



Singapore Examinations and Assessment Board



CAMBRIDGE  
International Education

## **Singapore–Cambridge Secondary Education Certificate (2027)**

# **G3 Higher Art (Syllabus K348)**

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## INTRODUCTION

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

The value of Art In the curriculum is threefold:

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

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.

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

<sup>2</sup> Doyle, D.; Robinson, A. (2016). Artist interview: Annabeth Robinson, 20 March 2010. *Metaverse Creativity*, 6(1–2), 87–99. [https://doi.org/10.1386/mvcr.6.1-2.87\\_7](https://doi.org/10.1386/mvcr.6.1-2.87_7)

<sup>3</sup> 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.

<sup>4</sup> Greene, M. (1995). *Releasing the imagination: Essays on education, the arts and social change*. San Francisco, CA: Jossey-Bass Publishers.

## SYLLABUS FRAMEWORK

The syllabus is illustrated by the G3 Higher Art Syllabus Framework in [Figure 1](#). Presented in the form of a colour wheel, the framework captures the essential features in the syllabus and their interactions. The framework is undergirded by three Big Ideas which are delivered through four inter-related Learning Content and three Core Learning Experiences. The framework serves to guide cohesive and effective teaching and learning of art to achieve the syllabus aims (page 5).

More than creating individual artworks or engaging in art projects, the G3 Higher Art curriculum encourages continual exploration, development, and growth. Through carving paths of inquiry and revisiting learning in Process-Product-Discourse (PPD), students discover new knowledge and ways of working.

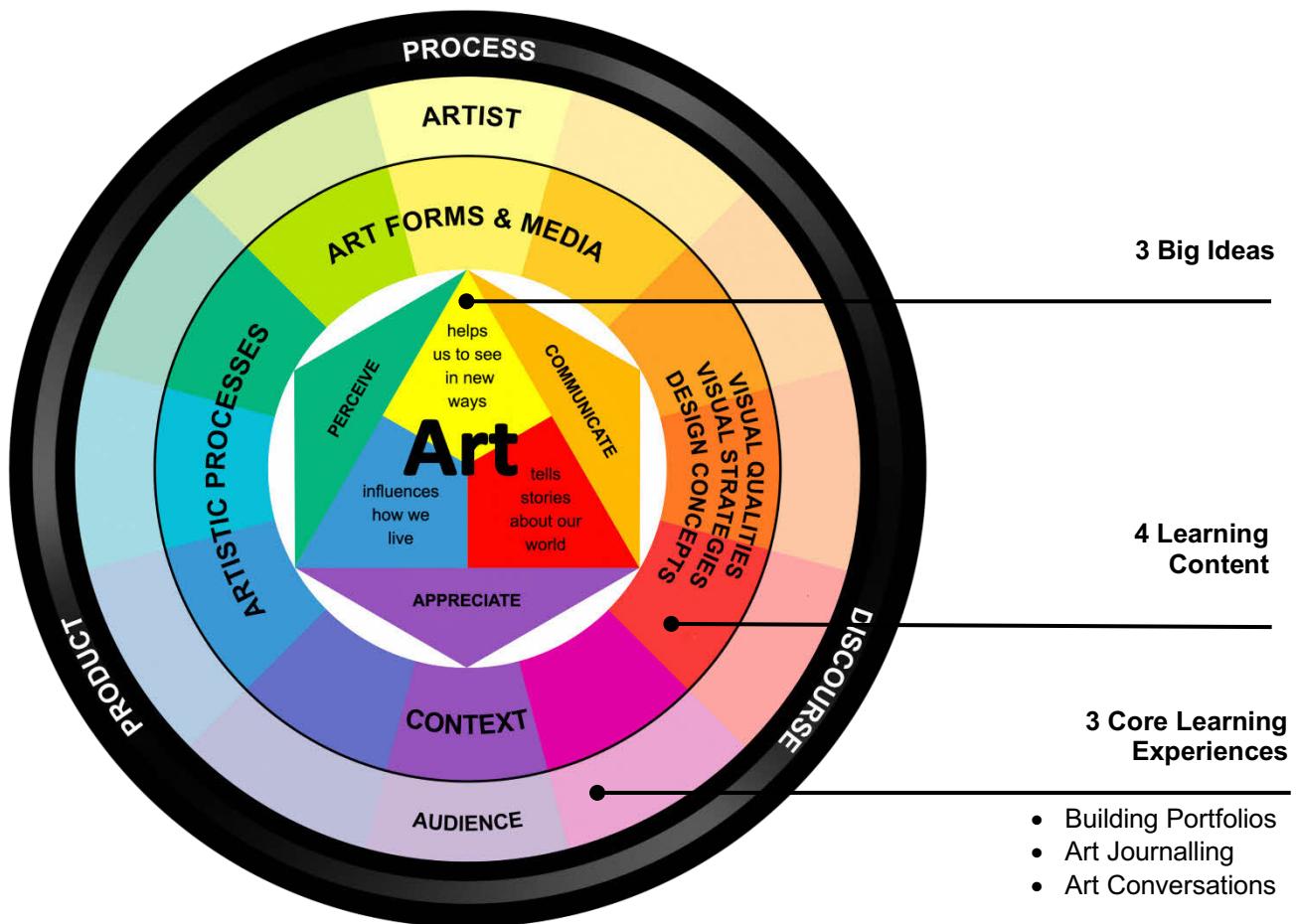


Figure 1: G3 Higher Art Syllabus Framework

## **Art Education for the Development of 21st Century Competencies and Character and Citizenship Education Learning Outcomes**

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 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.

## **AIMS**

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

- Confidence to express artistic intent through visual language,
- Critical, adaptive, and inventive thinking to produce and evaluate creative resolutions,
- Personal voice and capacity to reflect on self in relation to others in art, and
- An understanding of, and respect for, diverse social and cultural perspectives.

## LEARNING OUTCOMES

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The three learning domains – perceive, communicate, appreciate – encapsulate the cognitive, affective and psychomotor dimensions of students' engagement in art. The domains connect, intersect, and operate as a dynamic whole to develop desired knowledge, skills and dispositions in students.

The table below presents an overview of the learning domains and learning outcomes students are expected to achieve upon successful completion of the course at the upper secondary level.

<b>Perceive</b> The ability to perceive is to keenly observe and analyse visual stimuli. In perceiving, students develop visual acuity and sensitivities that stimulate the imagination. They learn to gather, organise, and record visual information, and use that information to generate and present their ideas.	<b>Communicate</b> Art is a form of language. Through investigating problems and pursuing ideas independently or collaboratively, students discover their voice in art, developing creative ways to reach points of resolution in visual and/ or tactile forms.	<b>Appreciate</b> Through making, thinking, and talking about art, students learn to reflect on and evaluate their own art practice and develop the confidence to discuss their work with others. In the process, they learn to make connections between concept, form, and artistic intention, growing to appreciate the myriad possibilities that art can offer.
<ul style="list-style-type: none"> <li>• Generate ideas and visuals through the gathering and synthesis of information.</li> <li>• Explore context and investigate visual qualities, visual strategies and design concepts in art.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop an understanding of art forms and media, harnessing them to express artistic intent.</li> <li>• Cultivate a personal artistic vision through iterative cycles of inquiry, review and modification.</li> </ul>	<ul style="list-style-type: none"> <li>• Reflect, comment, and evaluate on their own and others' works of art.</li> <li>• Understand and value art's role in society and culture.</li> </ul>

## ASSESSMENT OBJECTIVES

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For Paper 1, Paper 2 and Paper 3, candidates should be able to demonstrate the following:

<b>AO1</b>	<b>Knowledge with Understanding</b> Recognise and discover visual qualities, visual strategies and design concepts. <ul style="list-style-type: none"><li>• read and explore a range of visual and contextual information.</li><li>• investigate art forms and media, techniques, and processes.</li><li>• attribute sources and record citations.</li></ul>
<b>AO2</b>	<b>Application Skills</b> Experiment and create works with visual qualities, visual strategies and design concepts. <ul style="list-style-type: none"><li>• make connections across visual and contextual information.</li><li>• study and differentiate the use of art forms and media, techniques, and processes.</li><li>• manipulate, evaluate, refine ideas and use of materials, techniques, and processes.</li></ul>
<b>AO3</b>	<b>Communication Skills</b> Generate and develop visuals and ideas. <ul style="list-style-type: none"><li>• communicate ideas through visual qualities, visual strategies and design concepts.</li><li>• discuss own and others' work using subject-specific language.</li><li>• articulate learning by explaining artistic intent and considerations.</li></ul>

## SCHEME OF ASSESSMENT

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All candidates will offer Paper 1 and Paper 2. **All** questions are compulsory in both papers.  
All candidates must offer Paper 3 and answer **one** question in the paper.

Paper	Description	Marks	Weighting (%)	Duration
1 Visual Response	<b>Section A: Visual Analysis</b> <ul style="list-style-type: none"> <li><b>One</b> question will be set, with two sub-parts for visual analysis and discussion.</li> <li>The question is accompanied by one unseen visual stimulus.</li> </ul>	10	50	2 hours 15 minutes
	<b>Section B: Exploratory Sketching</b> <ul style="list-style-type: none"> <li><b>One</b> practical task in response to a visual stimulus. Candidates will provide sketches with annotations, culminating in a sketch that shows their concept for the visual response.</li> </ul>	40		
<b>Total for Paper 1</b>		<b>50</b>	<b>50</b>	
2 Portfolio	<b>Part A: Selection of Visual Materials</b> <ul style="list-style-type: none"> <li>Maximum of <b>15 screens</b> illustrating artistic exploration and processes, which includes at least <b>3</b> art forms and media.</li> </ul>	30	50	To be completed <b>30 hours</b> within 12 weeks
	<b>Part B: Commentary</b> <ul style="list-style-type: none"> <li>An articulation of personal artistic growth based on <b>3</b> works, in <b>not more than 800 words</b>, and <b>under 10 A4-sized pages</b>.</li> </ul>	20		
<b>Total for Paper 2</b>		<b>50</b>	<b>50</b>	
3 Higher Art Project	3 months (February to April of examination year): <b>3</b> project questions will be set. Candidates will answer <b>one</b> question and submit a report of <b>1000 – 1200 words</b> .	100	Independent	12 weeks
<b>Total for Paper 3</b>		<b>100</b>	<b>Independent</b>	

**Note:** Papers 1 and 3 will be externally marked, and Paper 2 will be internally assessed by the school and externally moderated by the examination authority.

## DESCRIPTION OF PAPERS

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### Paper 1: Visual Response (2 hours 15 minutes, 50 marks, 50 per cent)

This paper requires candidates to critically discern and process visual information and communicate effectively demonstrating 21st century competencies. The Core Learning Experiences of Art Conversations and Art Journalling will be applicable in this assessment. The candidate will practise careful observation of an artwork and communicate their interpretation and objective visual analysis in writing, after which the candidate will provide their personal response via exploratory sketching. This creates the opportunity to demonstrate their ability to apply the Big Ideas through drawing, imagination and inventive thinking while revealing the candidate's sense of self or of others in the world around them as part of identity, culture and society.

Candidates will make their text and sketch responses in the spaces provided on the question paper.

**Section A Visual Analysis** consists of **one** question with two sub-parts for visual analysis and discussion on a given visual stimulus. Candidates will be required to interpret the stimulus and analyse the visual qualities or specific aspects presented. Candidates must also discuss the subject matter of the stimulus, interpret the ideas presented in the stimulus or evaluate the effectiveness of aspects or a specific aspect of the stimulus. The visual stimulus will be an unseen work.

**Section B Exploratory Sketching** requires candidates to use drawing for purposeful ideation and concept development. The task will be based on one of the Big Ideas for the candidate to situate their response. Building on their observations, analysis and interpretation from Section A, the candidate will use the visual stimulus provided to develop and investigate ideas, concepts, and layouts for a two-dimensional concept or composition outcome. The concept or composition is not intended as a finished solution but must present the candidate's concept for either an under-drawing for a painting or illustration or a design. Candidates are not expected to render or shade or colour in their exploratory sketches. Sketches may be accompanied by short notes or annotations to explain their idea or concept.

Candidates must make their concept sketch using only permissible drawing media such as pens, markers or pencils (H or HB). Colour pencils and colour markers are permissible. However, dry media such as charcoal, soft graphite, chalk / soft pastels and oil pastels, as well as all wet media are strictly **not** permissible.

Responses for Section A and B will be assessed based on achievement levels (page 11).

### Assessment Criteria

The five assessment criteria applied to Section A Visual Analysis and Section B Exploratory Sketching are:

- 1 Visual Analysis
- 2 Exploration of Visuals and Ideas
- 3 Creative Synthesis
- 4 Artistic Perception and Visual Communication
- 5 Personal Interpretation

The following five assessment criteria define a range of assessable qualities and skills which can be demonstrated by candidates at this level.

**Candidates should demonstrate abilities in:**

	Section	
	A	B
<b>1 Visual Analysis (10 marks)</b> <ul style="list-style-type: none"> <li>• Demonstrate close observation of the visual qualities and elements in the description of the visual stimulus.</li> <li>• Provide a well-considered analysis of the visual stimulus and its visual impact.</li> </ul>	✓	
<b>2 Exploration of Visuals and Ideas (10 marks)</b> <ul style="list-style-type: none"> <li>• Generate visuals through selection, modification, manipulation of context and visual qualities.</li> <li>• Develop the given Big Idea visually to match intention.</li> </ul>		✓
<b>3 Creative Synthesis (10 marks)</b> <ul style="list-style-type: none"> <li>• Make discerning visual choices to convey connections with the Big Idea and visual stimulus.</li> <li>• Evaluate and synthesise visuals and ideas for an original outcome.</li> </ul>		✓
<b>4 Artistic Perception and Visual Communication (10 marks)</b> <ul style="list-style-type: none"> <li>• Demonstrate understanding of subject matter, visual qualities, visual strategies, design concepts and materials.</li> <li>• Apply aesthetic judgements to communicate Big Idea visually.</li> </ul>		✓
<b>5 Personal Interpretation (10 marks)</b> <ul style="list-style-type: none"> <li>• Provide a personal visual interpretation that offers a meaningful response to the Big Idea and visual stimulus.</li> <li>• Demonstrate curiosity, inventiveness, critical thinking, and reflection.</li> </ul>		✓

**Achievement Levels for Paper 1 Visual Response (50 marks)**

<b>Achievement Levels</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Marks</b>	<b>10–9</b>	<b>8–7</b>	<b>6–4</b>	<b>3–1</b>	<b>0</b>
<b>Section A Visual Analysis (10 marks)</b>	Detailed observation and analysis of significant visual qualities and elements. Interpretations or evaluations are layered and cognisant of the possible contexts to convey a thoughtful study.	Competent observation of most visual qualities and elements to comprehensively convey a good description and analysis. Interpretation or evaluation is well considered and nuanced in observation.	Observed some details to give adequate descriptions or analysis of the visual stimulus. Some attempt to provide relevant interpretation or evaluation of the visual stimulus.	Limited observational ability to note details and there was little to no attempt to interpret or evaluate the visual stimulus.	
<b>Section B Exploration of Visual and Ideas (10 marks)</b>	Perceptive and iterative exploration, generation and modification of visuals and ideas relevant to developing a concept.	A selection of visuals and ideas are sufficiently explored and modified to develop a concept.	Some exploration with limited visuals that lead to obvious selection of ideas.	Limited exploration of visuals and ideas.	
<b>Section B Creative Synthesis (10 marks)</b>	Visuals and ideas are well considered and creatively synthesised to show connection to the Big Idea, and visual elements from the visual stimulus towards an original 2D outcome.	Visuals and ideas are considered and reasonably linked to either the Big Idea, or visual stimulus. These elements show development towards a 2D outcome.	Visuals and ideas are straightforward and loosely related to the Big Idea, or visual stimulus. There is an attempt to work towards the development of a 2D outcome.	Visuals and ideas are simple and somewhat disconnected from the Big Idea, or visual stimulus. There is little or no development towards a 2D outcome.	No creditable evidence
<b>Section B Artistic Perception and Visual Communication (10 marks)</b>	Firm understanding and confident use of the expressive potential of visual qualities, visual strategies, design concepts, and materials, resulting in excellent elaboration of ideas and intent to communicate the Big Idea visually.	Proficient understanding and competent use of visual qualities, visual strategies, design concepts and materials, resulting in good elaboration of ideas and intent to communicate the Big Idea visually.	Able to use visual qualities, visual strategies, design concepts or materials to communicate broad intent. Some attempt to communicate the Big Idea visually.	Limited ability to apply visual qualities, visual strategies, design concepts or materials, revealing an inexperienced hand. There is little or no attempt to communicate the Big Idea visually.	

Achievement Levels	5	4	3	2	1
Marks	10–9	8–7	6–4	3–1	0
<b>Section B Personal Interpretation (10 marks)</b>	High personal engagement, demonstrating extensive curiosity and inventiveness in the development of a well-considered and original interpretation of the visual stimulus and Big Idea.	Substantial personal engagement, demonstrating curiosity and effort in the development of a relevant and meaningful interpretation of the visual stimulus and Big Idea.	Some personal engagement with an attempt to develop an interpretation of the visual stimulus and Big Idea.	Little evidence of interest and personal engagement. Interpretation is cliched or irrelevant.	

### Paper 2: Portfolio (30 hours within 12 weeks, 50 marks, 50 per cent)

This paper will require candidates to form and develop their sense of identity, culture and place in society. Candidates will demonstrate inventive thinking by how they engage with ambiguity, consider multiple perspectives, imagine and envision as part of their art journey. Candidates will demonstrate their ability to explore ideas and visuals, investigate visual qualities and strategies in art, and develop an understanding of skills, techniques and processes in a variety of art forms and media. The task of assembling a portfolio will support candidates in building their confidence and skills to express themselves to make meaning, create and communicate artistic intent through art. Their selection of visual materials and commentary will be evidence of their art learning from valuing and sharing their ideas/ works to how they process feedback, overcome setbacks, and undertake critical reflection of their work leading to informed decisions on their art journey.

The Portfolio will consist of two parts: Selection of Visual Materials and Commentary.

The Portfolio will be internally assessed by schools and externally moderated by SEAB.

#### Part A: Selection of Visual Materials

Candidates must select visual materials gleaned from their years of study in upper secondary Art. The visual materials may include works generated by the candidate in school or as part of their own independent research, such as art journal spreads, documentation of experimentations, in-progress work, and research findings.

The selection which includes study of **at least three different art forms and media**, with **one** from Fine Art and **one** from either Design **or** Time-based categories, must demonstrate candidates' exploration of ideas, development of visuals, experimentation in art forms and media, and growth in understanding of art making and concepts.

The submission must not exceed **15 screens**. Candidates need not sequence or annotate the screens. The screens must be submitted electronically.

#### Part B: Commentary

Candidates must present a commentary of their artistic intent and articulate the connections between their own and others' works of art. The commentary should be based on **three works** by the candidate and should use appropriate subject-specific language.

The commentary must demonstrate candidates' ability to communicate their personal artistic interests and how their works are a response, reflection and illustration to their ideas or motivations. It should demonstrate candidates' ability to interpret and review works, to recognise links, and influences, and to evaluate their learning.

Candidates must include citations, relevant images and observe academic honesty when referencing the works of others. The commentary must **not exceed 800 words** and must be submitted in a softcopy file of **not more than 10 A4-sized pages** if there are accompanying images to support the commentary. The file naming convention, in-text citations, file size and file type information must be adhered to by all candidates.

#### **Assessment Criteria**

The five assessment criteria applied to Portfolio are as follows:

- 1 Ideas and Influences
- 2 Visual Language
- 3 Art Forms, Media and Technical Processes
- 4 Artistic Intent
- 5 Making Connections

The following five assessment criteria define a range of assessable qualities and skills which can be demonstrated by candidates at this level.

***Candidates should demonstrate abilities in:***

	<b>Part</b>	
	<b>A</b>	<b>B</b>
<b>1 Ideas and Influences (10 marks)</b> <ul style="list-style-type: none"> <li>• Explore, analyse ideas, information, findings from a range of visual materials, artworks, artists, and art styles.</li> <li>• Integrate ideas, information, findings in their work.</li> </ul>	✓	
<b>2 Visual Language (10 marks)</b> <ul style="list-style-type: none"> <li>• Explore and investigate visual qualities and strategies and/or design concepts.</li> <li>• Generate and develop visuals and ideas.</li> </ul>	✓	
<b>3 Art Forms, Media and Technical Processes (10 marks)</b> <ul style="list-style-type: none"> <li>• Explore, experiment and learn a range of skills, techniques, and processes in at least three art forms and media.</li> <li>• Evaluate and select materials, techniques and processes based on intended expression.</li> </ul>	✓	
<b>4 Artistic Intent (10 marks)</b> <ul style="list-style-type: none"> <li>• Articulate artistic intent and evaluation of learning.</li> <li>• Review and refine ideas, skills, processes, and techniques to feed forward.</li> <li>• Convey information using subject-specific language.</li> </ul>		✓
<b>5 Making Connections (10 marks)</b> <ul style="list-style-type: none"> <li>• Identify and analyse links and influences, between their own and others' works of art.</li> <li>• Understand the value of creative works and respect candidates' own works and works of others by acknowledging the works, expressions and ideas appropriately.</li> </ul>		✓

**Achievement Levels for Paper 2 Portfolio (50 marks)**

<b>Achievement Levels</b>		<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Marks</b>		<b>10–9</b>	<b>8–7</b>	<b>6–4</b>	<b>3–1</b>	<b>0</b>
<b>Selection of Visual Materials</b>	<b>(1) Ideas and Influences (10 marks)</b>	Demonstrate excellent analysis and relevant integration of ideas, information, findings from a range of visual materials, artworks, artists, and art styles in their work.	Demonstrate competence in gathering and using ideas, information, findings from some visual materials, artworks, artists, art styles in their work.	Demonstrate some ability to gather and use ideas and information from limited sources in their work.	Limited ability to gather and use information in their work.	No creditable evidence
	<b>(2) Visual Language (10 marks)</b>	Demonstrate creative, confident and consistent effort towards investigating visual qualities, visual strategies and design concepts.	Demonstrate competent effort towards investigating visual qualities, visual strategies and design concepts.	Demonstrate some effort towards investigating visual qualities, visual strategies and design concepts.	Little to no effort towards investigating visual qualities, visual strategies and design concepts.	
		Generation and development of visuals and ideas are relevant, purposeful and coherent.	Generation and development of visuals and ideas are mostly relevant and coherent.	Generation and development of visuals and ideas are somewhat coherent but not always relevant.	Generated visuals and ideas are random and piecemeal and lack coherence.	
	<b>(3) Art Forms, Media and Technical Processes (10 marks)</b>	Demonstrate sustained and nuanced ability to explore, experiment and learn a range of skills, techniques, and processes in at least three art forms and media*.	Demonstrate competent ability to explore, experiment and learn a range of skills, techniques, and processes in at least three art forms and media*.	Demonstrate some ability to explore, experiment, and learn a range of skills, techniques, and processes in at least three art forms and media*.	Demonstrate limited ability to explore, experiment, or learn a range of skills, techniques, and processes.	
		Demonstrate astuteness in evaluating and selecting materials, techniques, and processes based on intended expression.	Demonstrate ability to evaluate and select materials, techniques, and processes based on intended expression.	Demonstrate emerging ability to evaluate and select materials, techniques, and processes based on intended expression.	Demonstrate limited to no ability to evaluate or select materials, techniques, and processes for intended expression.	

\*Art Forms: One from Fine Art and one from Design/Time-based categories (refer to page 21).

Achievement Levels		5	4	3	2	1
Marks		10–9	8–7	6–4	3–1	0
<b>Commentary</b>	<b>(4) Artistic Intent (10 marks)</b>	<p>Clear and coherent articulation of artistic intent and evaluation of learning.</p> <p>Demonstrate regular and mostly effective review and refinement of ideas, skills, processes, and techniques.</p> <p>Information is conveyed with accurate subject-specific language.</p>	<p>Generally clear articulation of artistic intent and evaluation of learning.</p> <p>Demonstrate fairly regular ability to review and refine ideas, skills, processes, and techniques.</p> <p>Information is conveyed with some subject-specific language.</p>	<p>Some attempt to articulate artistic intent and evaluate learning.</p> <p>Demonstrate satisfactory attempts on occasion to review and refine ideas, skills, processes, and techniques.</p> <p>Information is conveyed with basic subject-specific language.</p>	<p>Little or no ability to articulate artistic intent and evaluate learning.</p> <p>Limited to no attempt to review and refine ideas, skills, and processes or techniques.</p> <p>Limited or no attempt to use subject-specific language.</p>	No creditable evidence
	<b>(5) Making Connections (10 marks)</b>	<p>Able to identify and analyse the links and influences between their own and others' works of art in a productive manner.</p> <p>Diligent and comprehensive in acknowledging the expressions and works of others, with appropriate citation.</p>	<p>Able to identify and analyse some of the links and influences, between their own and others' works of art in a generally productive manner.</p> <p>Respectful of most expressions and works of others with appropriate citation.</p>	<p>Emerging ability to identify and analyse a few links and influences, between their own and others' works of art.</p> <p>Some citations provided for works of others with some works not attributed.</p>	<p>Limited or no ability to identify and analyse any links and influences, between their own and others' works of art.</p> <p>Little or no citations provided. Difficulty in distinguishing the candidate's works from the works of others.</p>	

**Paper 3: Higher Art Project (Complete within 12 weeks, 100 marks)**

The Higher Art Project provides opportunities for candidates to apply their knowledge and skills from the syllabus' content as well as opportunities to apply their learning experiences gleaned from Art Conversations and Art Journaling in their response for this project. Three project questions will be set, from which candidates should attempt **one**. The questions will provide choices across different visual arts disciplines and offer candidates the scope to explore and engage in an area of their interest.

This paper is given to candidates in February of the examination year, and candidates are given three months to complete it. Candidates are to submit a report in the range of **1000 to 1200 words** in an A4 sized format PDF file. They must demonstrate their ability to analyse and define the issues of their chosen task, propose appropriate and feasible solutions, and evaluate the processes and outcome.

Candidates may include relevant research materials, studies, drawings, annotations and/or images in the report. The Higher Art Project must be submitted in a softcopy file. The file-naming convention, in-text citations, file size and file type information must be adhered to by all candidates.

The Higher Art Project *must* be undertaken under normal conditions of classroom study. Each submission must be accompanied by a statement from the subject tutor and endorsed by the Principal of the school, testifying that it is the authentic work of the candidate.

**Rules for Higher Art Award**

Candidates offering Higher Art will receive a SEC grade based on their overall performance in Papers 1 and 2. In addition, they will also receive an award for Higher Art based on the following conditions:

- (a) A candidate must achieve grade A1 or A2 for Papers 1 and 2 combined and grade A1 or A2 in the Elective paper to be awarded **Distinction** in Higher Art.
- (b) A candidate must achieve grade C6 or higher for Papers 1 and 2 combined and grade C6 or higher in the Elective paper to be awarded **Merit** in Higher Art.
- (c) A candidate who attains grade D7 or lower in Paper 1 and Paper 2 combined or attains grade D7 or lower in the Elective paper will not receive a Higher Award.

**Assessment Objectives****Paper 3: Higher Art Project**

The four assessment criteria applied to the Higher Art Project paper are:

- 1 Investigation and Analysis of Task
- 2 Conceptualisation and Development of Solution
- 3 Evaluation of Process and Outcome
- 4 Personal Response

The assessment criteria define a range of assessable qualities and skills which can be demonstrated by candidates at this level.

***Candidates should demonstrate abilities in:***

- 1 Investigation and Analysis of Task (25 marks)**
  - investigate and analyse chosen task, demonstrating clear understanding of task as well as related issues.
  - discuss, interpret and record relevant research and exploration in the course of task analysis.
  - apply appropriate art knowledge and skills in task analysis.
- 2 Conceptualisation and Development of Solution (25 marks)**
  - show a relevant and consistent inquiry in the conceptualisation and development of solution to task.
  - demonstrate ability to apply art knowledge and skills to arrive at creative and innovative solutions to task.

**3 Evaluation of Process and Outcome (25 marks)**

- demonstrate ability to carry out critical evaluation of working processes and outcome.
- explore implications and consequences of solution to task.

**4 Personal Response (25 marks)**

- exhibit personal engagement.
- demonstrate curiosity, innovation, critical thinking and reflection.

*Candidates are reminded of the need for clear presentation.*

**Achievement Levels for Paper 3 Higher Art Project (100 marks)**

<b>Achievement Levels</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Marks</b>	<b>25–21</b>	<b>20–16</b>	<b>15–11</b>	<b>10–1</b>	<b>0</b>
<b>(1) Investigation and Analysis of Task (25 marks)</b>	Demonstrates clear understanding of the task and related issues through sensitive investigations and analysis.  Research and explorations as part of the task analysis are well supported by discussions, interpretations and the recording of relevant information.  Outstanding ability to apply appropriate art knowledge and skills in task analysis.	Demonstrates good understanding of the task and most related issues through investigations and analysis.  Research and explorations as part of the task analysis have some supporting evidence through discussions, interpretations and recording of information.  Good ability to apply appropriate art knowledge and skills in task analysis.	Demonstrates adequate understanding of the task and some related issues through investigations and analysis.  Research and explorations as part of the task analysis have limited supporting evidence through discussions, interpretations or recording of information.  Adequate ability to apply some art knowledge and skills in task analysis.	Demonstrates poor or little to no understanding of the task and has weak to little ability to relate to issues or offer any investigations and/or analysis.  Little to no research or explorations as part of the task analysis. Little to no supporting evidence and recorded information is sparse or offers no insights.  Limited or no ability to apply art knowledge or skills in task analysis.	
<b>(2) Conceptualisation and Development of Solution (25 marks)</b>	Excellent ability to conduct relevant inquiry from conceptualisation to development of a solution to the task.  Demonstrates excellent understanding by applying a range of art knowledge and skills to arrive at creative and innovative solutions.	Good ability to conduct relevant inquiry from conceptualisation to development towards a solution to the task.  Demonstrates good understanding to apply some art knowledge and skills to arrive at creative or innovative solutions.	Adequate ability to conduct inquiry leading to some concepts and development towards a solution to the task.  Demonstrates satisfactory understanding of some art knowledge or skills to arrive at a solution.	Limited ability to conduct inquiry to conceptualise or develop a solution to the task.  Demonstrates limited understanding of art knowledge or skills to arrive at a solution.	No creditable evidence

Achievement Levels	5	4	3	2	1
Marks	25–21	20–16	15–11	10–1	0
(3) <b>Evaluation of Process and Outcome</b> (25 marks)	Excellent ability to carry out critical evaluation of working processes and outcome.  Excellent understanding demonstrated by explorations of implications and consequences of solution to the task.	Good ability to carry out mostly critical evaluation of working processes and outcome.  Good understanding demonstrated by explorations of some implications and consequences of solution to the task.	Satisfactory ability to carry out some critical evaluation of working processes and outcome.  Adequate understanding demonstrated by explorations of a few implications and consequences of solution to the task.	Limited ability to carry out critical evaluation of working processes or outcome.  Limited understanding demonstrated by little to no exploration of any implications and consequences of solution to the task.	
(4) <b>Personal Response</b> (25 marks)	Demonstrates consistently high levels of personal engagement to the task.  Ideas are innovative based on critical thinking and understanding of the task.  Keen observer leading to curiosity and engagement with sensitive considerations.  Thoughtful and reflective in their working processes and solutions.	Demonstrates good personal engagement to the task.  Ideas are effective, drawing on some critical thinking and understanding of the task.  Generally observant demonstrates some curiosity and good considerations.  Shows some reflection in their working processes and solutions.	Demonstrates adequate personal engagement to the task.  Satisfactory ideas with some considerations to show some understanding of the task.  Adequately observant to demonstrate a little curiosity towards a few considerations.  Attempts to reflect on their working processes and solutions.	Demonstrates limited personal engagement to the task.  Weak or confused ideas with limited critical thinking and little to no understanding of the task.  Limited or not observant and demonstrates little to no curiosity towards their considerations.  Little to no reflection on their working processes and solutions.	
Marks	25–21	20–16	15–11	10–1	0
Achievement Levels	5	4	3	2	1

# SYLLABUS CONTENT

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## ***Teaching Towards Big Ideas***

Big Ideas convey concepts that are central to art and propose why students should learn art. They serve to focus and ground students' learning. Students offering Art are encouraged to identify and develop their own themes or inquiries for the course.

Big Ideas
<p><b>(1) Art helps us to see in new ways</b>        By learning about the ways artists view the world and communicate ideas through their work, students acquire new perspectives and develop sensitivity to the ways their art is viewed and received.          In the process of pursuing topics of interest, experimenting with how to present their ideas and concepts in new and exciting ways, students develop a rich and meaningful art practice.</p>
<p><b>(2) Art tells stories about our world.</b>        Throughout history, art has documented the experiences and events that affect how people live; it is a record of how artists respond to different social and cultural contexts.          Students will look at how artists translate their lived experiences into artworks and be encouraged to do the same in their own art practice. Through viewing and analysing artworks by Singaporean artists, they learn how to capture their unique Singaporean experience and make art within a local context.</p>
<p><b>(3) Art influences how we live</b>        Artistic expression is ubiquitous in our everyday lives, from the objects we use to the spaces we live in. Art has the power to influence our choices, opinions, and decisions, and to inspire change.          Through exposure to artworks of influence and examples of effective design, students hone their critical awareness and aesthetic sensitivity.          In their art practice, they will be encouraged to explore and create meaningful and inspired artworks that create positive influence and change on the people and places around them.</p>

To participate in art making and conversations about artworks, students need to acquire knowledge, skills and understanding across four areas of learning content – art forms and media, visual qualities, visual strategies and design concepts, context and artistic processes. The four areas interact and influence each other in dynamic ways and serve as entry points to making, thinking and talking about art.

## Art Forms and Media

Learning about different art forms and media allow for understanding of the characteristics, potential and limitations of the different art forms and media.

**Drawing and digital imaging** are central to purposeful ideation and concept development. They are foundational to the exploration and communication of artistic intent. Students will build on their learning from lower secondary years to deepen their understanding of the materials, tools and techniques to support expression of ideas and build life skills.

Building on *drawing* and *digital imaging*, students are to explore **at least 3 (G3 Higher Art) additional elective art forms, with at least 1 from Fine Art and 1 from Design/Time-based categories**. When learning about different art forms, students discover purpose, meaning, history and their own interests and strengths within art.

<b>Foundational</b>	<b>Drawing</b> Drawing is central to the art making process. Besides <i>learning to draw</i> , students should also engage in <i>drawing to learn</i> , such as for recording, exploring, developing, visualising and communicating ideas.								
	<i>Possible analogue and digital media include graphite/coloured pencils, wax/conte crayons, chalk, pastels, charcoal, markers, pens, ink, powdered pigments and improvised drawing implements, digital devices with applications such as Aggio, Magma, Sketchpad, Procreate, and Photoshop CC.</i>								
	<b>Digital Imaging</b> With the growing prevalence of digital tools and technology in our lives, the confidence to use digital media is an essential skill to prepare students for the future. Students should be familiar with documenting their processes, creating works, and editing and manipulating images using digital imaging tools. Students should be able to organise and present their ideas and works in a digital format.								
	<i>Possible imaging media includes digital devices such as smart phones, digital cameras, and tablets with applications such as Adobe CC which allow for image editing.</i>								
<b>Elective Art forms</b>  A non-exhaustive selection is presented. Art Forms can be fluid and hybridised.	<b>At least 3 (G3 Higher Art) additional elective art forms, with at least 1 from Fine Art and 1 from Design/Time-based categories.</b>								
	<table border="1"> <thead> <tr> <th><b>Fine Art</b></th><th><b>Design</b></th><th><b>Time-based</b></th></tr> </thead> <tbody> <tr> <td>Painting, Printmaking, Photography, Mixed Media, Pyrography, Papercut, Traditional Asian Art</td><td>Illustration, Graphic, Character, Visual Communication</td><td>Video, Animation, Motion-Graphics</td></tr> <tr> <td>Sculpture, Assemblage, Ceramics, Mural, Installation, Site-specific works</td><td>Fashion, Costume, Packaging, Product, Jewellery, Architecture, Textile</td><td></td></tr> </tbody> </table>	<b>Fine Art</b>	<b>Design</b>	<b>Time-based</b>	Painting, Printmaking, Photography, Mixed Media, Pyrography, Papercut, Traditional Asian Art	Illustration, Graphic, Character, Visual Communication	Video, Animation, Motion-Graphics	Sculpture, Assemblage, Ceramics, Mural, Installation, Site-specific works	Fashion, Costume, Packaging, Product, Jewellery, Architecture, Textile
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Over the course of 2 years, students offering G3 Higher Art should have the opportunity to be exposed to at least 4 or 5 Art forms. The exposure is intended to allow students to experience the varied ways in which artists express themselves and for students to discover and nurture their interests, artistic expression, and vision.

### Visual Qualities, Visual Strategies & Design Concepts

Building upon an understanding of Elements of Art and Principles of Design from primary and lower secondary years, students offering G3 Higher Art are introduced to contemporary visual strategies that guide and inform their making and viewing of art. In the area of design, teachers should introduce students to basic concepts commonly used in design works.

Teachers should guide students towards a grasp of visual qualities, visual strategies, and design concepts to help students see how these can convey meaning and intent. A non-exhaustive selection is presented below:

Visual Qualities		Visual Strategies
Elements of Art	Principles of Design	Postmodern Principles <sup>5</sup>
<i>Artists use Elements of Art and Principles of Design to make, think and talk about art. These were art instruction tools first used in early 20th century to help students understand visual qualities of artworks and to make sense of abstract and non-representational Modernist paintings</i>		<i>As contemporary artists continue to break new boundaries, postmodern principles equip students with the vocabulary and contextual lenses to consider art and art making from a conceptual perspective.</i>
Line, Shape, Form, Colour, Texture, Space, Value	Harmony, Balance, Contrast, Scale, Movement, Emphasis, Rhythm	Appropriation, Juxtaposition, Layering, Interaction of Text and Image

### Design Concepts

*Designers use Elements of Art and Principles of Design to create outcomes that are not only appealing but convey a message or fulfil a function. Students should consider the following when exploring design.*

Stylisation, Typography, Visual Hierarchy, Editorial Layout

<sup>5</sup> Gude, O. (2004). *Postmodern Principles: In Search of a 21<sup>st</sup> Century Art Education*. Art Education: The Journal of the National Art Education Association, Vol. 57, No. 1, p.6-14. Refer to online reference: [Digication ePortfolio :: Olivia Gude :: Postmodern Principles](#)

### Context

By looking at their own and others' artworks, students learn to situate personal art making and designs within the context of the wider world, discovering how artists/designers express their ideas and intent through exploration, documentation, commentary, and solve real world problems using a selection of subject matter, artistic processes, visual qualities, visual strategies, design concepts, art forms and media. Teachers can facilitate students' understanding of artworks and artists'/designers' ideas through these 3 broad aspects:

<b>Exploration of identity and relationships</b>	<b>Documentation of past and present</b>	<b>Commentary on society, culture and environment</b>
<p><i>Art plays a pivotal role for communicating ideas, emotions, identities and relationships. These works represent states of mind, facets of personality, and modes of being and existing.</i></p>	<p><i>As a chronicler of social and personal histories, art documents singular or collective ways of life. Through art, the past can find relevance anew, while the present can be read in new light and infused with meaning.</i></p>	<p><i>Art is a language, and artists articulate their thoughts, opinions and beliefs on contemporary issues through their art. These works can be intentionally challenging, created to critique and galvanise action.</i></p>

Students need to understand:

- Topic or subject matter of the work.
- Background and artist/designer intent for the work.
- Visual qualities, visual strategies, design concepts employed by artist/designer.
- Reasons for the use of certain approaches or methods.
- How the artwork can hold personal meaning for artist/designer.
- Audience's interpretation and evaluation of the artwork.

### Artistic Processes

Artists/designers draw inspiration from their experiences when deciding on ideas, images and materials. Mirroring processes undertaken by artists/designers, students learn to make artistic decisions and work towards creative resolutions. They will:

- Observe, record, and analyse what they see and experience.
- Investigate and develop ideas by researching and synthesising visuals and information.
- Experiment with different materials, tools, methods, and images to generate visual possibilities and to communicate their ideas.
- Connect with, evaluate and apply learning from other artworks to inform their own art making.
- Make informed artistic decisions and work towards creative resolutions.
- Review, reflect, evaluate, and modify artworks to work towards personal artistic vision.
- Organise, document and present (visually and verbally) their artworks.
- Students learn to appreciate that these processes are interconnected, fluid and not always enacted in sequential order. These processes help to make visible students' development and thinking process, showing progress and growth over time.

**Safety in Art Studios**

In the art studio, it is vital for students to practise safety precautionary measures. They should cultivate a sense of care and responsibility towards the tools and materials in the art studio and the environment they work in. Safety practices such as wearing protective gear when using sharp tools or toxic materials, learning proper ways to handle various art materials and equipment, and keeping the workspace organised and clean are important habits that ensure the safe enactment of artistic processes.

**Respect for Creative Expressions and Academic Integrity**

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

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

**Academic Citation by Students**

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

Students must acknowledge all sources and make known the use of applications or tools in their work. The inclusion of ideas or work by others, should be fully attributed so that it is clear which aspect(s) can be considered as students' own work. These include literature reference, parts that are inspired by others, collaborative tasks with peers, consultations with external parties, use of readymade materials, software or AI tools, etc. Where possible, it is recommended that students use a standard and consistent style of referencing, such as the American Psychological Association (APA) style.

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## **USE OF PERSONAL LEARNING DEVICE**

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Candidates may use Personal Learning Device (PLD) to research and experiment with digital tools or time-based works for the Portfolio.

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## **NOTES FOR GUIDANCE**

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Refer to the Upper Secondary Art Teaching and Learning Syllabus General 3 (G3).