of subject matter, artistic processes, visual qualities, design concepts, art forms and media.

Students need to understand:

- Topic or subject matter of the work.
- Background and artist's/designer's intent for the work.
- Reasons for the use of certain approaches or methods.
- How the artwork can hold personal meaning for artist/designer or audience.



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.
- Explore and develop ideas by gathering different types of visuals and information.
- Experiment with different materials, tools, methods, images and ideas to generate visual possibilities.
- Apply learning from other artworks to inform their own art making.
- Create artworks to communicate their ideas.
- Review, reflect, evaluate, and refine their artworks.
- 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.

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 2 core learning experiences identified for G1 Art students are:

- **Building Portfolios (3.3.1)**
- **Design Immersion (3.3.2)**

Besides the 2 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 others⁷, applying their learning, and understanding the place of art in life. Some of these are:

- Keeping an art journal. *This learning experience complements 3.3.1 Building Portfolios.*
- Learning journeys to galleries and museums
- Exposure to traditional Asian art
- Exploratory workshops with artists
- Artist talks and studio visits



Illustration inspired by Roots's branding and packaging design, O'TAH (2020), and Speak Cryptic (Farizwan Fajari)'s illustration *Identity Theft*.

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

In G1 Art, students will expand their understanding of portfolio by being exposed 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 a repository to document and reflect, it is possible for an art journal to be used as portfolio. Students can curate pages from their art 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 transferable life skill.

3.3.2 Core Learning Experience 2: Design Immersion

Experiential learning of design sites students' learning of design within authentic settings, allowing students to understand that design is fundamentally a creative response to challenges encountered in lived environments.

To think like a designer, students need to be able to identify the **purpose and intent** of design, **relevance to the target audience, specifications of outcomes**, and envision the intended **aesthetics**. There are 2 ways in which teachers can plan experiential learning of design for students. Both allow students to see the relevance of their learning, hone students' aesthetic sense and help students build their presentation skills and confidence.

Mode	In-class	Out-of-class
What is it?	Contextualising design and bringing real-world examples of design into classroom to activate learning.	Bringing students out to observe application of design in real-world contexts.
Example	A design challenge with a tangible outcome is identified as basis for a series of individual/collaborative learning activities carried out over an extended duration. To ensure that students are engaged, the challenge should be relatable and accessible to students. Students should also be informed of the elements (e.g. specific text, colours, style) to be included and design constraints. Examples include: • book cover for student journal • mascot design for Sports day • poster design for school event To preserve authenticity in the task, teachers can schedule opportunities for students to engage in: • survey of users' needs or preferences • viewing of real-life examples, and hearing arts professionals explain their thinking and processes through video clips • presentation of ideas or concepts • presentation of final design • fabrication of design (e.g. commercially printed or produced)	Besides in-class projects, students should have the opportunity to participate in design immersion programmes that expose them to the rich variety of design disciplines. Teachers can organise learning journeys to the open houses of Institutes of Higher Learning (IHLs) offering design courses and design exhibitions. Where possible, teachers can invite local artists and designers to share with students or be involved in critique sessions of students' work. By immersing students in the rich variety of design disciplines in enriched settings, students can have a more contextualised understanding of design. To maximise students' learning from these immersive experiences, teachers can consider the pre-, during, and post-event activities that students can engage in. For learning to be active, these activities can be designed to be interactive. For example, students can be asked to interview the invited designer/artist during the learning journey.

Pedagogy

4.1 Pedagogical Practices and Teaching Areas

The core beliefs about teaching and learning in the Singapore Curriculum Philosophy (SCP)⁹ 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'¹⁰ is a thinking framework to help teachers design learning. It includes 5 main student actions which are non-linear and non-sequential (Table 3). **IBL can be used to design inquiry-based collaborative tasks.**

A learning process that leverages IBL and is closely linked to pedagogies of experiential learning¹¹ is Object-Based Learning (OBL). OBL emphasises hands-on engagement for long-term memory retention and personal meaning-making. Students "learn by doing" and reflecting on their experiences.

In G1 Art lessons, using authentic objects (e.g. work of art or historical artefact) or replicas of the objects to teach can help to spark curiosity, increase student engagement and develop observational skills, analytical skills and critical thinking skills. By observing and analysing an object's form, colour, size, patterns/ decoration, materials and other marks, students can gain insights into the original purpose and intent for the object. It sharpens students' sensitivities in their own art making and designs, and cultivates appreciation for culture.

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⁹ 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>

¹⁰ 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.

¹¹ Educators often refer to David Kolb's *learning theory* (1984) *Cycle of Experiential Learning when planning and designing experiences*. The cycle includes (i) Concrete Experience, (ii) Reflective Observation, (iii) Abstract Conceptualisation and (iv) Active Experimentation.

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 3: 5 student actions and corresponding behaviour in inquiry.

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-Pedagogy¹² 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.

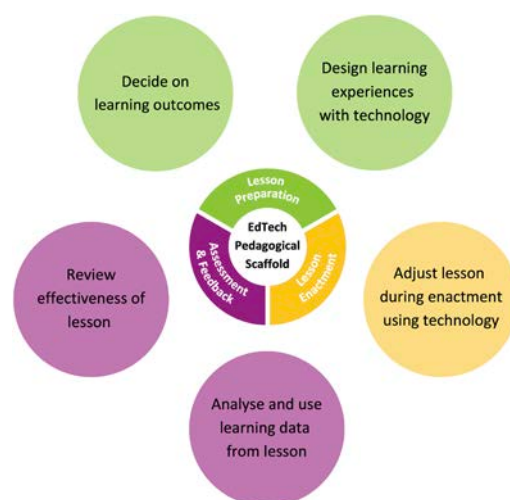


Figure 3: EdTech Pedagogical Scaffolds

¹² Ministry of Education, Singapore. (2023). *The e-pedagogy guide*. Retrieved September 20, 2023, from <https://go.gov.sg/epedagogyguide>

5.1 Role of Assessment

5.2 A Balanced Assessment Plan for Art

	Assessment for Learning		Assessment of Learning
	Diagnostic	Formative	Summative
Why assess?	To ascertain students' prior knowledge, skills, experiences, interests, 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 4: Summary of different functions of assessment in Art¹⁷

School-Based Assessment

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