



PRE-UNIVERSITY ART

HIGHER 3 (H3) TEACHING AND LEARNING SYLLABUS

Implementation starting with
2025 Pre-University One Cohort



Ministry of Education
SINGAPORE

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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. 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

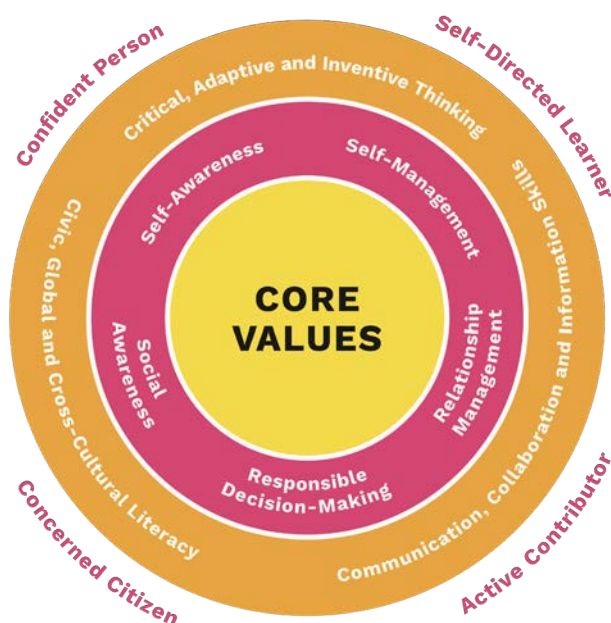


Figure 1: Refreshed 21st Century Competencies (21CC) Framework

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.**



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 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.

Overview of H3 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 H3 Art course, students can achieve the following 3 Learning Outcomes (LOs) and corresponding Knowledge, Skills and Values (KSVs) outlined below.

	Learning Outcomes (LOs)	Knowledge, Skills and Values (KSVs)
L01	Understand Art through a range of issues and perspectives surrounding artistic production and reception.	<ul style="list-style-type: none"> • Knowledge of and openness to multiple viewpoints in the interpretation and understanding of artworks.
L02	Analyse and evaluate multiple perspectives and interpretations critically to articulate independent thought that is substantiated by research.	<ul style="list-style-type: none"> • Analyse and interpret Art in depth using appropriate methodology or approach. • Evaluate and synthesise information and viewpoints from multiple perspectives and interpretations. • Demonstrate critical inquiry, clarity of thinking, independent thought and creative synthesis in research and writing. • Substantiate and communicate artistic viewpoints cogently.
L03	Be sensitive to how personal, social and cultural contexts shape thinking and value systems in Art.	<ul style="list-style-type: none"> • Understand Art holistically from the perspectives of multiple cultural players, such as artists, audiences, art critics, patrons, and policy makers.

2.3 Syllabus Framework

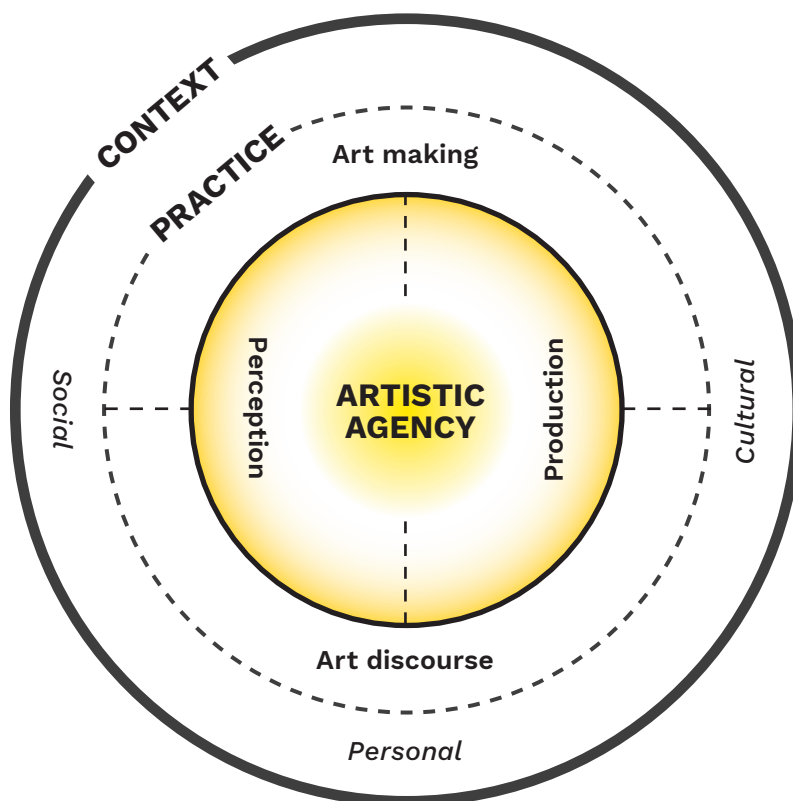


Figure 2: A-Level Art Syllabus Framework

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.

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.



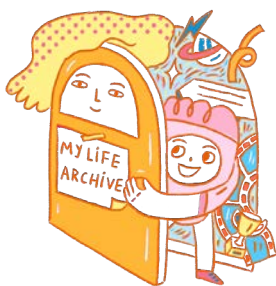
The 2 aspects interact dynamically to support students' learning. Learning experiences should be woven to complement and reinforce both aspects to deepen students' competency.

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

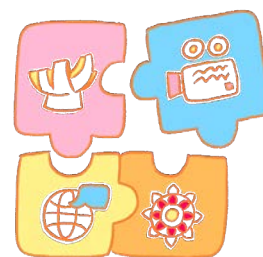
The outer ring – **context** – refers to the different conditions that inform the ways art is made, encountered, and discussed. As learners engage in artistic practice, they will employ three interrelated contextual frames – **Personal, Social and Cultural** – to consider diverse viewpoints and interpretations. 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.

Content

H3 Art comprises both taught and independent research components. The anticipated outcome is a written submission – a research essay between 3000 to 3500 words. The submission can include images and should be accompanied by academic citations.

3.1 Taught Lessons & Consultations (15–25 hrs)

To support students in identifying an inquiry (i.e. research question), research method, concepts, theoretical frameworks, and materials that could be included in their research proposal, it is recommended that students receive 10–15 hours of classroom instruction. The taught component could include the following:

Inquiry & Research Skills <i>*recommended that students be introduced to the objectives of H3 Art before embarking on research</i>	Areas of Study <i>*recommended that the concepts and theories in these areas be taught in connection with H2 Art.</i>
a. Process of Independent Research b. Formulating an Inquiry in H3 Art (3.2.1) c. Crafting a Research Proposal (3.2.2) d. Basic Research Methods and Ethics (3.2.3) <i>Refer to 3.2 for the full independent research processes students are likely to undertake.</i>	a. Perspectives on the Definition of Art Across History and Cultures b. Value of Art, Role of the Patron, and Status of the Artist c. Relationship between Art and Culture <i>Refer to Suggested Readings in the H3 Art Examination Syllabus published on the SEAB website.</i>

Throughout the course of their study, students should receive advice and guidance from their teachers through consultations. These consultations, estimated at a total of 5 to 10 hours, will help to keep students on track in their independent research.

3.2 Independent Research (85–95 hrs)

With guidance from their teachers, students will identify a suitable topic for their inquiry and carry out independent research in or outside class, depending on the needs of the research⁸. Students can explore their interests in the year preceding their graduating year. However, they should only commence their independent research in their graduating year. Students are to familiarise themselves with the process of independent research (Figure 3) and use it to guide their study. Their investigation should reflect the following stages:



Figure 3: Process of Independent Research

⁸ While students do not need to be supervised at all stages of their research in or outside class, they are expected to inform and seek guidance from their teachers if they wish to pursue parts of their research outside class.

3.2.1 Formulating an Inquiry

Students should begin by formulating an inquiry before identifying a research question. A useful research question guides and centers students' inquiry:

- It offers sufficient scope for the time available and anticipated length of write-up (3.2.5).
- It is feasible, with sufficient primary and secondary sources to inform the write-up (3.2.3).
- It investigates the definition and role of Art in varied contexts and is relevant to the study of H3 Art.
- It is of interest to the students and meaningful to them.

Students can draw inspiration from:

- their engagement in H2 Art,
- current affairs and news in the art world,
- review of visual materials (e.g. artworks, photo essays, film sequence, designed products, art exhibitions and events),
- review of Art-related literature (e.g. journal article, artist monograph, exhibition review),
- their lived experiences with Art (e.g. artist interviews, studio visits).

Below are two examples of a research question:

Sample A:	How have artists pushed the use of technology in Art?
Sample B:	What fresh insights about Art do Anicka Yi's and Mona Hatoum's use of technology provide?

Sample B is a more useful research question as compared to Sample A. It is researchable and is sufficiently specific. It allows students to examine notions of Art from different perspectives.

3.2.2 Crafting a Research Proposal

Students are encouraged to do basic reading on the proposed area of research before crafting their research question. Students should craft research questions that are:

- of a suitable scale yet manageable within the given timeframe,
- capable of research where there are sufficient literature and source materials to draw from,
- focused and clearly defined.

Together with the research question, a research proposal should be drafted. The key sections to include in the research proposal are:

- a. Research question (3.2.1)
- b. Abstract explaining rationale, objective(s) and scope of research
- c. Proposed method of inquiry and scan of available literature (3.2.3)
- d. Brief outline of essay
- e. Ethical considerations (if any)

The research proposal is central to students' planning of their inquiry. While it is usual for research proposals to evolve over time, the crafting of the research proposal is an important step and is essential in guiding students to determine the direction and scope of their research.

Students should start early and submit a draft to seek their teacher's guidance. It is recommended that students seek to be succinct and keep to a maximum of 500 words across 2 pages.

3.2.3 Method of Inquiry and Literature Scan

There are many ways of knowing, and students should be sensitised to the wide array of primary and secondary sources of information that are present in visual, textual, and aural formats that can be used to inform their inquiry (Table 1). Regardless of the type of information used, students should make an active effort to provide accurate citations.

Primary Sources	Secondary Sources
These are direct evidence or first-hand accounts. They are unprocessed material that can form the foundation of original research.	These are second-hand accounts where the information has been processed through analysis, interpretation of primary sources. They present other researchers' ideas and arguments.
Examples include sketches, artworks, photographs, letters, speeches, diary entries, interview transcripts, field notes, survey data.	Examples include journal articles, exhibition reviews, academic books or essays, opinion pieces, documentaries.

Table 1: Examples of primary and secondary sources of information

When collecting information, students should consider research ethics and understand limitations and constraints of their chosen method of inquiry. For example, students should be able to consider issues of accuracy and reliability in the information collected. Instead of accumulating an exhaustive collection of information, students should exercise mindful mining of pertinent information to ensure appropriate use and progress of inquiry.

3.2.4 Evaluating Findings and Drawing Insights

Collected information and materials should be evaluated in relation to the research question. Students should be able to organise, analyse and interpret the information collected to derive personal insights that further their research inquiry.

In framing and assembling their arguments, students should also be able to consider issues from multiple perspectives. They should analyse arguments to distil merits and weaknesses, present an evaluation of the research, methods used, information collected, and identify possible limitations and improvements that can be made.

3.2.5 Communicating Conclusions

To share their thinking and insights and bring the research to a conclusion, students should produce a research essay while adhering strictly to the word limit of 3000 to 3500 words. The word count excludes titles, diagrams, footnotes, bibliography, and acknowledgement. The essay could be organised as follows:

Chapter 1:	Introduction comprising objective(s) of the research and the research question.
Chapter 2:	Research method comprising the comparison and analysis of information from a range of sources; information should present multiple perspectives offered by research question.
Chapter 3:	Analysis and evaluation of inquiry and findings.
Chapter 4:	Evaluation of the inquiry process and outcomes to conclude the inquiry.

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 H3 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 H3 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 teaching¹⁰ 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'¹¹ 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 2).

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 2: 5 student actions and corresponding behaviour in inquiry

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 Alexander, R. (2008). *Towards dialogic teaching: Rethinking classroom talk*. Dialogos.

¹¹ 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-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 4.

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.

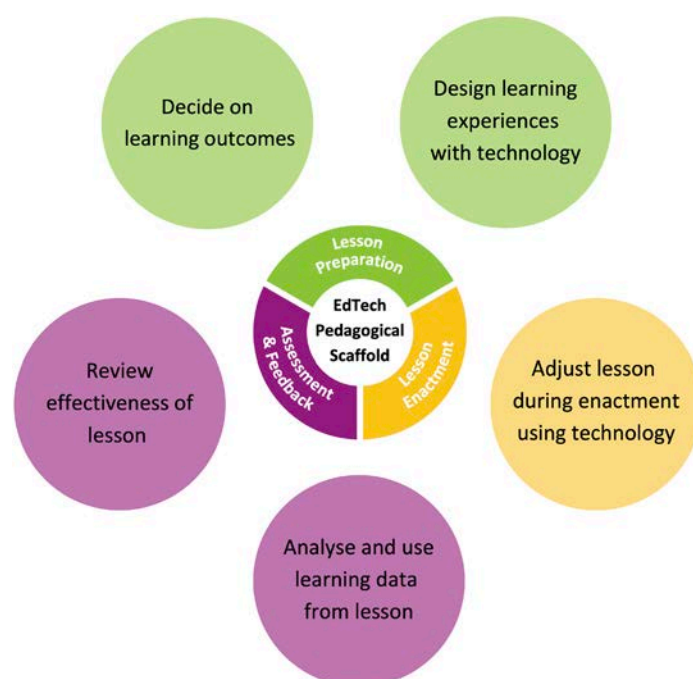


Figure 4: EdTech Pedagogical Scaffolds

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 National Examination

	Assessment Objectives (AOs)
AO1	Demonstrate an informed understanding of Art theories and their implications and processes to acquire, select and synthesise knowledge.
AO2	Demonstrate a critical awareness of diverse perspectives in art by establishing connections, making comparisons, and interpreting them from a range of local and global contexts.
AO3	Critically analyse Art practice in the light of its social and cultural contexts and demonstrate critical thinking and consistent inquiry into issues, themes, and problems.
AO4	Express personal opinions, beliefs and critical responses towards issues discussed.

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

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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

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- 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)
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