PRE-UNIVERSITY ART

HIGHER 2 (H2) TEACHING AND LEARNING SYLLABUS

Implementation starting with
2025 Pre-University One Cohort

Ministry of Education
SINGAPORE

CONTENT

Art Education in Singapore

1.1 Philosophy and Value of Art

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

The value of Art in the curriculum is threefold:

Art expands imagination, enhances creativity and develops adaptability

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

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

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

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

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

[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. Retrieved March 10, 2023, from 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
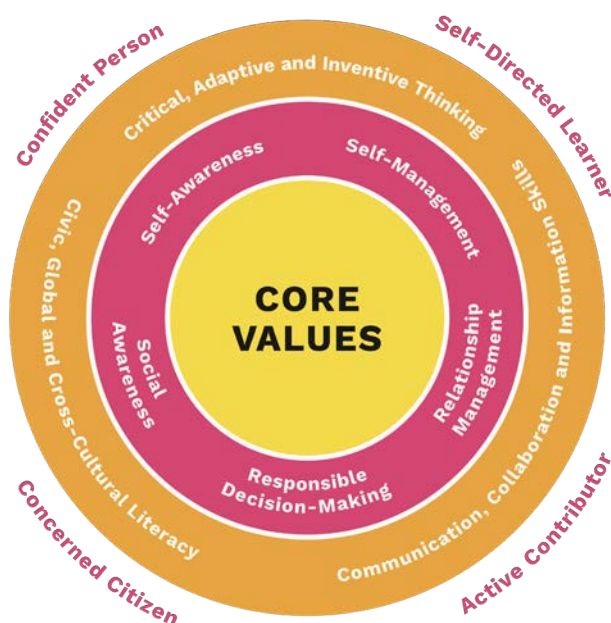

Figure 1: Refreshed 21st Century Competencies (21CC) Framework

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.**

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[5] Ministry of Education, Singapore. (2022, December 14). *Desired outcomes of education.* MOE. Retrieved May 2, 2023, from https://www.moe.gov.sg/education-in-sg/desired-outcomes

1.4 Respect for Creative Expressions and Academic Integrity

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

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

1.5 Academic Citation by Students

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

Students must acknowledge all sources and make known the use of applications or tools in their work. The inclusion of ideas or work by others, should be fully attributed so that it is clear which aspect(s) can be considered as students' own work. These include literature references, 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.

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[6] De Icaza, M. (2007). *Learn from the past, create the future: The arts and copyright.* World Intellectual Property Organization. Retrieved March 10, 2023, from https://www.wipo.int/edocs/pubdocs/en/copyright/935/wipo_pub_935.pdf

Overview of H2 Art Syllabus

2.1 Syllabus Objectives

The A-Level syllabuses aim to develop in each student:

• an inquiring mind and the confidence to express artistic intent through visual language;
• visual literacy and critical thinking skills;
• an active imagination and a spirit of experimentation and adaptation to discover creative possibilities;
• artistic agency and capacity for reflective and collaborative practice; and
• an understanding of and readiness to embrace diverse perspectives in art from a range of local and global contexts.

2.2 Learning Outcomes

At the end of the H2 Art course, students can achieve the following 6 Learning Outcomes (LOs) and corresponding Knowledge, Skills and Values (KSVs) outlined below.

|	Learning Outcomes (LOs)	Knowledge, Skills and Values (KSVs)
LO1	Identify contexts, ideas, visual language, media and techniques employed which influence the way art can be created and presented.	• Know, recognise, and be able to describe contexts, ideas, visual language, the use of media and techniques in relation to visual outcomes and artistic intentions.
LO2	Infer and draw relationships between issues, ideas, and visuals to interpret and appraise artworks.	• Critically analyse, interpret, and evaluate visual outcomes in relation to contexts, artistic intentions, and use of media and techniques. • Connect and synergise issues, ideas, and visuals to derive fresh and relevant insights.
LO3	Develop an understanding of the expressive potential of art forms and media, harnessing and adapting them to formulate visuals to express artistic intent.	• Experiment with different art forms, media, materials, techniques, and processes to discover possibilities. • Demonstrate technical understanding and adaptive thinking in application and manipulation of images, media, materials, techniques, and processes to express artistic intent.
LO4	Maintain a personal artistic practice demonstrating evolution in art making vis-à-vis insights gained through art discourse.	• Able to formulate and express personal intentions and ideas. • Demonstrate critical reflection, evaluating how and why shifts were made, and justifying choices made to advance artistic practice.
LO5	Make informed and constructive personal response when engaged in critical discussion of others' works of art.	• Present, critically analyse and discuss artworks created by self and others using appropriate visual arts language.
LO6	Understand and value art's role across societies and cultures.	• Develop a culturally sensitive understanding of artworks in their respective historical, social and cultural contexts.

2.3 Syllabus Framework
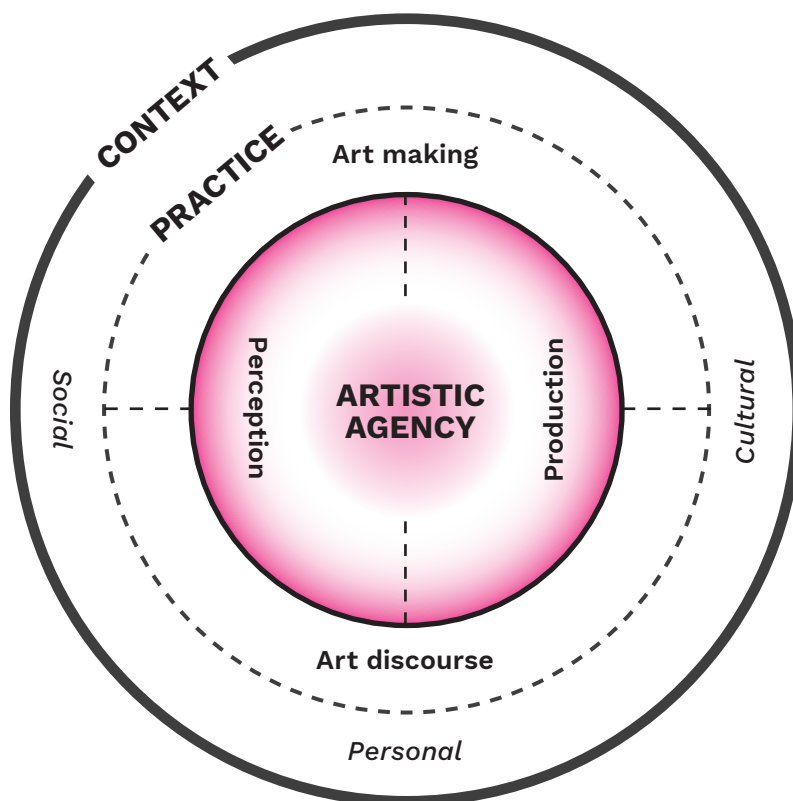
Figure 2: A-Level Art Syllabus Framework

The A-Level Art syllabuses, illustrated by the A-Level Art Syllabus Framework (Figure 2), seeks to develop deep disciplinary understanding towards a sense of **artistic agency**[7] at its core. To achieve this, the learner must develop the interconnected domains of **'perception'** and **'production'** that occur by situating each learner within an artistic **practice** which considers and responds to **multiple contexts**. Consequently, learning not only occurs within and for the artistic self, but also extends beyond to involve and reflect other individuals, societies, and cultures.

2.3.1 Learning Domains

The inner ring comprises the twinned 'perception' and 'production' learning domains that encapsulate the cognitive, psychomotor, and affective dimensions in visual arts engagement. 'Perception' pertains to an individual's cognitive, sensory, and experiential faculties in addition to the visual. 'Production' pertains to the tangible outcomes of the learner's artistic practice. The domains are interconnected and each flows seamlessly into the other. Together, they nurture reflective ('inward') and proactive ('outward') orientations in art learners that enable and strengthen artistic agency.

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[7] Agency is commonly defined as the will and capacity to act autonomously with discernment and responsibility which in turn endows one with a sense of empowerment and self-efficacy. In art learning within the pre-university context, learners with artistic agency act upon their interests, ideas, and beliefs, and display a desire to participate in and contribute to community, nation, and the world at large. In this regard, the art curriculum strongly identifies with the intent of CCE 2021 to seek growth in pre-university students' personal leadership in contributing to self, community and society based on their values, skills, interests and talents.

2.3.2 Practice

The middle ring of the framework is artistic practice. To have a practice is to develop practical skills to create and cognitive skills to understand, generate and evaluate visuals. **Practice** is enacted through two interlocking aspects: **art making** and **art discourse**. In art making, students learn *through* and *within* art forms, while in art discourse, they learn *about* art forms.

The 2 aspects interact dynamically to support students' learning. Learning experiences should be woven to complement and reinforce both aspects to deepen students' competency.

a. **In art making**, students are engaged in the creation of artworks and other related critical processes, such as: observing and investigating subject matter; innovating through expressive forms; experimenting with a range of digital and non-digital materials/media, technologies, tools and techniques; exploring aesthetic principles and conceptual strategies; resolving artworks; documenting artworks and processes; discussing others' and their own work; showcasing artworks; and reflecting critically. Best taught through studio-based hands-on experiences, students develop an understanding of art through the act of making art.

b. **In art discourse**, students are engaged in the appraisal of art's meanings and ability to reflect and shape society and culture. They are involved in processes such as: describing and analysing art forms; speculating on meanings of artworks; reflecting on others' artworks and forming critical judgements; interrogating other artists' practices and contexts. Students discuss their interpretations and views in relation to others and learn to engage in art discourse through various verbal and written formats.

2.3.3 Context

The outer ring – **context** – refers to the different conditions that inform the ways art is made, encountered, and discussed. As learners engage in artistic practice, they will employ three interrelated contextual frames – **Personal, Social and Cultural** – to consider diverse viewpoints and interpretations. The varied contexts that frame practice will ensure students learn independently, in collaboration with others, and in consideration for the larger milieu. In doing so, students acquire disciplinary understanding and develop a sense of agency in connection with self, society, culture, and the nation.

The **Personal** context pertains to the individual's imagination, emotion, perception, sensory experiences, identities, personal beliefs, and self-concept.

The **Social** context pertains to interpersonal relationships, communication, contemporary social experiences, communities, societal values and conditions, and the 'common good'.
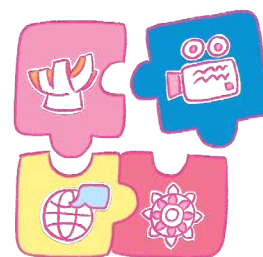
The **Cultural** context pertains to lifestyles, traditions, symbolisms, ethnic identities, and multiculturalism, in relation to the local and the global in the 21st century.

Syllabus Features

3.1 Learning Content

While engaging with the learning content in H2 Art, students will:

- Appreciate that a diverse range of media and methods are involved in art making. *(3.1.1)*
- Discover the visual language, conventions and strategies unique to each art form. *(3.1.2)*
- Understand how others have approached the complexities of art making and how a body of work communicates meaning and purpose for different audiences. *(3.1.3)*
- Use the above to inspire their own exploration and experimentation in art making and thereby uncover their own interests and strengths to direct their own practice. *(3.1.4)*

3.1.1 Art Forms & Media

Drawing and **digital imaging** are central to purposeful ideation and concept development and are foundational to the exploration and communication of artistic intent. Students will deepen their understanding of the materials, technologies, tools and techniques used in *drawing* and *digital imaging* to support expression of their ideas.

Building on *drawing* and *digital imaging*, students are to explore at least 2 additional elective art forms, with at least 1 from Fine Art and 1 from Design/Time-based categories. By experimenting with media and methods, students discover the properties of materials, acquire skills and techniques, and challenge the expressive potential of the media. Over the course of 2 years, students should be exposed to at least 4 Art forms. By learning different art forms, students discover purpose, meaning, history and their own interests and strengths within art.

Foundational	**Drawing** 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. Through drawing, students learn to observe, imagine, think and make sense of the world. A versatile art form, drawing can be in the form of casual doodles, concept sketches, or as a primary medium for larger, more resolved artworks.
	Possible analogue and digital media include graphite/coloured pencils, wax/conte crayons, chalk, pastels, charcoal, markers, pens, ink, powdered pigments and improvised drawing implements, digital devices with styluses or drawing tablets with applications such as Aggio, Magma, Sketchpad, Procreate, Photoshop CC. It can also include alternative digital media such as computer programming software.
	Digital Imaging With the growing prevalence of digital tools and technology in our lives, the confidence to use digital media is an essential skill to prepare students for the future. Students should be familiar with documenting their processes, creating works, and editing and manipulating images using digital imaging tools. Students should be able to organise and present their ideas and works in a digital format.
	Possible imaging media includes digital devices such as smart phones, digital cameras, tablets with applications such as Adobe CC allowing for image editing and manipulation.

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

3.1.2 Visual Language

Students should be sensitised to the visual language, conventions, and strategies employed in each art form to guide and inform their making and viewing of art. With the proliferation of art forms, media and tools[8], visual literacy is highlighted as one of the most essential skills for 21st-century learners. Being visually literate means being informed of manipulation by visual means[9] and being able to critically view and use visual content, understanding how these can convey meaning and intent. Students should:

• be familiar with art vocabulary in their study of artworks.
• be able to identify visual language (genre, stylistic features, visual qualities and visual strategies) employed in artworks and their corresponding artistic intentions.
• be aware of how artists have purposefully used various tools and technology to convey artistic intentions in different art forms.

A non-exhaustive selection of visual qualities and strategies is presented below:

Visual Qualities		Visual Strategies	Design Concepts
Elements of Art	Principles of Design	Postmodern Principles[10]	
Artists use Elements of Art and Principles of Design to make, think and talk about art. These were art instruction tools used in early 20th century to help students understand visual qualities of artworks and to make sense of abstract and non-representational Modernist paintings.		*As contemporary artists continue to break new boundaries, postmodern principles equip students with the vocabulary and contextual lenses to consider art and art making from a conceptual perspective.*	*Designers use Elements of Art and Principles of Design to create outcomes that are not only appealing but **convey a message or fulfil a function**. Students should consider the following when exploring design:*
Line, Shape, Form, Colour, Texture, Space, Value	Harmony, Balance, Contrast, Scale, Movement, Emphasis, Rhythm	Appropriation, Juxtaposition, Recontextualisation, Layering, Interaction of Text & Image, Hybridity	Stylisation, Typography, Visual Hierarchy, Editorial Layout

[8] Matusiak, K. K. (2020). *Studying visual literacy: Research methods and the use of visual evidence. IFLA Journal, 46*(2), 172–181. Retrieved September 20, 2023, from https://doi.org/10.1177/0340035219886611

[9] Bamford, A. (2003). *The visual literacy white paper.* Adobe Systems. Retrieved March 10, 2023, from https://aperture.org/wp-content/uploads/2013/05/visual-literacy-wp.pdf

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

3.1.3 Context

Students should be aware that an artwork is a meeting of form and content, embodying the relationship between its visual characteristics and the intention of its author. By examining others' artworks, students discover how artists respond to personal, social and cultural contexts *(2.3.3)*. Students learn to understand that artists' intentions can range from desire for self-expression to being driven to respond to social, cultural issues and real-world needs[11]. As artists work across different settings and mature through their body of works, their intentions can be layered, criss-crossing or sitting at the intersections of these settings.

By observing, interpreting, and evaluating how others manipulate visual characteristics and respond to different contextual frames, students learn to clarify their own methods and approaches in art making so that they acquire disciplinary understanding and a sense of agency. This supports and is complemented by students' exposure to a range of art forms and media and their nuances, differences, and overlaps *(3.1.1)*.

The H2 Art syllabus presents 6 topics (pages 13 to 15) to cultivate students' sensitivity and to develop their skills at reading, making formal analysis, forming judgement, and commenting on artworks in an informed and critical manner. For each topic, students should gain an understanding of the key concepts and be guided by the questions. The 6 topics are:

Representation in Art

Abstraction in Art

Materials in Art

Technology in Art

People in Art

Art in Society

To illustrate the 6 topics, the syllabus suggests a range of local, regional and global artists with modern and contemporary practices across a variety of art forms. For clarity, suggested artists are listed once under 1 topic although some artists could be used to illustrate concepts from multiple topics.

It is not mandatory for schools to use these suggested artists to explore the 6 topics. Schools can curate, remove suggested artists and add their own selection of artists when engaging students in the key concepts in the 6 topics. When choosing artists, schools can reference the key concepts and considerations for artist selection.

Additionally, students are not required to memorise artist biographies or historical events in detail. Instead, students should be encouraged to read widely and view more art to find relatable artists/artworks to understand the 6 topics and their corresponding key concepts.

Legend to list of topics and suggested artists:
+ Artist in previous exam syllabus (23 out of 30 artists were retained)
* Artist from Singapore
^ Artist from Asia

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[11] This includes more applied forms of art such as design, fashion and architecture where there might be specific briefs and industry practices to follow.

Topic 1: Representation in Art

Art represents reality through describing, depicting, or portraying a subject. It provides information and interpretations, makes the invisible, fleeting aspect of our world become tactile and palpable, and conveys our emotions, ideas, and experiences. It informs and challenges our understanding of the world and allows us to communicate with one another. Artists have explored the organisation and manipulation of visual elements, employing varying degrees of realism to create compelling and evocative interpretations. Artists' forays in representation have led to the evolution of compositional techniques, use of symbolism and metaphor and more recently, narrative devices such as plot, characterization, text, panels, frames, and border lines.

While some artists have gone beyond establishing art's ability to mimic and reproduce reality to challenge our understanding of what appears real, others have advanced visual language to demonstrate that art can have transformative roles, of helping us understand our circumstances, encouraging us to value our world, and inspiring imagination. Understanding representation in art will support students in recognising the nuances of representation and to appreciate how art is used for communication in past and contemporary cultures.

Key Concepts	Guiding Questions	Suggested Artists
• Artists have long been fascinated by forms of representation. Developments in visual language, formats, and techniques to achieve varying degrees of realism in representation provided artists with fresh means to communicate their ideas and concepts. • Artists recognise that their artworks are invitations for exchange of viewpoints with their audience. Beyond allowing a peek into other worlds, artworks raise questions about artists' narration and audience's interpretation. • Artworks challenge our perspectives and understanding of our lived circumstances and the world.	• What ideas and concepts of our world do artists hope to tell or inspire in us? • How have artists used the characteristics and pushed the techniques of representation in their respective art forms? • How does the artist's selection of what to represent and how to represent impact our interpretation of subjects, concepts, and experiences? • How has art moved beyond the need to reproduce reality to assume more transformative roles?	• Andreas Gursky+ • Chua Mia Tee+* • Ron Mueck+ • Shaun Tan • Suzy Lee^

Topic 2: Abstraction in Art

Breaking away from established traditions of representational art, some artists in the early 20th century moved away from realistic representation and began to experiment with abstraction through methods such as simplification, distortion, and schematisation. Artists also explored the properties of materials and used art elements like lines, colours, shapes, and forms to create patterns or abstract images.

Instead of focusing on narratives told through recognisable subject matter, artists connected with their audience through an expressive use of materials and formal qualities. Understanding abstraction in art will support students in interpreting, evaluating, and appreciating modern and contemporary artworks.

Key Concepts	Guiding Questions	Suggested Artists
• Artists approached abstraction with varied starting points, from the desire to express the intangible to conceptual investigations into visual form. • Artists used a variety of ways to explore abstraction, balancing intended effect with accidental findings. • While abstraction can be viewed as a continuum of visible characteristics with different degrees of recognisability, artists have created works that draw little or no reference from external visual reality.	• Why have artists chosen to use abstraction? • How have artists explored abstraction and pushed its boundaries? • In what ways do the materials used reflect the artist's intent and impact the audience? • Could art be appreciated purely for its aesthetic qualities?	• Anthony Poon+* • Chua Ek Kay+* • Enid Marx • Fiona Rae+ • Jackson Pollock+

Topic 3: Materials in Art

In the early 1900s, Marcel Duchamp introduced artworks made of mass-produced, commercial, utilitarian objects with minimal artistic intervention as *Readymades*, challenging then prevailing notions of art. Throughout histories and across cultures, artists in their choice and use of materials have drawn upon the histories, symbolism, and expressive potential of various media to create while exercising self-reflexivity, bringing fresh interpretations to the materials and shaping the visual and conceptual aspects of art.

Artists use a wide range of materials, ranging from the unconventional such as industrial, salvaged materials, the ephemeral such as organic matter and sound, and the elemental such as light, space, and land. Artists also use their bodies and, at times, challenge if ideas could be materials. Consequently, art forms such as installation, performance, sound, and site-specific art have proliferated. Understanding artists' choice and use of materials and their artistic processes helps students critically evaluate the form and content of artworks.

Key Concepts	Guiding Questions	Suggested Artists
• Artists continually explore new materials available in their environment. Materials present visual, tactile qualities and can embody historical, symbolic, religious, and cultural significance. • By experimenting with techniques and processes, artists can elevate, alter, layer on, and ascribe meanings to the materials and their artworks. • The rise of new materials, techniques and processes has witnessed art intersecting with other disciplines.	• What materials are artists exploring in their artworks? • Why have artists chosen to use specific materials? How are artists using the unique properties of materials? • What interpretations are artists inviting through their choice and way of using specific materials? • What is the place of craftmanship in art and how have artists provided alternative views to it?	• Cai Guoqiang+^ • Damien Hirst+ • Han Sai Por+* • Montien Boonma+^ • Olafur Eliasson+

Topic 4: Technology in Art

Advances in areas such as information, communication, entertainment, and biochemical technologies have availed new materials and tools to artists, influencing the ways artists live, work, and create. Artists have experimented with time-based media, digital programmes, computing devices, and biochemical innovations to provide fresh sensorial experiences to their audience. Their artworks reveal the impact of technology, the intersections of technology and artistic expression, and have challenged ideas of what art can offer to its audience.

Understanding how artists have inquired and woven technology into their art making will support students in accessing, interpreting, and evaluating artworks that leverage specific technologies in the past and present. Students will learn to critically engage with the issues and concerns surrounding new technologies and their representational mechanisms.

Key Concepts	Guiding Questions	Suggested Artists
• Artists have blurred the boundaries between traditional art media and technology, creating visual, interactive, and hybrid artworks. Their explorations led to new forms of artistic expression, such as video art, digital art, and interactive and immersive installations. • Artists have provided audiences with heightened sensorial, immersive, participatory experiences and at times, raised awareness of the societal implications of technology. • Technology has expanded possibilities for creative production, collective creation, and artistic exchange. Artists have explored the relationship between artist, the technology used, and its role in the creative process.	• What kind of technologies are artists experimenting with? • Why have artists chosen to use specific technologies? What aspects of the technology inspired them? • What are the original functions of these technologies and how are artists using them differently to express their ideas and concepts? • What fresh experiences and messages do these artworks offer to their audience? • How has the use of technologies changed the way artists work and create?	• Anicka Yi^ • Mona Hatoum+^ • Nam June Paik+^ • Rob Sketcherman^ • teamLAB^

Topic 5: People in Art

Artists have long been fascinated by the human figure and the human condition. Artists have portrayed themselves and the people they encounter in a variety of ways, such as through portraiture and figurative works. Artworks have ranged from a literal record of a person's features, gestures, and expressions to representations of the character or identity possessed by an individual or a group. Many artists also seek to represent human relationships and societal norms by conveying through their artworks the emotional nuances that underlie the complexity of these bonds.

By studying different artworks that encapsulate the themes of existence, identity and relationships, students will appreciate artists' perspectives and insights on the human condition. Students will be able to interpret and engage with such artworks and make informed and respectful comments.

Key Concepts	Guiding Questions	Suggested Artists
• Artists have created artworks to depict individuals from diverse backgrounds, to investigate stereotypes, to represent the underrepresented, and to celebrate lived experiences and the human spirit. • Artists portray the personalities, emotions, inner thoughts, and psychological state of themselves, other individuals and groups using a variety of techniques, strategies, and formats. • Artists have evolved their approach to and purpose in portraying people by exploring new perspectives and interpretations.	• What are some issues which artists feel compelled to bring to attention? • How have artists portrayed the different dimensions of being human through the techniques and processes they used? • How does the artist's portrayal of the subject posit fresh interpretations of how the subject can be perceived? • How have artists interrogated the concept of depicting physical likeness and expanded art's repertoire of portraying people?	• Amanda Heng+* • Cindy Sherman+ • Francis Bacon+ • Lucian Freud+ • Ng Eng Teng+*

Topic 6: Art in Society

Artworks are visual records, commentaries, and critiques of significant events, societies, and times artists live in. Some artists use their art to explore their cultural lineage and others use their art to discuss political, economic, ecological, and cultural conditions. As artists consider their personal and professional roles within society, issues such as social unrest, urbanisation, the destruction of nature, technological and cultural shifts have always been of concern to artists. Artworks may be created to raise awareness, celebrate, critique or dialogue about prevailing practices.

By looking at the ways artists represent their responses to their lived experiences across different cultures and times, students learn to engage with local, regional, and global issues and to respect and value diverse viewpoints and cultures. Students will develop greater sensitivity and understanding of their world and how artworks reflect and contribute to the cultural development of societies.

Key Concepts	Guiding Questions	Suggested Artists
• Artworks embody artists' responses to personal histories and their lived experiences within specific historical, social, and cultural contexts. • Regardless of art forms, artists have been innovative in the methods, techniques and processes they employ to discuss specific local, regional, and global issues. • Artists engage with world issues for different purposes, such as to raise awareness, celebrate, critique, dialogue, and at times, challenge, and advocate for change. Their artworks reflect and can contribute to the cultural development of a society.	• What are some issues which artists feel compelled to bring to attention? • What are methods, techniques and processes artists have employed to discuss specific conditions or issues? • Why have artists chosen to express their views and perspectives in a particular manner? Is it effective? • How does artists' involvement in society impact contemporary understanding of art and the role of the artist?	• Andy Warhol+ • Banksy+ • Dede Eri Supria+^ • Guo Pei^ • Tang Da Wu+*

3.1.4 Artistic Processes

Artists draw inspiration from their lived experiences when deciding on ideas, images and materials. Mirroring processes undertaken by artists, students learn to make artistic decisions and work towards creative resolutions by engaging in four artistic processes: **Research, Exploration, Creation, Reflection.**

Research is the ability to seek out, gather, consolidate, analyse, and make sense of relevant visual, textual, and aural information. Students learn to observe, record, and analyse what they see and experience. Students may find information and references related to art or broader world issues.

Creation is a process that students experience to produce expressive artworks that communicate their ideas, thoughts, and feelings. To create, besides the ability to imagine and generate ideas, students make informed artistic decisions as they work towards their personal artistic vision. Students need to understand the language of their chosen art form and media and possess dexterity to harness the expressive potential of the art materials. Students are encouraged to document their finished artworks for their own reference and as evidence of learning.

Exploration encourages students to be curious and open to possibilities. In exploration, students investigate by trying out different ideas, art media, and visual strategies as they search for creative solutions. Activities could include experimentation with ideas, visual strategies, materials, tools, and technical processes. Students should record their ideas and observations in digital and non-digital formats such as doodles, preliminary sketches, annotations, and photography. When students explore, they synthesise the resulting visuals and information to seek out creative solutions. Exploration supports students in exercising creative, adaptive and critical thinking skills.

Reflection that is purposeful and deliberate helps students consolidate their learning to arrive at new insights. Students should regularly and intuitively reflect on how other artworks inform their own art making and how their process of making art helps them relate to others and their artworks. Through reflection, students learn to review, evaluate, and modify their artworks to work towards a personal artistic practice. Teachers can facilitate reflection through individual or collaborative activities.

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

3.2 Learning Experiences

To shape students' habits, how they learn and think in Art, students need to be immersed in learning experiences unique to Art. Regardless of whether students choose to continue with Art, learning experiences specific to the learning of Art can imbue students with valuable life skills to be informed audience. Teachers can customise their school-based curriculum to include some of these learning experiences[12]:

1. **Art Conversations and Critique**
2. **Art Writing**
3. **Art Journalling**
4. **Building Portfolios**
5. Studio Instruction and Workshops with Artists
6. Artist Talks and Studio Visits
7. Exposure to Traditional Asian Art
8. Community Art Projects
9. Curatorial Projects
10. Learning Journeys to Galleries, Museums, Art Fairs, Biennales, and Film Festivals

3.2.1 Art Conversations and Critique

Art Conversations introduce students to artworks other than their own. They provide opportunities for contextual learning and attract multiple interpretations for meaningful discussions. It is not the goal of Art Conversations to arrive at a single, unified, composite interpretation[13]. Rather, *Art Conversations* allow for healthy, constructive deliberation and debate of ideas and opinions. They are naturally dialogic and constructivist in nature. Conducting collaborative dialogue among students can heighten engagement and build a sense of community in class[14].

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

Building on Art Conversations, *Art Critique* allows students to present their work and share their thinking and processes with their peers. Whether participating as a presenter or member of the audience, it builds students' capacity to respond responsibly and respectfully, and develops openness to opinions and perspectives that differ from their own in a safe and conducive space.

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[12] The list serves to present teachers with ideas. It is not exhaustive. Elaborations are provided for the first 4 in subsequent pages.

[13] Barrett, T. (2000). *About art interpretation for art education.* Studies in Art Education, 42(1), 5-19. Retrieved March 10, 2023, from https://doi.org/10.2307/1320749

[14] Loh, V. (2015). *The power of collaborative dialogue.* Art Education: National Art Education Association, 68(5), 14-19. Retrieved March 10, 2023, from https://doi.org/10.1080/00043125.2015.11519334

3.2.2 Art Writing

In H2 Art, beyond conversations and critiques carried out in lessons, students must be able to respond to art making or discourse with cogent arguments supported by examples of artists or artworks of their choice. They should be able to distil and consolidate their perspectives in writing.

When looking at and thinking about an artwork, students can consider it from 3 entry points:

- Students can consider how **artists** translate their personal lived experiences and contexts to their artworks.
- By making close observations of **artworks**, students determine how visual characteristics communicate meaning and messages.
- As **audience**, students respond to artworks while considering their reception, impact and role in society.

Art writing, in the form of short exercises or longer form essays, can be woven into lessons to enable students to enact visual literacy skills through visual analysis, elaborating critical insights, discovering and reflecting on personal voices. Students can learn about and through the following types of art writing:

- Artwork labels
- Artist or curatorial statements
- Artwork, artist, or exhibition reviews
- Comparative studies of artworks
- Discursive art historical essays

3.2.3 Art Journalling

Art journalling, whether in digital or analogue form, acts as a platform for active engagement between concepts, materials, medium, and tools[15]. Art journalling could include drawing, painting, collage and writing that express students' thoughts and responses to the world around them; it is a platform to explore possibilities and record what students have perceived and investigated[16]. The materials in an art journal should capture a student's paths of inquiry in an organic manner.

Some activities and processes that students can engage in are:

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

Teachers can support students by:

- Introducing structures to help students start on blank pages (e.g. dating pages, freewriting).
- Introducing activities that leverage the form and format of Art journalling (e.g. urban sketching, doodling, working with existing materials and over accidents and mistakes in pages).
- Establishing routines of starting from, working into, and looking back at Art journals.
- Setting aside time for students to work in their journals, and share from their journals during lessons.

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

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

3.2.4 Building Portfolios

Art conversations, critique and writing stimulate students to articulate their thoughts while Art journalling encourages students to document, work on and reflect on their paths of inquiry. They extend from the routines and habits students acquired through the four key processes in *Learning with Portfolio*[17] at lower secondary levels:

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

These routines and habits are helpful to students who wish to build portfolios for varied purposes at higher levels of learning. Teachers can expand students' understanding of portfolios by exposing them to authentic contexts where a portfolio is required or can be used. For example, teachers can hone students' presentation skills by having students prepare portfolios for presentation of inspiration, ideas, or artworks in class.

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[17] Learning with Portfolio and Building Portfolios were introduced as core learning experiences in 2024 Lower Secondary Art and 2025 Upper Secondary Art Teaching and Learning Syllabuses respectively. Pre-university centres will see the first cohort with prior learning experiences with portfolio in 2028. The key processes are replicated here for ease of reference.

Where there is extensive use of art journal as repository to document and reflect, it is possible for an art journal to be used as portfolio. Students can curate pages from their art journals when presenting.

When building portfolios, students can be sensitised to:

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

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

Pedagogy

4.1 Pedagogical Practices and Teaching Areas

The core beliefs about teaching and learning in the Singapore Curriculum Philosophy (SCP)[18] 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 H2 Art 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 (e.g. lectures, critique sessions, written tasks, individual or group consultations, exploratory workshops) 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 H2 Art as it promotes students' interest and choice and engenders independent learning. 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. Beyond transmitting content, teachers through dialogic teaching[19] assume the role of activators and facilitators whose task is to equip students with the skills and attitude to take on the responsibility of knowledge acquisition themselves. The 'Art Inquiry Model'[20] is a thinking framework to help teachers design learning. Teachers should stimulate students' curiosity and engagement, grow students' agency, and facilitate students in constructing their own understanding and conclusions. It includes 5 main student actions which are non-linear and non-sequential (Table 1).

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 1: 5 student actions and corresponding behaviour in inquiry

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

[19] Alexander, R. (2008). To*wards dialogic teaching: Rethinking classroom talk.* Dialogos.

[20] 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.

To support students in enacting these learning actions, teachers need to familiarise themselves with five key pedagogical practices:

i.   Design assignments that promote interdisciplinary learning and connect art with other areas of knowledge.

ii. Ask discursive and probing questions that expand students' thinking and encourage them to delve deeper into issues.

iii. Create an open learning culture that embraces dialogic discussion, experimentation, perspective-taking, and evaluation.

iv. Provide guidance, advice, and feedback that promotes choice that is balanced by responsible decision making.

v.   Facilitate student's reflection of their learning.

4.3 E-Pedagogy

E-Pedagogy[21] 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.

With greater access and use of digital content and technology, it is vital that teachers ensure that students observe ethical and responsible usage of digital content and technological tools, be it for art discourse or art making *(2.3.2)*. Students can also be guided to assess relevance and reliability of collected materials or tools in relation to their intended use.
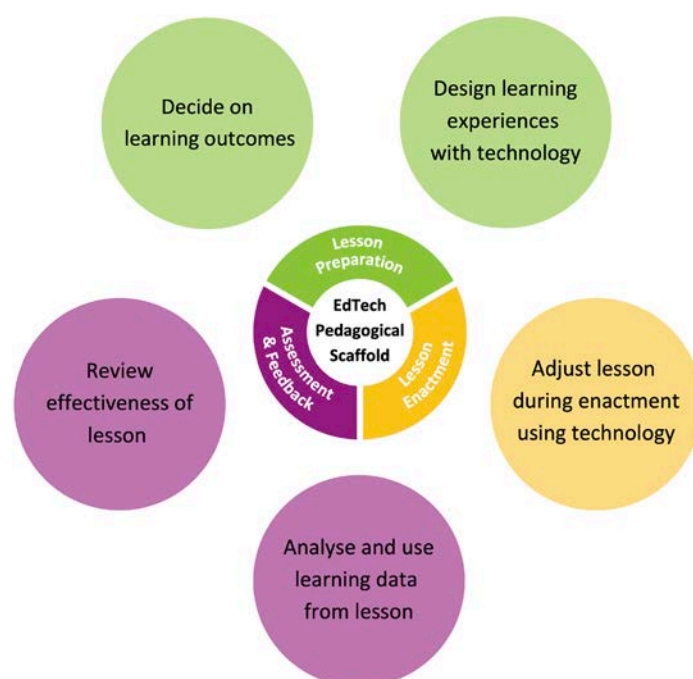

Figure 3: EdTech Pedagogical Scaffolds

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

Assessment

5.1 Role of Assessment

Assessment is an ongoing and iterative process integral to teaching and learning, and must be closely aligned with syllabus objectives, content and pedagogy[22]. It refers to the process of gathering and analysing evidence about student learning for making educational decisions (e.g. enhance curriculum and classroom teaching and learning, student placement, and certification)[23]. Assessment plays an important role in shaping how students learn and their motivation to learn. Schools should plan and implement formative and summative assessments to motivate and help students achieve the desired learning outcomes.

5.2 A Balanced Assessment Plan for Art

A balanced assessment plan should have both Assessment *for* Learning as well as Assessment *of* Learning. Assessment goes beyond setting tasks and grading students' work; it should be used to check that learning takes place as intended by gathering evidence about what students have learnt using performance tasks or modes[24]. Whether implemented in the classroom to support teaching and learning, or as part of year-end examinations to evaluate students' performance, assessments should lead to meaningful and developmentally appropriate learning.

When designing summative assessment, teachers should avoid importing assessment formats, criteria and rubrics from the examination syllabus. Instead, teachers should be mindful to create assessment tasks, criteria, and rubrics that are fit for purpose (i.e. specific to the design of the task) and developmentally appropriate (i.e. pitched to the level of learning).

An effective assessment plan is guided by why, how and what we assess. Assessment at different junctures of students' learning should take different forms and serve different purposes. When planning assessment, teachers should consider:

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

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

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

[22] Ministry of Education, Singapore. (2011). *MOE assessment philosophy.*

[23] 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

[24] Ministry of Education, Singapore. (2011). *MOE assessment philosophy.*

	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.
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 2: Summary of different functions of assessment in Art[25]

School-Based Assessment

School-based assessments (SBA) 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. Some possible art-specific assessment tasks for SBA include art critique, portfolio showcase, and exhibition reviews.

National Examination

In the final year of pre-university education, students will be required to 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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- National Junior College
- Raffles Institution
- Saint Andrew's Junior College
- St. Joseph's Institution
- Victoria Junior College
- Yishun Innova Junior College

Partners
- Nanyang Technological University, School of Art, Design and Media (NTU ADM)
- Nanyang Technological University, National Institute of Education, Visual & Performing Arts Group (NTU NIE)
- National Gallery Singapore
- National University of Singapore (NUS)
- Singapore Examinations and Assessment Board (SEAB)
- Singapore Teachers Academy for the aRts (STAR)
- Singapore University of Technology and Design (SUTD)
- University of the Arts Singapore, LASALLE College of the Arts
- Yale-NUS College