

# ART SYLLABUS

## Lower Secondary

Implementation starting with  
2018 Secondary One Cohort



Ministry of Education  
SINGAPORE

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# **SECTION 1:**

# **OVERVIEW**

Philosophy and Value of Art Education in the 21<sup>st</sup> Century  
Aims of Art Education in Schools  
The Place of Lower Secondary Art in the Secondary Curriculum

# 1. OVERVIEW

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## Philosophy and Value of Art in the 21<sup>st</sup> Century

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

The value of art in the curriculum is threefold:

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

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

- *Art builds students' capacity to critically discern and process visual information, and communicate effectively in the 21<sup>st</sup> Century*

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

- *Art expands imagination and creativity*

Art also helps develop students' 21CC of critical and inventive thinking. It develops thinking dispositions such as tolerance for ambiguity, ability to see things from multiple perspectives<sup>1</sup> and to imagine<sup>2</sup> and envision<sup>3</sup> — values that drive innovation. Through Art, students develop capacity to observe closely, explore, engage and persist, evaluate, reflect, take risks to stretch and go beyond what they currently know and are able to do.

As students learn art, create and present their works, they go through processes that range from conceptualisation to making, to sharing their works with others and getting others' feedback. Students learn to plan, make decisions, and manage artistic processes. Students learn to take responsibility and exercise care and integrity when carrying out their own work, managing themselves and their

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

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

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

relationships with others. Through Art, students can develop core values, social and emotional competencies and 21CC that would better prepare them to face future challenges as well as seize opportunities brought on by forces such as globalisation, changing demographics and technological advancements. Every student can then grow to embody the Desired Outcomes of Education (DOEs) as:

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

(Ministry of Education, 2014)

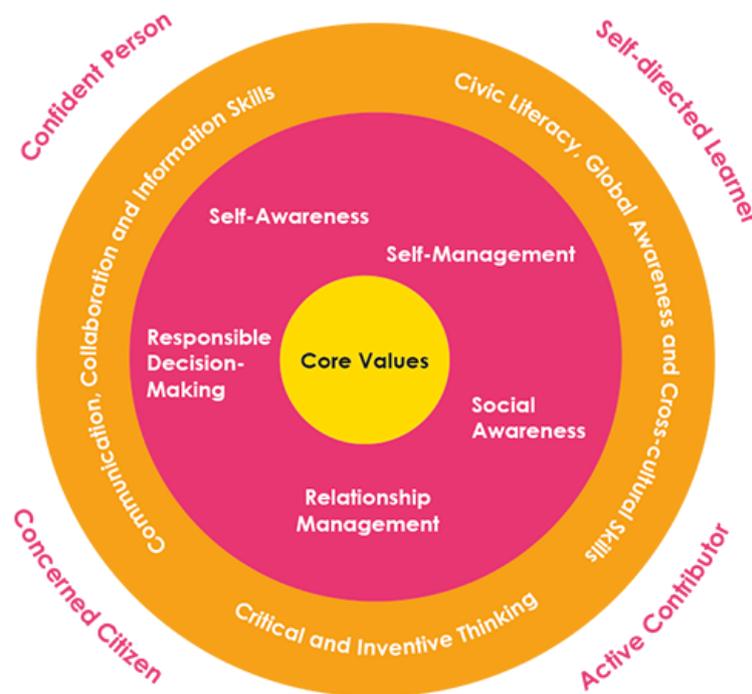


Figure 1: MOE 21CC Framework

## Aims of Art Education in Schools

Given the increasing predominance of art in daily living, art education in our schools aims **to enable every child to**

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

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

## The Place of Lower Secondary Art within the Secondary Curriculum

Art is essential in equipping students for the 21CC while developing them holistically for life. The Lower Secondary Art syllabus is especially critical as it is the final phase of students' general art education in which students are equipped with essential visual literacy skills and cultural awareness – to learn and communicate visually, and to engage with society culturally. It should also allow students to advance their art education beyond the lower secondary level if they so aspire. It is therefore important that students enjoy the full extent of the art curriculum and curriculum time, and that their achievements in art are duly recognised. **The requisite curriculum time for Art at Lower Secondary is between 70 – 80 min per week. As the syllabus is planned for 48 weeks over 2 years, any changes in the curriculum time will compromise students' learning and attainment.**

Art is an examinable subject at the Lower Secondary levels for Express and Normal (Academic) courses. This means that students' achievements and talents in Art are recognised to be of equal weighting to other examinable subjects, such as the languages, mathematics, sciences and humanities in the computation of students' overall marks. This is an important tenet in our commitment to a holistic and balanced education, and to developing diverse talents in our students.

# **SECTION 2: CONTENT**

Art Learning Framework & Outcomes  
Big Ideas  
Connecting Learning Components

## 2. CONTENT

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### Art Learning Framework & Outcomes

The Lower Secondary syllabus aims to build students' capacity to enjoy art, express themselves, communicate, learn about and connect with the community and wider world in and through art. The objectives of the syllabus are encapsulated through the Secondary Art Syllabus Framework in Figure 2:

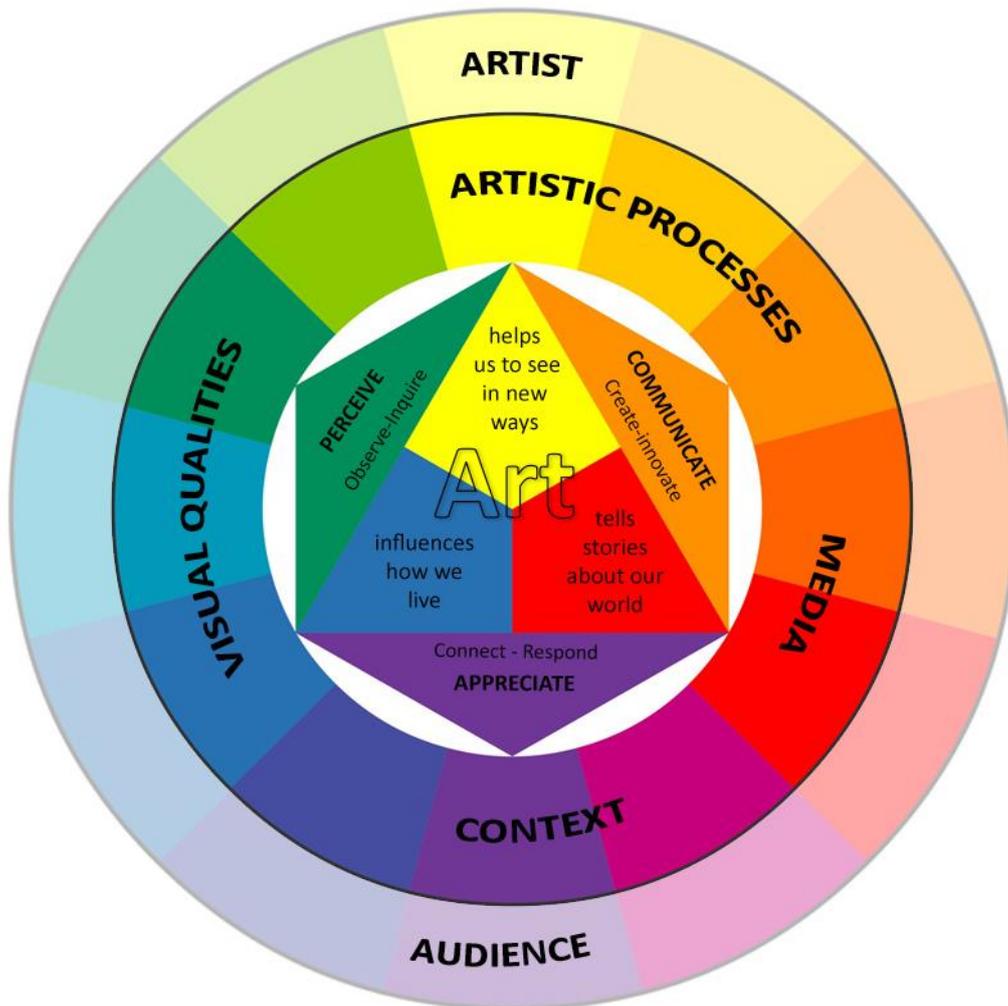


Figure 2: Lower Secondary Art Syllabus Framework

The syllabus framework, presented in the form of a colour wheel, illustrates the dynamic relationships amongst the various key features of the art syllabus. It presents an integrated concept for the learning of art that is holistic and enduring. It serves as a compass to guide cohesive and effective learning and teaching of art across all schools.

To achieve the objectives of the syllabus and develop students holistically in the 21CC and desired outcomes of education, the syllabus operates on a framework comprising three big ideas delivered through the domains of learning, syllabus content and learning experiences. Figure 3 illustrates the various features of this framework.

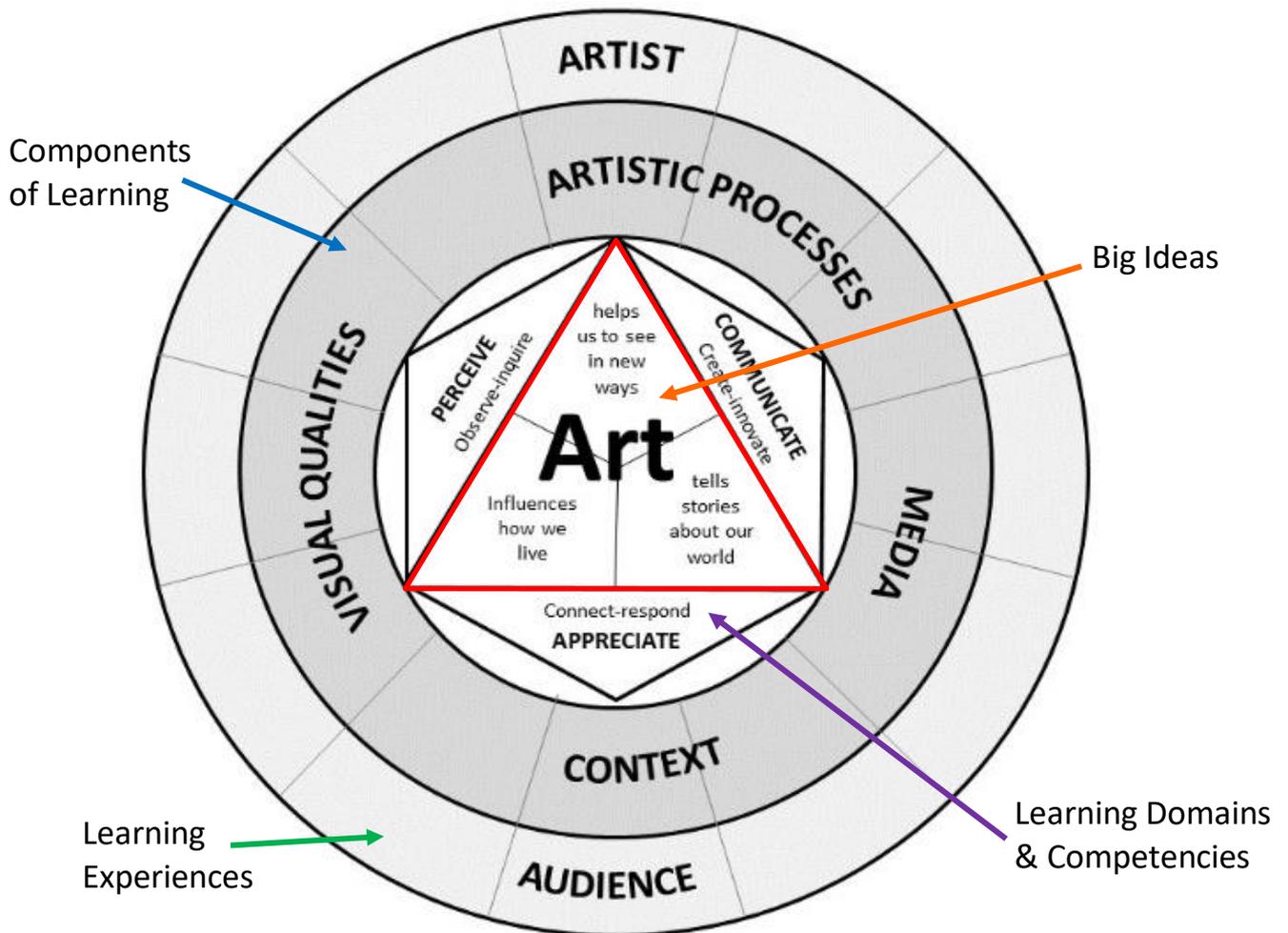


Figure 3: Features of the Lower Secondary Art Syllabus Framework

- At the heart of the syllabus framework are **big ideas** which are key understandings essential to students' learning. The big ideas encapsulate core concepts that undergird the subject and connect learning components with learning experiences.
- The big ideas frame the three Learning Domains of **perceive**, **communicate** and **appreciate** that present learning opportunities for students to develop the competencies of **observe-inquire**, **create-innovate**, and **connect-respond**.
- Students learn to perceive, communicate and appreciate through the four key components of the learning content - **context**, **artistic processes**, **media** and **visual qualities**.

- In the process, students acquire knowledge, skills and values that equip them to be active **artists** and informed **audiences**.

## Big Ideas

The content of the syllabus sets out the focus and scope of students' learning from Secondary 1 to 2 to achieve these aims. The syllabus content comprises the big ideas and the learning of these through the integration of knowledge, skills and values from different components – Context, Artistic Processes, Media and Visual Qualities.

The 3 big ideas in the syllabus are:

- Art helps us to see in new ways.
- Art tells stories about our world.
- Art influences how we live.

Through these big ideas, students learn about the *form, content* and *function* of art to understand and use art in their lives. The big ideas serve as key focuses for students' learning of core concepts essential to art and the relevant applications of these in daily life. The big ideas also serve to meaningfully contextualise the components of art learning. Specific focuses within these big ideas are provided through *guiding questions* and suggested *themes* to direct students in their exploration and investigation through inquiry-based learning, and guide teachers in the planning of learning activities. The guiding questions typically start by connecting with students' prior art learning or personal experiences, and then extending their learning to other artworks and new ways of making and understanding of art. Similarly, the use of appropriate themes that relate to students' experiences, provides concrete examples of these big ideas around them, thereby enabling students to see the place of art in their lives.

*Art helps us to see in new ways.*

Art represents experiences and ideas using materials, tools and visual elements such as shapes, colours, and forms. Art provides alternate ways to understand the world and our experiences using images and visual language. In art, students learn how to experiment with and use different media, tools and visual qualities, with reference to how artists use these in their work. This equips students to communicate in innovative visual ways so as to bring attention to their ideas or change how people see things.

### Guiding Questions:

How do I share ideas through art?

How have artists challenged the way we view things and people around us?

### Suggested themes:

- Treasures in the Neighbourhood
- I Spy with My Little Eye
- Nooks and Corners

- The Environment & Us
- Unusual Perspectives
- Lost & Found

*Art tells stories about our world.*

Throughout history, artworks have long documented our lived experiences and the events that affect us. Learning about artworks and why artists create art enable students to understand the experiences and concerns of various people and communities in the past and present, and connects students with our culture and history. Learning to formulate and express their own ideas and communities' concerns, helps to deepen students' understanding about themselves, and build bonds with Singapore and the wider world.

Guiding Questions:

What can I learn from the stories told through art?

Why do we make art?

Suggested themes:

- In Their Shoes
- (Re)Collections
- One Day in the Life of...
- Telling Tales
- Grandmother's/ Grandfather's Stories
- Then and Now

*Art influences how we live.*

Artistic thinking and visual elements and principles are used in many areas of our lives. The images we see, the things we use and the spaces we live in all require some form of art in their construction and design. These in turn affect how we view and understand things and the world around us, the decisions we make and the activities we do. For example, organisations use advertisements and graphics to convey information to persuade us to make certain decisions or buy products. How tools and objects are designed affect what we do and how we carry out daily activities. The layout and design of rooms and spaces also affect our moods and how we interact with other people. Learning how art is used in daily life heightens students' critical awareness and equips them with knowledge and skills to communicate effectively and to use art to enhance the quality of daily living.

Guiding Questions:

Why do I prefer certain images or designs over others?

How do everyday images and design affect the way we think and live?

Suggested themes:

- Singapore Icons
- Designs that Change the World
- Art in Daily Life

- Art for a Cause
- More than Meets the Eye
- When Information Meets Graphics

## Learning Domains, Competencies and Learning Outcomes

These big ideas frame students' learning through domains where they Perceive, Communicate and Appreciate. The domains in turn describe the competencies and learning outcomes illustrated in [Table 1](#).

Table 1: *Illustration of the Learning Domains, Competencies & Outcomes*

Learning Domain	Competencies	Learning Outcomes	What the Learning Outcomes Look Like
PERCEIVE	<i>Observe – Inquire</i>	LO1 Identify qualities in and interpret what they see and experience	a. Describe the details and visual qualities of what they see b. Infer the ideas, feelings and meanings of visuals through the use of art elements and principles, media, processes and/or techniques c. Express personal ideas and opinions about what they see and experience
		LO2 Record and present their observations using different ways	a. Talk/write/draw/create visuals about what they see b. Show details (e.g. of visual qualities, form and structures) in their oral or written description/drawings/sketches from first hand observation
		LO3 Generate questions and ideas from visuals	a. Examine visuals from different perspectives, e.g. related topics, subject matter, visual qualities, media and techniques. b. Formulate questions about what they see c. Derive ideas from what they see d. Enjoy looking at visuals
COMMUNICATE	<i>Create – Innovate</i>	LO4 Express experiences and ideas in art making	a. Share experiences and ideas through making art
		LO5 Experiment with different materials, tools, and media to create new visual possibilities	a. Generate, apply and combine different ways to use a variety of materials, tools and media to create artworks b. Evaluate the effects of using different materials, tools and media

Learning Domain	Competencies	Learning Outcomes	What the Learning Outcomes Look Like
APPRECIATE	<i>Connect – Respond</i>	LO6 Reflect and share views on their own and others' art making	<ul style="list-style-type: none"> <li>a. Evaluate their art making according to planned intentions</li> <li>b. Evaluate artworks based on given criteria</li> <li>c. Share what they learn during art making</li> <li>d. Apply what they learn from earlier art making</li> </ul>
		LO7 Relate to examples of Singapore and international art and their ideas and processes	<ul style="list-style-type: none"> <li>a. Explain aspects of the context of a few key Singapore and International works</li> <li>b. Make links between ideas or issues in a few key Singapore and international works to the current experience or context</li> <li>c. Get ideas for their own art making from referring to relevant artworks and artists</li> </ul>
		LO8 Work with others to make art, present art, and solve visual and other problems	<ul style="list-style-type: none"> <li>a. Plan, carry out and problem-solve during art making or art-related projects with others to achieve goals</li> <li>b. Respect differences and value contributions from different people</li> </ul>

### Components of Learning

Students learn to Perceive, Communicate and Appreciate through the learning of the *Context* of art making, *Artistic Processes*, *Media* and *Visual Qualities*. In the process, students acquire knowledge, skills and values that equip them to be active artists and informed audiences with

- imagination and critical discernment;
- confidence, curiosity, an innovative spirit and lifelong enjoyment for art; and
- an understanding of and respect for local, regional and global art and cultures through engaging with artworks, art making and arts professions.

When we make art and/or study artworks, we create images to share our ideas about the world around us. We represent our ideas using different methods, art materials, tools and visual elements and principles of design. Therefore, to make and learn about artworks require us to know the

- **Context** – conditions that lead to the ideas of the work and why works are created in certain ways, which in turn shape the
- **Artistic Processes** – methods that artists use to gather and develop ideas for the works,
- **Media** – how to use materials, tools and techniques, and
- **Visual Qualities** – how to use elements or art and principles of design to create desired effects.

The syllabus connects and frames the learning of these various components using the big ideas, with the student as inquirer.

## *Context*

To understand the making of art and artworks themselves, we need to understand the

- topic or subject matter of the work,
- background to the ideas and images used,
- reasons for the use of certain approaches or methods, and
- how the particular work, idea, art form or method connects to other experiences, visuals or objects in students' life.

These are the basic constituents of Context of the work.

Students learn about the context of making art by learning from artists' works or examples of art in life. Through the learning of artworks or application of art in life, students learn about how artists work individually and in groups to create art to communicate and express their ideas and thoughts, and how art relates to life. Students will then appreciate how artworks can be viewed and understood. Learning from artworks, or how aspects of art can be applied in visuals or objects in real life also provides exemplars for the learning of Artistic Processes, Media and Visual Qualities. They will be exposed to the art world where art connects many creative and mainstream industries that contribute to the development of a vibrant, modern and inclusive society.

Artworks in the syllabus are selected based on their relevance to the learning of the big idea, physical/visual attributes, suitability for students, connection with students' own experience and the Singapore context. The selection of artworks as a whole also aims to expose students to a spread of different media and approaches. In addition to the artworks listed in the syllabus content in Table 5, teachers can also source for other artworks that are relevant to students' learning. A list of recommended artworks in the syllabus can be found in the Teaching and Learning Guide.

## *Artistic Processes*

Artists draw inspiration from their reflections and experiences of the world around them. In coming up with their artworks, artists have to think about what they want to express in their work and how best to express it through images and materials. To achieve this, artists go through processes where they

- Observe, record, and reflect on what they see and experience;
- Gather and research on different types of visual and other information;
- Generate visual possibilities by experimenting with different materials, tools, methods, images and ideas; and
- Create artworks to communicate ideas.

These processes are not necessarily linear or sequential. Rather, many of these are interconnected and dynamic. Artists may focus on particular processes depending on their intentions and needs. The syllabus exposes students to examples of how these processes can be done for different types of works. [Table 2](#) provides an illustration of how students' engagement in the artistic processes can look like.

Table 2: *Illustration of Students' Artistic Processes*

Artistic Processes	Students will:
Observe, record, and reflect on what they see and experience	<ul style="list-style-type: none"> <li>• Observe closely and accurately, i.e.               <ul style="list-style-type: none"> <li>○ examine from different perspectives, and</li> <li>○ represent details and visual qualities of what they see around them and in artworks</li> </ul> </li> <li>• Be curious about what they see, i.e.               <ul style="list-style-type: none"> <li>○ generate questions and ideas about what they see,</li> <li>○ take initiative to learn or find out more about visual phenomena and what they see around them and in artworks</li> </ul> </li> <li>• Capture and present what they see and experience using various tools and strategies, e.g.               <ul style="list-style-type: none"> <li>○ quick sketching using different types of dry media</li> <li>○ use cameras to capture and highlight what they see</li> <li>○ compose images using viewfinders and strategies such as Rule of Thirds, leading lines, framing, cropping, and focus</li> <li>○ describe what they see in oral and written forms</li> </ul> </li> <li>• Evaluate and form personal ideas and opinions about what they see and experience</li> <li>• Share with others, give and receive feedback on their observations, ideas and opinions about what they see around them and in artworks</li> </ul>
Gather and research on different types of visual and other information	<ul style="list-style-type: none"> <li>• Generate guiding questions and relevant areas for visual and informational research about a theme, topic or subject matter by themselves and with others</li> <li>• Search for relevant visual resources using conventional and digital means by themselves and with others, e.g.               <ul style="list-style-type: none"> <li>○ conducting first-hand observation, such as sketching, making close observation studies, and taking photographs of objects and scenes in daily life</li> <li>○ sourcing for relevant images from                   <ul style="list-style-type: none"> <li>▪ print sources, such as books, newspapers, magazines and postcards</li> <li>▪ digital sources, such as websites and social media</li> </ul> </li> </ul> </li> <li>• Evaluate, select and use visual and informational materials relevant to the focus and scope of their search</li> <li>• Evaluate their own and others' research processes</li> </ul>
Generate	<ul style="list-style-type: none"> <li>• Generate different visual ideas appropriate to intentions using multiple</li> </ul>

Artistic Processes	Students will:
visual possibilities by experimenting with different materials, tools, methods, images and ideas	<p>strategies, e.g.</p> <ul style="list-style-type: none"> <li>○ represent from various angles, viewpoints and perspectives</li> <li>○ magnify certain details or qualities of what they see</li> <li>○ play with different elements of art and principles of design, such as <ul style="list-style-type: none"> <li>▪ simplifying images by using certain visual elements, like small dots in stippling</li> <li>▪ challenging perception by altering scale, colours, etc.</li> </ul> </li> <li>○ apply different artistic styles to images meaningfully, e.g. create images and designs in styles influenced by Impressionism, Cubism and Pop Art etc.</li> <li>○ innovate from given strategies and invent new ones</li> </ul> <ul style="list-style-type: none"> <li>● Experiment with different art techniques, art materials and tools to achieve intentions or create new effects</li> <li>● Evaluate, select and develop ideas to express ideas and achieve intentions</li> <li>● Evaluate their own and others' use of visual strategies and experimentation</li> </ul>
Create artworks to communicate ideas	<ul style="list-style-type: none"> <li>● Generate, formulate and express ideas for art making, such as in response to given themes</li> <li>● Use a range of materials and techniques associated with the following media, to achieve desired outcomes to express ideas <ul style="list-style-type: none"> <li>○ Drawing</li> <li>○ Painting</li> <li>○ Photography</li> <li>○ Design</li> <li>○ Sculpture</li> </ul> </li> <li>● Conceptualise, plan and carry out ideas and processes to make artworks to express ideas, which may include <ul style="list-style-type: none"> <li>○ devising plans with timeline, targets and monitoring checks</li> <li>○ selecting or inventing new visual strategies, tools and methods relevant to intentions</li> <li>○ monitoring their own work processes and receive feedback from others</li> </ul> </li> <li>● Evaluate their own and give feedback to others' art making processes and artworks based on given criteria</li> </ul>

Learning about these processes not only deepens students' appreciation of art making and artworks, but also equips students with tools and skills to innovate, and develop in them dispositions such as attentiveness, curiosity, perseverance and an inventive spirit.

## Media

As a general syllabus, the focus of learning art media at the Lower Secondary is to build foundational competencies in the use of a variety of basic art tools and media and to enable students to learn and create with their hands. This develops students' appreciation for the main art genres, and their ability to use different tools to communicate ideas. The spread of art media is selected based on their relevance to students' current experiences and anticipated future needs, as well as to provide students with a holistic experience of different art forms.

Students will be exposed to (but not limited to) tools, materials and techniques associated with the art forms outlined in [Table 3](#).

Table 3: *Art Forms and Media in Lower Secondary Art*

<b>Art Form</b>	<b>Media</b>
<p><b>Drawing</b></p> <p>Creating marks with different implements and surfaces to record and communicate</p>	<ul style="list-style-type: none"> <li>Any 2 different types of dry media, such as pencil, charcoal, pen, pastel, any implement in pigment, digital drawing with the use of digital screens, tablets and styluses</li> </ul>
<p><b>Painting</b></p> <p>Applying or transferring wet media on different surfaces to create visual effects</p>	<ul style="list-style-type: none"> <li>Any 1 type of wet media, such as poster paint, watercolour, acrylic paint, oil paint, dye (e.g. batik), ink (e.g. Chinese brush painting)</li> </ul>
<p><b>Photography</b></p> <p>Capturing and/or creating photographic images</p>	<ul style="list-style-type: none"> <li>Any 1 device that captures photographic images, such as smart phones, digital cameras, tablets, and/or</li> <li>Any 1 application or software for basic image manipulation</li> </ul>
<p><b>Design</b></p> <p>Communicating information or creating new images / objects for specific purposes</p>	<ul style="list-style-type: none"> <li>Any 1 form under               <ul style="list-style-type: none"> <li>visual communication such as poster design, web page design, graphic design, etc., using markers, paint, collage materials, digital software / application</li> <li>everyday objects, such as greeting cards, wallpaper, textiles (e.g. weaving and various forms of printmaking like batik, silkscreen and lino), tiles and household items</li> </ul> </li> </ul>
<p><b>Sculpture</b></p> <p>Building objects or surfaces using variety of materials and tools</p>	<ul style="list-style-type: none"> <li>Any 1 or a combination of materials, e.g. wire; plasticine, paper clay, bake-able play dough, clay; cardboard; cloth; cellophane tape (for body cast); plaster</li> </ul>

The media are not intended to be taught in isolation or as discrete art forms. Given the multi-disciplinary nature of art practices, various media can be used together during the course of a

lesson unit or project. For example, working on the theme “Treasures in the Neighbourhood”, students make sketches and take photographs of their neighbourhood to study particular areas of interests. Students then use these sketches and photographs to develop further ideas and create designs which are used to create batik fabric, or ceramic tiles. The media are not learnt as ends in themselves, but provide platforms to equip students with basic competencies, such as rendering skills; effective use of photographic devices to compose images, capture details and colours; and the application of design concepts, such as stylisation and balance.

As part of the syllabus’ intention to enable students to understand art as forms of personal and cultural expressions, schools are also to expose students to *media that are associated with local cultures*. Examples include forms of batik, papercut, puppetry and embroidery. These practices can often be related to various art forms, for example, batik can be learnt as forms of painting or design; papercut can also be incorporated into design and sculpture (e.g. as greeting cards and shadow puppets); creating puppets also make use of some of the building skills used in sculpture. The teaching of these forms should include the context of the cultural practices associated with them as well as innovations in these and how these can be applied to contemporary art making.

With the increased use of *digital technology* in art, digital technology can be used as an art media across several of the above art forms. These include digital drawing, digital photography, image editing, graphic design using computer software, and 3-dimensional modelling software for designing of 3-dimensional work. Other forms of digital art schools can explore include video and animation. As with other forms of media, digital technology can also be used as tools to develop the final artwork.

In addition to the listed art media, schools can also extend students’ learning to other relevant media according to students’ needs and interests.

### *Visual Qualities*

Artists use a wide range of elements of art and principles of design to create art. These elements and principles do not occur in isolation but function in tandem with one another to achieve desired visual effects. The focus of learning is to understand the features of different elements and principles, and the use of these in different art forms to create certain effects. Students learn about the application of these elements and principles within specific art forms and media. The elements and principles in the syllabus consist of but are not limited to those in Table 4.

Table 4: *Elements of Art and Principles of Design in Lower Secondary Art*

<b><i>Elements of Art</i></b>	<b><i>Principles of Design</i></b>
<ul style="list-style-type: none"> <li>• Lines</li> <li>• Shapes</li> <li>• Forms</li> <li>• Colours</li> <li>• Textures</li> <li>• Space</li> </ul>	<ul style="list-style-type: none"> <li>• Harmony</li> <li>• Balance</li> <li>• Contrast</li> <li>• Scale</li> <li>• Movement</li> <li>• Emphasis</li> </ul>

# **SECTION 3: PEDAGOGY**

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

### 3. PEDAGOGY

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#### Pedagogical Practices

The objectives of the Lower Secondary Art Syllabus are to develop students to be active artists and informed audiences who are imaginative, critically discerning, confident, curious, innovative; and who enjoy and respect local, regional and global art and cultures. As art is a practice-oriented discipline, the learning of art thus reflects the creative practice. Creative practice is essentially an inquiry into what we see and experience, and how we experiment with media and processes to represent our thoughts. Inquiry is thus the heart of art learning and art pedagogy.

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

The STP explicates a set of pedagogical practices that describe four fundamental teaching processes presented in Figure 4 below:

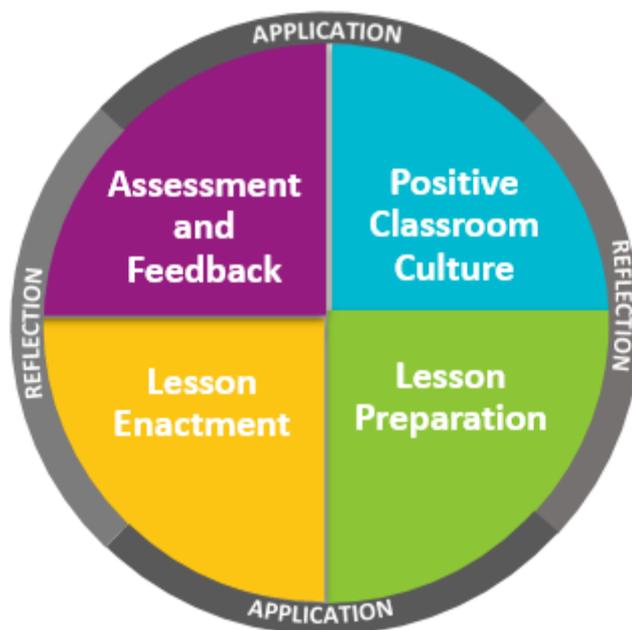


Figure 4: Pedagogical Practices (Singapore Teaching Practice)

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

This section highlights how these four teaching processes are relevant to the learning of Art at the Lower Secondary levels.

## Positive Classroom Culture

A positive art classroom culture creates a conducive and empowering physical and psychological learning environment that encourages student learning, while facilitating safe and effective work processes. It develops positive discipline, good work habits, as well as fosters good student-teacher and student-student interaction, rapport and relationships. We can cultivate positive classroom culture in art through the design of the physical layouts, sensorial experience and by empowering learners to experiment and take risks.

### *Environment*

A conducive learning environment in art is one that is stimulating as well as nurturing to inspire students to be curious, take risks, initiate and direct their own learning. The learning environment includes the

- *Physical layouts of working and learning spaces*  
The layouts should promote safe studio habits, provide access to suitable learning resources and facilitate individual and group work<sup>4</sup>.
- *Visual displays in the space*  
The space should be visually stimulating with student artworks, artist references and processes, project ideas and inspirations to spark learning and invite students to explore and play.

### *Tone*

The tone or quality of classroom interactions should be encouraging and open. Students should be

- Empowered to exercise ownership over their learning, such as by
  - being given choices in terms of the materials, media and/or tasks
  - designing their own learning and tasks
- Encouraged to try new things, take risks and view failures as valuable learning opportunities.

## Lesson Preparation

Planning for art learning considers how we design learning that enables students to experience and understand the nature of learning and practice in the art disciplines, based on the aims, objectives and intended outcomes of the syllabus. Learning experiences need to be selected, sequenced and designed with consideration for how students learn individually and collaboratively, as well as different learners' interests, abilities and learning needs.

### *Inquiry-based Learning*

Given the nature of art making is inquiry into the world using art materials, media and process, the instructional approach towards art learning is similarly inquiry-based. The focus on inquiry in the syllabus is to guide students towards understanding various aspects of the 3 big ideas and can

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<sup>4</sup> Adapted from Teaching Areas: *Establishing Interaction and Rapport, Maintaining Positive Discipline and Setting Expectations and Routines* in the Singapore Teaching Practice.

be carried out using different activities. Inquiry in art learning involves students to *Observe – Inquire, Create – Innovate, and Connect – Respond*. Through these learning processes, students observe and wonder, explore and experiment, and express and reflect on their experiences with environment, objects and images. These art making and learning processes are interconnected and iterative, and are not linear nor sequential. Most of the time, students engage in many of these activities concurrently. Through these processes, students develop core competencies under the learning domains of the syllabus.

In designing students' learning, the selection, sequencing and integration of syllabus content and learning goals that are appropriate to students' development<sup>5</sup> needs to be considered. Teachers can draw on the guiding questions in Section 2 on *Content*, to develop more focused areas for inquiry in the classroom. Students can engage in learning activities that focus on inquiry into different aspects of the *context, artistic processes, media, and visual qualities* at different times. These should also be designed, sequenced or structured into manageable segments based on students' development and learning needs. For further elaboration on this, please refer to STAR's *Inquiry in and Through Art* (Lim & Loy, 2016).

An important aspect of conducting inquiry in art is to do so with others in a collaborative context. *Collaborative art inquiry* enables students to work with one another to come up with ideas and create artworks in response to their shared environment and experiences. Working with others exposes students to diverse ideas and methods, and to work collaboratively to innovate. It also allows students to deepen their own understanding as they explain concepts and ideas to others. Collaborative inquiry and art making also provides the setting that enables students to understand their relative strengths within a group, build positive interdependence, and collaborative and teamwork skills, and develop their personal expression and self-esteem.

### *Studio Structures*

Studio structures are key ways of learning in art that are integral to the discipline. These studio structures include teacher demonstration and facilitation, studio work, critique and exhibitions (Hetland, Winner, Veenema & Sheridan, 2013). These studio structures are derived from real-world art contexts. These studio structures act as instructional structures and need to be deliberately planned and appropriately sequenced into students' learning. When used regularly and established as part of processes of making, presenting and evaluating art, these studio structures help develop students to be observant, reflective, and to be able to engage and persist, and express ideas. These support the development of 21CC in the areas of self-awareness, self-management, and communication, collaboration and information skills.

### *Differentiated Instruction*

While the aims, outcomes and content of the syllabus are intended for students across the Express, Normal (Academic) and Normal (Technical) courses, schools can adopt different approaches and strategies to engage, support and stretch students' learning according to students' interests, abilities and needs.

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<sup>5</sup> Adapted from Teaching Areas: *Determining Lesson Objectives and Considering Learners' Profiles*.

Schools can differentiate the teaching and learning across different student profiles and courses by varying the

- teaching and learning materials/resources;
- learning activities/processes;
- types, requirements or specifications of assignments/products/artworks;
- learning environment, such as organisation of studio space and routines.

Please refer to the Teaching and Learning Guide for more information and examples on differentiation across courses. Within the same course and class, teachers can also provide more targeted support to different learners using different scaffolds.

### *Scaffolding Learning*

Further support in the form of scaffolding for student learning could include

- Making available different learning resources for specific student profiles;
- Simplifying lessons and instructions, such as by breaking instructions into smaller, segments for 'bite-sized' learning or into step-by-step format;
- Describing or illustrating concepts and processes in multiple ways;
- Modelling and showing student exemplars or samples of what they need to do;
- Highlighting, making explicit and role-modelling the strategies for thinking and application.

One specific approach to scaffold students' learning is through the use of the *Gradual Release of Responsibility* model (Fisher & Frey, 2007). With this model, teachers progressively relinquish their teaching roles by enabling students to take greater responsibility for their learning through collaborative, and eventually independent learning. For example, learning can start with a larger proportion of teacher instruction and demonstration, which then progresses to the teacher guiding and prompting students during their learning. As students gain more confidence, they can be enabled to take more ownership of their work through collaborative tasks with other students, and eventually to independent individual work.

## Lesson Enactment

There are many classroom strategies that teachers can use to engage students and facilitate effective learning in the classroom. In line with the emphases of the syllabus, this section focuses on strategies to arouse interest, encourage learner engagement and deepen learning through fostering curiosity and inquiry, and teaching with artworks.

### *Fostering Curiosity*

One of the motivating forces of learning is the joy of exploration and discovery. This motivating force has been identified as curiosity (Berlyne, 1960; Loewenstein, 1994; Price-Mitchell, 2015). Curiosity is important for inquiry-based learning and an important attribute towards developing self-directed learners. Some ways to foster student curiosity in the classroom include the following (Amone, 2003; Price-Mitchell, 2015):

#### Recognising, valuing and rewarding curiosity

Recognise students' curiosity when they ask pertinent questions, such as by describing how their questions, explorations and investigations are contributing to their own or others' learning. When valuing students' curiosity, it is important to focus on students' motivation without having to link this with their performance.

#### Introduce curiosity-arousing elements in the classroom

To arouse students' curiosity, teachers can incorporate some elements that puzzle and confuse, such as

- *Incongruity / Contradictions*, e.g. introduce conceptual conflict such as when contemporary fashion contradicts traditional colour theory
- *Novelty*, e.g. allow students to try art tools they had not encountered before, and generate ways of using them
- *Surprise*, e.g. draw attention to the value of innovation in Singapore with the fact that a Singaporean company invented the original concept of the thumb-drive
- *Complexity / Uncertainty*, e.g. get students to solve challenging puzzles or games with restrictions in art materials, or challenge them to propose solutions to real life challenges

#### Turning occasions when students are puzzled or confused into teachable moments

Resist the urge to answer all questions and turn these moments into questions or mysteries where students are invited to solve.

#### Administering the right amount of stimulation

Students' levels of curiosity and motivation vary. Some learners may instead become anxious when faced with too many questions and if the learning situation become too complex or uncertain.

### Create a safe environment and culture for questions and failures

Students are more likely to ask and explore if they know that questions and failures are supported. Fostering curiosity is a long term commitment and investment that needs to be cultivated through a conducive learning environment for every lesson. Other ways curiosity can be fostered are by

- Teaching students to ask good questions, e.g. questions that contain “why”, “what if”, and “how”
- Setting some classroom protocols for the raising of questions, e.g. students to clarify their own questions by first reflecting on how their current knowledge can answer aspects of their questions.
- Leveraging on cooperative learning, e.g. students to work in groups where there is a mix of students with different curiosity and ability levels, and where they help to address one another’s questions at the onset.

### Model curiosity

Teachers can model curiosity by posing questions strategically, share their own inquiries and outcomes, engage in understanding and exploring students’ areas of inquiry/interests, explore with students, and demonstrate enthusiasm.

### *Learning with Artworks*

Artworks provide rich resource for learning. Teachers can draw on students’ artworks as well as artists’ works to teach the big ideas, and the various components of the syllabus. The purpose of using artworks is to open up inquiry into different aspects of art and encourage students to be attentive to and reflective about what they see. Looking closely at artworks also encourages students to conduct their own research in aspects of the work which they are curious about, thereby developing close observation skills while leveraging on their interest areas.

Teachers can refer to various thinking routines and learning resources, such as those by Feldman (1994), Harvard Project Zero and Barrett (1993), and compiled in STAR’s *Let’s Talk About Art* (2015), to facilitate looking at artworks. Other tips when facilitating learning with artworks, include the following (Museum of Modern Art, 2011):

#### Ask open-ended questions

Looking at and learning with artworks invite students to respond to artworks openly regardless of their prior knowledge. Before facilitating inquiry into artworks, teachers should also spend time looking at, reading up on and understanding the artworks and their intended learning outcomes. While guiding questions should direct students’ learning of specific lesson objectives, they should still be open-ended enough to invite different interpretations and responses. Questions that ask for “yes” or “no” or where the asker only accepts one correct answer should be avoided as these tend to shut down rather than generate discussions.

In responding to students’ responses to the artworks, teachers can use tools and strategies such “Plus-Minus-Interesting” and “Ladder of Feedback” to affirm students’ observations

and interpretation where relevant, while clarifying students' responses according to the lesson objectives. Teachers can also leverage on students' responses as teachable moments to address misunderstandings, if any.

### Layer information

Besides designing open-ended questions and responding to students' responses, it is just as important to plan the layering of information about artworks. Strategies to help teachers plan the layering of information include

- Feldman's approach of describing, analysing, interpreting, and evaluating (Feldman, 1994); and
- Barrett's Subject matter + Medium + Form + Context = Meaning (Barrett, 1993)

### Incorporate activities

Looking at artworks need not be static. Students can be invited to engage with artworks through activities, which include

- *writing*, e.g. imagine and describe what happened just before/after this scene; suggest an alternative title for the work; come up with an advertisement for an exhibition featuring the artwork(s);
- *art making*, e.g. recreate the work in a different material; what and how one would change a portion of the artwork; and
- *role-play*, e.g. enact an interview of the artist; pose as characters in the work but situate the pose in a different context.

Activities like these engage students in observing the artworks closely and encourage them to see the works differently. These activities deepen students' learning by enabling students to make the experience relevant for themselves.

### Make connections

Through the discussion of artworks and learning activities, students should be encouraged to make connections with their current and known experiences and knowledge. These can include connecting with students' understanding of the subject matter, their own experiences in daily life and while making art. The more connections students make, the more engaged they are. Teachers can also facilitate students' connections by linking different information about the artworks, as well as linking these with students' ideas and responses.

### Reflection

At the end of the art discussion, it is important for students to reflect and consolidate their own learning. This can be facilitated by reflection questions such as

- What did I learn about the work which I did not know previously?
- I used to think... but now I think...

Students can also reflect through art making activities, such as creating a work using similar subject matter or style but to achieve different goals.

## Assessment and Feedback

The purpose of assessing is to foster student success by continuously improving teaching and learning from evaluating the extent of students' learning at every juncture. As such, evaluating and using the outcomes of the evaluation will need to be planned and carried out as part of teaching and learning.

Evaluating students' learning means measuring the extent to which students had attained specific learning outcomes. This involves scaffolding assessment to check for understanding and provide feedback at different points of students' learning, and supporting self-directed learning. Guided by the syllabus learning outcomes, schools can design specific learning and assessment objectives and plan and sequence students' learning progressively over two years. A variety of strategies can be used to identify students' learning outcomes so as to better focus evaluation and feedback.

In planning for assessment, schools first have to determine what students' learning outcomes look like, and what platforms or tasks will enable students to demonstrate their learning. Schools can refer to the syllabus learning outcomes and levels of achievement (see pages 38 - 44) to further articulate students' demonstration of learning at different junctures.

### *Scaffolding Assessment*

As the focus of learning of the syllabus is very much process-oriented and cumulative over time, evaluating students' learning should be similarly scaffolded. This means that assessment is planned at different points in the learning process to focus on *initial* or *cumulative* outcomes of students' learning (Blythe, 1998) which can be further informed by the revised Bloom's Taxonomy.

At the start of learning of new concepts and skills, students' learning can be viewed as *initial*. The focus of evaluating would be on students' comprehension of knowledge and skills, such as from students' simple sketches of ideas, reproduction of techniques, or simple try-outs of media. As students acquire greater understanding of different forms of knowledge and skills, the focus of evaluating would focus on students' ability to apply what they learn to select parts of a new task and evaluate the success of that application. Over the course of a unit of work, students typically integrate earlier forms of learning in the creation of an original work. The evaluation of students' achievement at these various stages look at students' *cumulative* learning.

### *Focuses of Feedback*

Following the evaluation of students' learning, there should be regular feedback to students to develop self-reflectiveness and capacity to monitor their own learning. Feedback to students can focus on the following three areas/questions (Hattie & Timperley, 2007):

- *Feed up* – Where am I going?
  - Leading students to set goals and track their own learning
- *Feed back* – Where am I now?
  - Providing information on students' performance of the task at hand and their current levels of achievement
- *Feed forward* – How can I close the gap?
  - Directing students to the next steps to improve or advance their work

Students can also get feedback from various sources to check their own understanding and to guide their learning. For example, during small group or class critiques, students give feedback and suggestions to one another, thereby enriching each other's perspectives and ideas for improvement. Displaying students' works in-progress and/or final artworks also allow students to receive feedback from different people which can affirm students' achievements and motivate them to learn further.

### *Platforms*

Apart from students' working on their artworks, the studio structures of *critique* and *exhibition*, and the learning experience of *keeping an art journal* provide natural platforms for evaluation and feedback.

The use of an art journal to document students' ideas, sketches, reflections and works in-progress, can also be used strategically to document students' achievements and chart their growth. This can be done by guiding students' documentation of their work and process at specific points in their learning, such as by setting specific tasks or reflection questions; and providing regular feedback through peers and teachers.

Building on evaluation and feedback as pedagogical practice, the next section discusses the role of assessment and how assessment can be used to improve learning and teaching.

# **SECTION 4: ASSESSMENT**

Role of Assessment  
Assessment for Learning in Art  
Assessment of Learning in Art  
A Balanced Assessment System  
Assessment Feedback Loop  
Assessment Mode

## 4. ASSESSMENT

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### Role of Assessment

Assessment is an ongoing and iterative process integral to learning and teaching, and must be closely aligned with curricular objectives, content and pedagogy (MOE, 2012). Assessment goes beyond setting assessment tasks and grading students' work. Assessment is used to check that learning takes place as intended by gathering evidences about what students have learnt using performance tasks or modes aimed at facilitating meaningful and developmentally appropriate learning (MOE, 2012). Assessment thus plays an important role in shaping how students learn, their motivation to learn, and how teachers teach.

This section discusses two main roles of assessment, that is, *assessment for learning* and *assessment of learning*. A balanced assessment system uses information gathered through both forms to inform learning and teaching.

### Assessment for Learning in Art

Assessment for learning is diagnostic in nature. That is, it is aimed at helping students recognise their current strengths and weaknesses, identify their learning targets and come up with steps to close the gap to achieve their goals. Assessment for learning is also associated with formative assessment or the use of practices that help 'form' or 'shape' students' learning. These include:

- Clarifying and sharing learning objectives, outcomes and criteria for success with students, e.g.
  - sharing exemplars of work;
  - demonstrate or provide (video) demonstrations of artistic processes and/or techniques;
  - explain requirements and standards of rubrics using descriptors and visual examples;
  - provide opportunities for students to ask questions/clarify during the art making process;
  - converse with students regularly to check for students' understanding of objectives and intended outcomes
- Providing timely feedback that points students to recognise their next steps and how to embark on them (see also pg. 32), e.g.
  - build in strategic checkpoints during the art making process for students to reflect and receive feedback and suggestions from peers and/or teacher, such as by providing checklists, reflection questions and specific steps to follow-up
- Engaging students in peer and self-assessment, e.g.
  - facilitate students' reflection and/or discussions on their work processes during studio critiques, and written reflection in their visual journals, while making constant reference to learning targets and standards
  - guide students to compare their work with visual exemplars or peers' work, focussing on specific qualities using success criteria / descriptors and exemplars
- Involving both teachers and students in the review and reflection of assessment information, e.g.
  - gather students' feedback and suggestions on learning activities, performance tasks,

- targets and standards through surveys/small group discussions
  - plan intervals and activities during learning or while students are compiling their portfolios, where students consolidate information/feedback from different sources over time to summarise and reflect on their strengths and areas to improve
  - facilitate student-teacher, small group and/or whole class reflection on students' learning, work processes and outcomes
- Building students' confidence, self-esteem and motivation for learning, e.g.
  - recognise students' strengths and providing guides for students' self-improvement, such as through
    - exhibition/public display of students' works,
    - verbal affirmation and constructive feedback during studio critiques and student presentation,
    - written affirmation in response to students' written reflection
    - peer teaching i.e. appointing advanced learners to guide other students, to demonstrate certain processes/techniques
  - value students' processes to encourage risk-taking, ensuring a balance of focus on process and final work in designing assessment tasks and rubrics

These practices can take place informally as part of learning and teaching, as well as formally, as events structured into the processes leading up to formal assessment.

### **Assessment of Learning in Art**

Assessment of learning, or summative assessment, is evaluative in nature. It evaluates students' achievement of learning outcomes at the end of specific lesson units, instructional units or the academic year by measuring these against set criteria and benchmarks. Assessment of learning can take the form of assigning marks within a set of rubrics, to students' demonstration of their understanding or proficiency in specific skills through set tasks, assignments or tests. While the purpose of assessment for learning is to inform and improve subsequent learning and teaching, assessment of learning generally stops at evaluation.

### **A Balanced Assessment System**

A balanced assessment system should have both assessment for learning as well as assessment of learning. Both forms of assessment can be based on the same assessment tasks or learning platforms but the difference between the two lies in the type and scope of information gathered and how such information is used. The outcomes and information gathered from summative assessment can also be used formatively to improve students' learning. Both forms of assessing are important means of evaluation and feedback as they help identify the extent of student achievement and areas for improvement to inform and shape future learning and teaching (MOE, 2012).

## Assessment Feedback Loop

In a learning and assessment feedback loop, the evidences and outcomes of students' learning are used to provide regular and timely feedback to students to develop self-reflectiveness and independent learning, and to inform subsequent planning of learning. Such a feedback loop comprises:

- Determining specific learning targets from syllabus learning outcomes
- Designing meaningful learning experiences, activities and assignments
- Enabling students' achievements with clear communication of learning targets and success criteria while leveraging on multiple platforms and modes for students to demonstrate learning, and to be able to actively monitor themselves and reflect throughout the learning process
- Collecting and analysing evidences of students' learning
- Sharing the evaluation of students' learning with students regularly
- Reviewing and changing learning targets and programmes in light of ongoing analysis and evaluation of students' learning

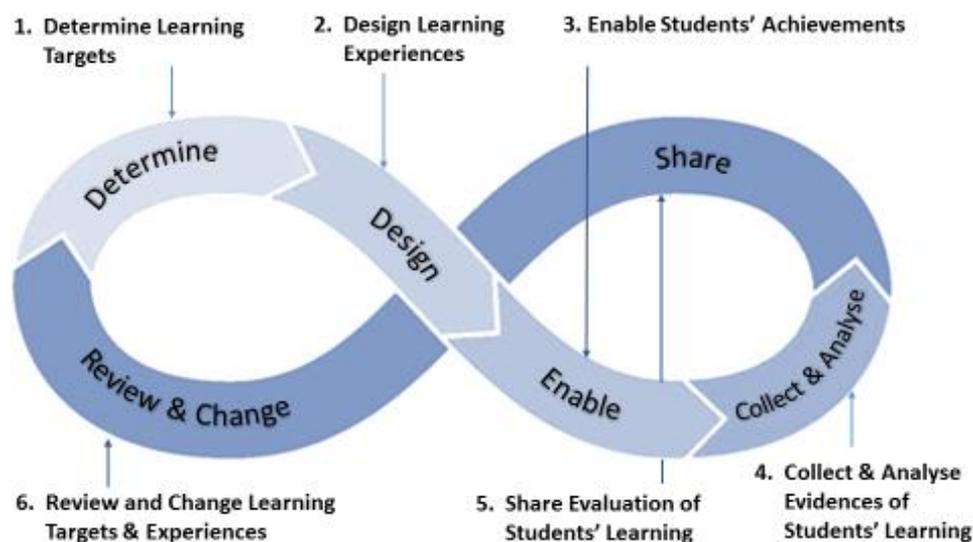


Figure 5: The Assessment Feedback Loop

### *Determine Learning Targets*

The learning outcomes of the syllabus serve to guide the selection and crafting of specific learning objectives for each lesson. These can be used to set SMART learning targets appropriate to students' development that are specific, measurable, achievable, relevant and timely.

### *Design Learning Experiences*

With the students' profile, interests and learning targets in mind, schools can design appropriate and engaging learning experiences and assessment using various approaches, strategies and activities that provide holistic art learning experiences.

## *Enable Students' Achievements*

To foster student success, students need to be aware of and have ownership of the learning targets and criteria for success, and be given different opportunities to demonstrate their learning and continually improve.

### Engagement of Students in the Development of Learning Targets and Success Criteria

To build ownership and independent learning, students can be involved in setting their own learning targets and success criteria. This deepens students' understanding of the goals and focus of their learning, while engaging them to monitor their own progress.

### Clear communication of Learning Targets and Success Criteria

The objectives, learning targets and success criteria of lessons or lesson units should be communicated clearly at the beginning of lessons and constantly referred to where relevant during the lessons or unit. These should be made visible, such as in the form of handouts, exemplars or displays in the classroom that students refer to constantly. This provides a clear focus for learning and guide for students to monitor their own learning and progress. Where appropriate, learning targets and success criteria should also be communicated to other stakeholders, such as parents, who may also support students' learning outside the classroom.

### Active Engagement of Students in Peer and Self-Assessment

Students should be encouraged to share what they had learnt and discuss what they found challenging, using the learning objectives as focus. Students can also work collaboratively to discuss ways to improve and to learn from one another.

### Leverage on Multiple Platforms for Varied Demonstrations of Learning

Having a variety of learning activities and processes provide multiple platforms for students to demonstrate their understanding and learning. The various platforms and modes allow students to be developed in different areas holistically while still recognising students with strengths in particular areas. These platforms also provide opportunities for teachers to observe, provide feedback and administer timely interventions where necessary to facilitate students' learning and attainment.

## *Collect and Analyse Evidences of Students' Learning*

Students exhibit their learning at every juncture of the learning processes, and not only at the end of completed artworks. Evidences of students' learning can comprise observations, conversations, questions posed, answers and discussions during lessons, and students' performance in non-formal and formal assessment. Given the wide scope of evidences, schools will need to plan, select and collect strategically from a range of learning platforms. The selection of the form and range of evidences, and the analysis and use of these evidences depend on their place in the learning process and objectives of the learning and assessment at the time.

When measuring individual and groups of students' performance against set criteria and benchmarks, analysing students' learning can also include identifying patterns in areas such as

strengths, weaknesses, misunderstanding, and interests. The analyses can also probe deeper to understand what might cause these patterns and suggest strategies to deepen and harness the strengths, and ways to mitigate the challenges.

Students should also be involved in the analysis of their performance as part of their reflection on their learning. This can be in the form of peer as well as self-assessment.

### *Share Evaluation of Students' Learning*

Just as evaluation of students' learning is planned into learning and teaching, sharing of the outcomes of evaluation, such as providing feedback through face-to-face sessions or written comments also need to be planned. Feedback should focus on providing information on current performance, guiding students to set learning goals and directing student to the next steps to improve or advance their work. The feedback given should be constructive, focused on the work and processes, and supported by evidence. The manner in which feedback is shared should promote open dialogue around learning, and invite students to self-evaluate and build independence.

### *Review and Change Learning Targets and Programmes*

As the purpose of assessing is to inform subsequent learning, schools' analysis of the evidences of students' learning should help identify learning gaps and difficulties, inform the review of learning targets and inform learning approaches, strategies and design of programmes and assessment modes and tasks. Teachers can also engage students to review the learning outcomes, targets and programmes to give students' insights into their learning and build ownership for their learning.

The assessment feedback loop is an iterative process that feeds back to learning and teaching. While there is a flow to the various processes, the assessment feedback loop is dynamic in nature and need not follow a rigid linear sequence.

## **Assessment Mode**

Over two years at Lower Secondary, students learn art through various experiences and platforms where they are exposed to roles as audience and practitioners in different aspects of the creative industries, thereby providing them with a holistic understanding of art. (see Section 5 on Planning the Instructional Programme) Students' processes and progress in these various ways of learning, likewise paint a holistic picture of students' achievements in the various aspects of art, and are best captured in a portfolio, which is recommended as the main assessment mode in lower secondary art.

### *Portfolio*

A student's portfolio comprises art journal, art making, presentation and students' reflections on his/her developments over time.

### Art Journal

Students keep an art journal to document their artistic processes. The journal may consist of a collection of the student's reflection, research, notes and annotations, and any other relevant information in both visual and written forms that support students' learning and their development of images and artworks. These can include sketches, photographs, reflections on artistic processes, museum visits; artist statements; responses to images and artworks; and research reports. The journal can take many different forms and in combinations of physical and/or digital formats.

### Art Making

Integral to students' learning is the application of various knowledge and skills in the process of creating and producing artworks. In light of the increasing importance of collaboration in the 21<sup>st</sup> century, students will have opportunities to make art individually as well as in groups.

### Presentation

Learning to talk about and present ideas are important communication skills for art practitioners. Students learn to talk about art in formal or informal contexts with a small group or larger audience. Students can also work with others to put up displays of their works. Examples of presentations include oral presentation of ideas, experiences, work in progress; presentations during gallery walk or exhibitions, and designing and organising displays of their work.

Collectively, these various modes provide for more holistic development and assessment of students' learning in art, while catering for the range of students' abilities, interests and aspirations.

### Reflection

Assessing students' achievements via these various modes looks at students' achievements *in* time, i.e. how students perform at particular moments. To evaluate students' developments in core competencies, it is also important to recognise students' progress and growth in core competencies across different works *over* time. Assessing students' portfolio of work by focusing on how students develop from work to work allows for this. Portfolio assessment in this case, concurrently examines and compares several pieces of work done at different times, and focuses on the evidences that demonstrate developments in understanding and mastery of skills.

When assessing students' developments through their portfolio, it is important to involve students in evaluating their own progress so as to develop their capacity for greater reflectiveness and ownership over their learning. Students can be encouraged to reflect on their progress in certain competencies through the use of reflection questions at regular intervals, or after particular unit(s) of work. This can be done through their art journal, peer sharing or portfolio presentation. Training students to share their reflections, receive feedback and use feedback constructively to improve is an important aspect of art practice and learning that also develops important 21CC and values such as critical thinking, open-mindedness and resilience.

Assessing students through the above four aspects in a portfolio recognises students' progress in art from their

- responses and performances as they learn about art making and artworks;
- ideas, research, exploration and reflection during the art making process, and various pieces of exploratory work done during the art making process; and
- completed artworks.

This gives a more balanced and fuller picture of students' achievements by giving equal weighting to the learning and making process as well as their final completed artworks. Focusing on evidences of students' learning at different junctures drawn from the four aspects in the portfolio over time, also provides opportunities for assessment for learning, or formative assessment to take place. What is important, is that feedback from assessment should be shared and used to review and improve learning and teaching as part of the learning and assessment feedback loop.

# **SECTION 5: REFERENCES**

## 5. REFERENCES

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# **SECTION 6: ACKNOWLEDGEMENTS**

## 6. ACKNOWLEDGEMENTS

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