

National School Curriculum

ARTS EDUCATION CURRICULUM FRAMEWORK

Classes PP-XII



Department of Curriculum and Professional Development
Ministry of Education
Royal Government of Bhutan



“Your parents, relatives, and friends would be very proud of what you have achieved. At your age, to have completed your studies is your personal accomplishment. Your knowledge and capabilities are a great asset for the nation. I congratulate you for your achievements. Finally, your capabilities and predisposition towards hard work will invariably shape the future of Bhutan. You must work with integrity, you must keep learning, keep working hard, and you must have the audacity to dream big.”

- His Majesty Jigme Khesar Namgyel Wangchuck

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Foreword

COVID-19 has suddenly caused unforgiving disruptions in the public education all over the world, and brought about threats of fragmentation due to disparities in accessibility and connectivity in many systems. In Bhutan too, continuity of education and learning has been severely affected as a result of nationwide school closures and due to restrictions and health protocols. The disruptions have led to challenges in many existing patterns and trends in education resulting in a massive shift away from learning and teaching in traditional settings with physical interactions to the maximum in terms of relevancy and efficiency. This has caused a major problem for children living in poverty worldwide, who often rely on the physical settings of their schools for educational materials, guidance, and, sometimes, the only decent meal of the day.

In the new normal education, human interaction and well-being is a priority. Technology, particularly digital technology that enables communication, collaboration and learning across distance, is a formidable tool – not a panacea but a source of innovation and expanded potentials. As we embrace this exceptional opportunity to transform the world, and as we reimagine the organization of our educational institutions and learning environments, we will need to think about where we want to go.

In the post COVID 19 era, we must prioritize the development of the whole person not just academic knowledge. Inspiration for the change can be drawn from the 1996 Delors report, *Learning the treasure within*, in its specification of four pillars of learning as “learning to know”, “to do”, “to be”, and “to live together”. Therefore, curricula must be increasingly perceived as an integrated and based on themes and problems that allows learners to learn to live in peace with our common humanity and our common planet. This has the potential in the development of a strong base of knowledge about one’s self and about the world and find purpose and be better able to participate in social and political milieu.

The New Normal Curriculum is, not just a mere response to the pandemic, but also a culmination of the curriculum reform work for the last four years by the Department of Curriculum and Professional Development. It is an attempt to transform education from the teaching of “what” to learning of “how” and “why” towards empowering learners with the transversal competencies and the 21st century skills, and preparing them to be lifelong learners. We are optimistic that this move orients our education process towards nurturing nationally rooted and globally competent citizens.

Wish all our learners and teachers a life enriching experiential teaching and learning.

(Tashi Namgyal)
Director

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1. INTRODUCTION

Background

“All children are artists. The problem is how to remain an artist once he grows up.” -**Pablo Picasso**

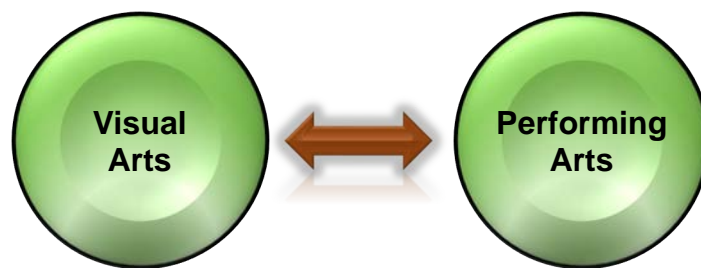
For centuries, art has held up its mirror to nature and taught us how to see, feel and express. It has enabled individuals to discover, reflect and exhibit their unique yet remarkable qualities which otherwise could have gone unrecognized. Art is therefore argued to be a way in which we get in touch with ourselves, to find our authentic voice; what our personal mark or signature is and what it is, which makes us uniquely who we are.

Arts Education enhances to form a phenomenon whereby something new and somehow valuable is created. The created items may be intangible such as an idea, a scientific theory, a musical composition, or a joke or a physical object such as an invention, a literary work, or a painting.

It is an expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

Arts Education includes but is not limited to visual arts, performing arts, and crafts. It offers learners with opportunities for personal expression, enjoyment, creative action, imagination, emotional response, and aesthetic pleasure. The creative arts teach learners to express and communicate ideas, feelings and experiences using images, sounds and movements.

Therefore, Arts Education refers to learning, instruction and programming based upon visual and tangible arts which we call as **Visual Arts** and **Performing Arts**.



Visual Arts is a form of art which expresses feelings, emotions, opinions or taste through visual means. It encompasses drawing, painting, pottery, photography, printing, weaving, modeling, designing, sculpting, jewelry, and fabrics.

Performing Arts is a form of art where artist use their voice and body to convey a message or artistic expression. It includes dance, music, theatre arts, etc.

Rationale

For centuries, art has held up its mirror to nature and taught us how to see, feel and express. It has enabled individuals to discover, reflect and exhibit their unique yet remarkable qualities which otherwise could have gone unrecognized. Art is therefore argued to be a way in which we get in touch with ourselves, to find our authentic voice; what our personal mark or signature is and what it is, which makes us uniquely who we are.

Although, art served more of sacred functions in traditional times, it has now emerged as an integral part of the formal education system primarily in recognition of the above facts. Today, arts education as a curriculum is recognized for playing an indispensable role in heightening learners' creativity, aesthetic sensitivity, awareness and competence in the arts, and in facilitating their all-round personality development.

The need for having a formal Arts Education Curriculum in Bhutan has also been felt very strongly. Article 4, Clause 1 of **The Constitution of the Kingdom of Bhutan** states that

“The state shall endeavor to preserve, protect and promote the culture and heritage of the country, including monuments, places, objects of artistic or historic interests, Dzongs, Lhakhangs, Goendeys, Ten-sum, Nyes, language, literature, music, visual arts and religion to enrich society and the cultural life of the citizens.”

A similar aspiration is also articulated in The Purpose of School Education (CAPSSD, 1996, p 124) stating that Student should be able to effectively communicate their knowledge and understandings of natural, social and cultural environment, themes and narratives in art, craft and design of various types. Furthermore, the National Education Framework (2012) envisions that there is a need to appreciate Bhutan's long-standing tradition of art and crafts into which is woven its culture and at the same time appreciate cultures foreign to them. Most recently, a survey conducted while drafting Bhutan Education Blue Print 2014 - 2024 illustrated that all respondents; teachers, public and learners preferred Visual Arts as a part of Bhutanese Education system either as a compulsory or an elective subject.

Therefore, a curriculum framework of arts education is the cornerstone for a relevant yet vibrant curriculum which has the scope of providing learners with opportunity to explore the world from multiple perspectives and use arts language to communicate with others for sharing of ideas and emotions. It is further expected to nurture aesthetic sensitivity, creativity and other generic scales and provide opportunity for children to connect the arts with other disciplines for greater understanding of society, culture and history so that their respect for and appreciation of diverse values and cultural heritages is enhanced.

Art engagement is one of the best ways to practice creativity and problem solving that will ensure learner's **“Think-out-of-the-box”** habits later in life.

2. GOALS

The goals outlines the purposes of Arts Education in the formal curriculum. The following goals are framed considering the needs of all Bhutanese learners, keeping in mind the societal values and beliefs.

1. Empower learners with knowledge and skills of art, essential in pursuing higher studies and exploring career opportunities in the field of arts and crafts.
2. Promote and preserve culture and traditions by enhancing aesthetic sensitivity, awareness and competence in arts and to facilitate the advancement of learning in other areas of studies.
3. Develop cognitive, interpersonal, and intrapersonal competencies by engaging learners, including learners with special educational needs and those who are gifted in a variety of learning experiences.
4. Promote personal development guided by the principle of SMART (Sincere, Mindfulness, Astute, Resilience, and Timeless) and develop appreciation of art as a means of expression and reflection of one's own emotions and feelings.

2.1. Scope of Arts Education

Understanding the importance of arts education for personal development and as means to facilitate learning in different disciplines, it is envisaged to cater to:

2.1.1. Art is essential to the education of all learners

Visual arts and performing arts are universal forms of human expression that have been in existence in all societies throughout the history of humans. Arts is a common means of communication, irrespective of age, gender, ethnicity, race, economic status, and learning abilities. Arts add meaning and charm in the lives of people and provide opportunities to learners to communicate and understand ideas, feelings and beliefs expressed through the arts. Therefore, arts are essential to the education of all learners because each individual has distinct experiences and perceives life differently. The practice of creating helps learners understand and value diversity and different ways of thinking. The arts demand from learners a disciplined attitude toward the work of revising, refining, and rehearsing to attain an expressive statement.

2.1.2. Arts education for multicultural and interdisciplinary connections

The learning area that integrates a multicultural perspective of ideas and concepts is by nature interdisciplinary. The priority of any educational process is the search for the way to build bridges connecting the disciplines to provide a holistic view of the world to learners. Arts is perceived to have the potential to focus on the creative process in offering unique possibilities for building those

bridges, and to encourage collaboration among teachers. The interdisciplinary teaching and learning is based on the philosophy of education that emphasizes the learning through inquiry, exploration and discovery of analogies, relationships, and metaphors.

The teachers and the learners apply the process of inquiry and integration of specific disciplinary skills and knowledge into a broad context. Innovative interdisciplinary teaching begins with questions, unites teachers and students as learners and investigators, and often makes innovative use of community resources.

2.1.3. Arts Education in the formal curriculum

Arts Education for PP-Six is delivered as a separate personal development discipline, and from Classes VII and above it is treated as one of the components in the Technical and Vocational Education Training (TVET) curriculum.

The basics and fundamentals of arts education is delivered to learners from classes PP to six as a formal arts education learning area that focuses on the personal development of learners. The elements of personal development education includes perseverance, problem-solving, critical-thinking, creativity, collaboration, dedication, communication, accountability

2.1.4. Arts Education provides or prepares children for better career opportunities

Arts education has always been important to those who value creativity. Now, as new evidence continues to emerge, more and more people are realizing its importance especially when it plays such a crucial role in a well-rounded educational experience. Research has found that arts education has a significant effect on the academic and social success of learners. Art has impact on the brain of learners with quantifiable effect on levels of delinquency, truancy and academic performance, thereby facilitating the social, intellectual and personal development. Further, the skills developed through arts education, not only trains how to convincingly deliver a message, but also builds the confidence and problem-solving abilities in learners. These attributes of a person are important to succeed in any career such as designers, fine artists, illustrators, printmakers, museum curators, teachers, architects, entrepreneur, engineers, animators, photographers, moviemakers, etc.

3. GUIDING PRINCIPLES

The Arts Education Curriculum Framework ensure consistency and balance between the intended, implemented and learned curriculum guided by the following principles:

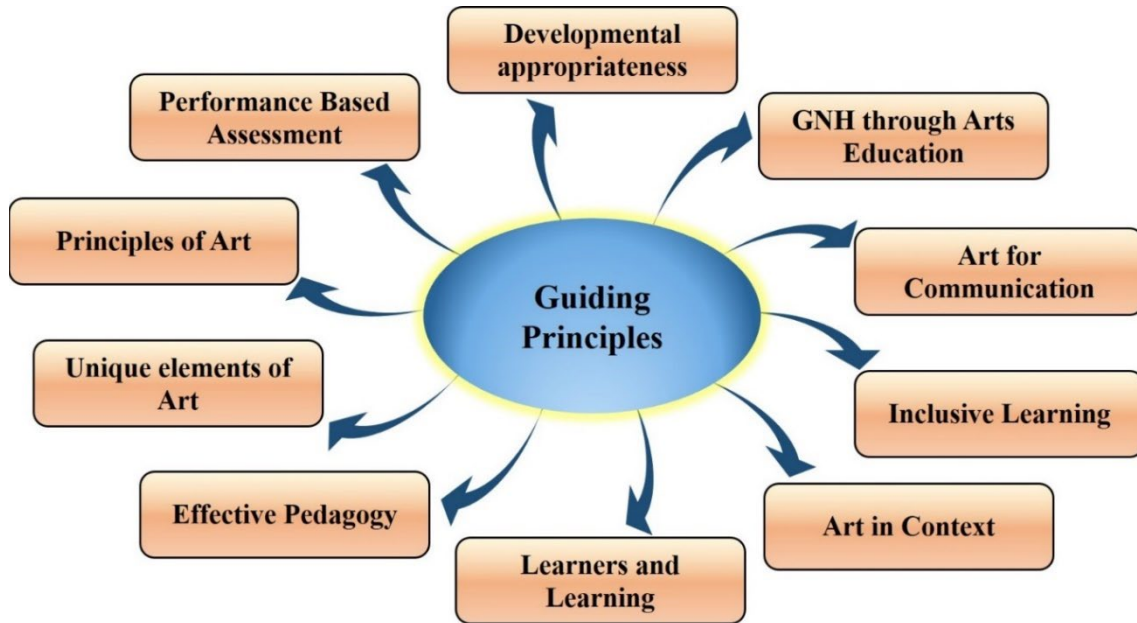


Figure 1. Guiding Principles of Arts Education.

3.1. Developmental appropriateness

Developmental appropriateness refers to the principle of making learning appropriate to a learner’s age, culture, social, physical, mental and emotional development. Research has shown that learners in developmentally appropriate programs are less stressed, less anxious, better creative thinkers and communicators. Hence, this framework shall consider that Developmental Appropriateness as one of the guiding principles to ensure that the artistic qualities of learners are meaningfully nurtured and developed at appropriate age, cognitive and psychosocial development stages.

3.2. GNH through Arts Education

GNH is the developmental philosophy of Bhutan that underscores the preservation and promotion of culture, conservation of environment, promotion of equitable socio-economic development, and good governance. Arts Education infuses values, ethics, morals, positive emotions, literacy, artistic skills and life skills as articulated in the nine domains of GNH.

The Arts Education Framework encapsulates the elements of GNH as contained as well as an approach to teaching the subject.

3.3. Art for communication

Art has always documented wonderful stories of the past with its narration continued to this day. It preserves old culture and reflect its values, unites people of different believes and identity together with common aspirations and goals and build a strong nation. Art is a powerful language, that speaks both visually and emotionally to educate people and promote appreciation of aesthetic values among our learners and the wider society.

Art promotes freedom of expression, generation of original and authentic ideas, and it is a multifaceted means of communication. Arts expose learners to diverse cultures and ways of life in different communities and nations. Throughout the human civilizations, art works and performances are used to advocate or to promulgate important social, health, and safety messages.

The Arts Education Curriculum Framework stipulates that learning activities in this subject are designed and developed to facilitate learners to present information in different forms and language.

3.4. Inclusive Learning

Inclusion in education ensures that all learners are provided opportunities irrespective of caste, creed, abilities, ethnicity, and special educational needs, to achieve success and satisfaction in their life.

Some of the significant attributes of inclusive Arts Education are:

- Selection of appropriate teaching learning materials and assessment procedures.
- Promotion of equity and equality.
- Considerations and adaptations to unique learning patterns and needs.
- Promotion of cooperation, collaboration and team work.
- Sensitive to prejudices based on gender, racial, and ability stereotyping.

The framework provides conducive platform for all learners to demonstrate their knowledge, skills and abilities in Arts Education.

3.5. Art in context

Art is an embodiment of religion, belief and culture practices of the past and the present which is revered and preserved as national heritage. To promote preservation of time old art works and practices, learners are exposed to traditional paintings, drawings, sculpture including the contemporary artworks.

The Arts Education Framework also emphasizes the need to contextualize the learning activities to learners' immediate social, physical and cultural environment. For instance, transforming waste materials and unwanted scraps into arts and craft products that have economic benefits.

3.6. Learners and Learning

Learners by nature are creative, innovative and imaginative of things around them and their relationship with the physical world. Learners possess four proclivities: social instinct (the wish to communicate with others); constructive impulse (to make things); instinct for investigation (to find out); and the expressive impulse (to create) (Dewey, 1925). The Arts Education intends to capitalize the innate qualities of learners in developing their artistic skills and aptitudes. It empowers learners to interpret, express, perform, and create their experiences and scaffold the artworks of others by interaction with peers, making, examining, and reflecting, while creating new ideas or art works. All these will contribute to the development of Multiple Intelligence such as kinesthetic, logical, spatial, musical, cognitive, emotional, etc., in learners.

According to John Dewey, learners learn better through active engagement and participation in learning activities, which is generally termed as Learner-Centered approach. Constructivism places more responsibility in the hands of the learners making them actively involved in learning processes, unlike Behaviorism, where learner's role is passive and receptive and teacher is the only source of learning.

Studio thinking is another art educational theory that involves eight studio habits of mind of learners that is transferable to all art disciplines and other learning areas involving reflective, observation, and critical thinking skills.

The curriculum facilitates the shift in the power relationship between student and the teacher. Based on the studio thinking theory, the curriculum empower learners to articulate their learning in any subject matter, and provide an entry point for learning based on individual choice and needs.

3.7. Effective Pedagogy

Effective pedagogy refers to practicing a wide range of teaching and learning strategies for effective learning. This calls for the design of instructional approaches to be contextually relevant, meaningfully engaging, corporative, and diverse in nature, to ensure development of creativity, cognitive, communication and decision-making skills along with a general sense of enjoyment.

The Arts Education Framework is designed and developed based on the contemporary teaching and learning strategies that suit the learner's individual differences and needs. It is dominated by hands-on experiential learning, authentic learning, situated learning, supported by the use of ICT tools, amplified by demonstrations, performances and exhibitions.

3.8. Unique elements of Art

Arts Education Curriculum as personal development learning area is unique. Its uniqueness is demonstrated by an artist's use of line, shape, form, texture, colour, value and space. In art works, a line is an element of art defined by a point moving in space; shape is an element that defines the

two-dimensions of the subject; form is an element that defines three-dimensions and encloses volume, height, width and depth of the subject; value defines lightness or darkness of tones or colour; space is the area around, above, and within a subject; colour defines the three main properties of artworks in terms of hue, value and colour schemes; and texture refers to the way the subject feels or looks as it may feel if it were touched.

The learning activities in the Arts Education Curriculum emphasizes the development of unique elements of art in learners through active engagement and reflection.

3.9. Principles of Art

Any art works that is being created is expected to be aesthetically inspiring, attractive, symbolic, and culturally relevant. These attributes are described better on the basis of the eight principles of art, which includes balance, proportion, emphasis, rhythm, gradation, harmony, variety, and movement.

The principle of rhythm relates to the design of art works that indicates the movements created by the careful placement of repeated elements to cause a visual tempo or beat; balance is a way of combining elements to add a feeling of equilibrium or stability to a work of art; emphasis is the way of combining elements to stress the differences between the elements used; proportion is the principle of design that refers to the relationship of certain elements to the whole and to each other; gradation is the way of combining elements by using a series of gradual changes in the elements used; harmony is the way of combining similar elements in an artwork to highlight the subtle gradual changes in the property of the art works. The principle of variety and movement describes the design related with the diversity or contrast by using different shapes, sizes, colour in the art work, while movement refers to design used to create the look and feeling of action to guide the viewer's eye throughout the work of art.

The design and development of learning activities in the Arts Education Curriculum is guided by the eight principles of art through active engagement of learners in drawing, painting, printing, crafting, modeling, designing, etc., and reflection.

3.10. Performance Based Assessment

Performance assessment focus on how students go about solving specific artistic task. This mandates learners to demonstrate artistic skills by working directly within a discipline in addition to analyzing and evaluating their work orally or in writing. Learners are also engaged in discussions of elements and principles of artworks including the selection and use of art materials, important dimensions of project and the development of criteria by which the art work will be evaluated.

The Arts Education Curriculum mandates the assessment of artistic competencies of learners through the use of portfolios, project works, sketchbooks, exhibitions, and etc by using appropriate tools.

4. CURRICULUM STRUCTURE AND ORGANIZATION

4.1. Strands

A strand is an organizing structure of a course of study based on different themes. The strands runs uniformly and progressively throughout the course of study. It helps in aligning, facilitating and monitoring the learning progress in relation to the standards outlined in the framework.

The Arts Education Curriculum Framework is organized into three content strands supported by a Process strand.

4.1.1. Drawing

4.1.2. Painting

4.1.3. Craft

4.1.4. Art Process Skills

4.1.1. Drawing

Drawing is a two-dimensional artwork created from lines, shapes, forms, or tone which includes both dry and wet mediums such as pencil, charcoal, pen, and ink on any surface.

Drawing is an innate way for a learner to communicate his/her understandings, feelings and imaginative life. It is usually a learner's first attempt at making meanings of what they see around them.

Learners have the natural tendency to invent symbols that represent human figures, animals and a variety of objects. The need to advance beyond recurring symbols and to communicate a growing sense of individuality becomes evident as developmental progression takes place. Developing the ability to look with curiosity and concentration at qualities of line, rhythm, texture and colour and tone in the child's surrounding and in the work of artist is necessary in developing drawing potential and satisfaction. Therefore, drawing is important for the learners to develop essential skills such as psychomotor skills, creativity, emotional growth, and communication skills.

Drawing includes different components of art which includes lines, shapes and forms in general. These components are delivered through a variety of activities such as scribbling, sketching, tracing, shading, and representing familiar figures and objects visually. These activities shall undergo a series of processes which are observing, processing, and expressing, which forms the process strand for Arts Education.

4.1.2. Painting

A painting is an image produced by using colour on a surface. The colour may be in a wet form, such as paint, or a dry form, such as pastels.

It is a mode of creative expression to develop learner's sensitivity to colour and pigment. Colour awareness also promotes sensitivities of colours in the learner's surrounding and is further enhanced when the learner has opportunities to look at the different artworks; thus ensuring learners' overall understanding, practice and appreciation of colours and pigments. Painting fosters creativity, social skills, problem-solving skills, psychomotor skills, positive vibes, emotional growth and therapy resulting in better performance in other areas of life.

Painting includes different components of art which includes shape, tone, colour, pattern, texture and form. These components are delivered through a variety of activities such as colour-mixing, colour recognition, printing, figures, allegory, illustrations, still-life, landscapes and portraits. These activities shall undergo a series of processes which are observing, processing, and expressing, which forms the process strand for Arts Education.

4.1.3. Craft

Craft refers to skills and experience in making objects by hand. Craft can be classified into different groups according to the mediums being used. The most common medium used here is clay, paper, waste and any viable materials locally available.

Craft in general consists of ceramics, glass, fiber and textile, leather, clay, flower, mixed-media, needle, paper, wood, stone and metal crafts.

In key stages I and II, the focus of craft is on clay and paper work.

4.1.3.1. Clay work

Clay work specializes in hand built artworks, allowing learners to find ways to express ideas in three-dimensional forms. The enjoyment in experimenting and manipulating clay helps to develop hand-eye coordination and enhancing fine motor skills. It is used to prepare different artworks such as images, models, shapes, etc., through pinching and coiling processes.

To create different models and objects, clay can be manipulated into organic and inorganic shapes adding preferred textures and patterns by using different materials like burlap, paper, fabrics, leaves, etc. These activities shall undergo a series of processes which are observing, processing, and expressing, which forms the process strand for Arts Education.

4.1.3.2. Paper work

Paper work is an art which uses paper or card as a medium to create three-dimensional artworks. It involves different techniques and activities such as paper mache, decoupage, paper cutting and collage, stamping (block prints), stenciling, and working with cardboard.

Various artworks are created using paper of diverse forms and textures by applying the different techniques into origami, prints, collages, cards, books, masks, wrappers, frames, and bookmarks. These activities shall undergo a series of processes which are observing, processing, and expressing, which forms the process strand for Arts Education.

4.1.4. Art Process Skills

“The greatest scientists are also artists as well.” -Albert Einstein

Art Process skill as a strand refers to observing, processing and expressing one’s thoughts and feelings in the form of art works. This strand emphasizes on the process skills to enhance creativity, values, knowledge, appreciation, and inter-personal relationships in the learners, ensuring quality art works. Since drawing, painting and craft are content strands, the process skills is embedded across all strands.

The process skill consists of the following;

a) Observing Skills

Observing skill refers to individual’s ways of viewing, perceiving, noticing of particular objects/subject, theme and nature of the immediate surroundings to enhance visual image.

b) Processing Skills

Processing skill implies to logically arrange, analyze, link, and interpret ideas, thoughts, and concepts after the observation, and decide on what and how new forms of art works can be created.

c) Expressing Skills

Expressing skill is the ultimate ability to present one’s own ideas, thoughts, and values as derived from the above skills in a form that is found most appropriate.

4.2. Key Learning Stages

The learning in Arts Education is segmented into different Key learning stages. It describes the sets of skills and knowledge a learner is expected to have acquired at a particular stage in their education. The organization of learning in key stages underpins the principles of spiral curriculum,

which proposes that learning contents are structured in progression as per the difficulty levels of content and the developmental stages of learners.

This framework describes the first two key stages as an introductory to Arts Education, as described in the following:

4.2.1. Key Stage I (Classes PP – Three)

The learners in this key stage is generally active, egocentric, struggle to see things from the perspective of others, selfish, low concentration span, have strong affinity for concrete object handling and generally dislike abstract thinking. Key Stage I is the stage of education that a learner begins when they turn six till the age of nine. Learners enjoy learning through exploration, creation, modelling, and observation. Learners think symbolically and learn to use words and pictures to represent objects.

In this key stage, learners are introduced to the basic elements, such as simple lines, two-dimensional shape, primary colours and textures, of art in drawing, painting, and craftworks. By class three, learners are introduced to the basic principles of art with focus on rhythm, balance, gradation and variety.

4.2.2. Key Stage II (Classes Four – Six)

During this stage, children become less egocentric and begin to think about how other people might think and feel, and their thinking becomes more logical and organized, but still very concrete. Learners begin using inductive logic, or reasoning from specific information to a general principle. While thinking maybe much more logical, it can also be very rigid. Learners at this key stage of development generally tend to struggle with abstract and hypothetical concepts. In this key stage, learners are exposed to basic elements of art, such as lines, forms, values, spaces, shapes, colours and textures, of art in drawing, painting, and craftworks. By class six, learners are introduced to the principles of art in regard to rhythm, balance, emphasis, proportion, gradation, harmony, variety, and movement.

4.3. Key Stage-wise Competency-based Standards

Learning standard are concise, written descriptions of what learners are expected to know and be able to do at the end of each key stage. Learning standards ensure better accountability by making teachers and schools responsible for what is being taught in the classrooms. It also helps to ensure that a higher level of learning is attained and guides teachers in the process of assessment.

Competency refers to the learners' ability to solve complex situations by drawing on and mobilizing psychosocial resources (including skills and attitudes) in a particular context.

Arts Education Subject Competency: (Creating, making, and Presenting)
Explore, challenge, develop, and express ideas, using the skills, language, techniques, and process of the art.

4.3.1. Key stage I Competency - Based Learning Standard

- a. Observe, understand and apply the basic elements of design (line, shape, colour, texture, space, value, and form) in the visual environment.

4.3.2. Key Stage II Competency – Based Learning Standard

- a. Investigate and apply the principles of design in creating artwork based on the senses, imagination and experiences (pattern/repetition, variety, contrast, emphasis, rhythm/movement, balance, and unity) in the visual environment.
- b. Explore and develop basic entrepreneurial skills.

4.4. Class-wise Competencies

4.4.1. Class PP

a. Strand – Drawing

- I. Perform big arm movements to develop gross motor skills.
- II. Progress from scribbles to drawing of lines.
- III. Demonstrate progression from drawing of lines to 2D shapes and images
- IV. Draw familiar figures and objects with free lines and shapes.
- V. Use drawing to share ideas and imagination.

b. Strand – Painting

- I. Recognize Primary colours to help understand colours present in their surroundings.
- II. Explore Secondary colours through colour mixing activities to expand on the knowledge of colours.
- III. Experiment with different mediums of art (watercolor, colour-pencils, and crayons, pastels) to articulate their emotional and intellectual response to the environment.
- IV. Develop foundational skills and techniques to use various mediums to create simple prints, paintings and to portray different phases of emotions.
- V. Observe and paint objects found in their environment

c. Strand – Craft

- I. Create paper collages.
- II. Construct simple origami.
- III. Construct simple 3D shapes and letters using clay.
- IV. Experiment with different materials and mediums in making simple craft works.

4.4.2. Class I

a. Strand – Drawing

- I. Construct shapes (organic and inorganic) using lines.
- II. Draw and express human and animal actions using crayons and pencils.
- III. Demonstrate fine-motor skills (hand-eye coordination).

b. Strand – Painting

- I. Mix primary colours to create secondary colours.
- II. Create textures and patterns using water colour.
- III. Create different prints using water colour, crayons, pastels, and colour pencils.

c. Strand – Craft

- I. Make simple collages and paper crafts (origami) using different resources/materials.
- II. Construct and create 3D shapes with patterns and textures.
- III. Use hard tools safely and maintain cleanliness at work place.

4.4.3. Class II

a. Strand – Drawing

- I. Develop dexterity, balance, and coordination.
- II. Trace and design images and objects.
- III. Draw common objects using different medium.

b. Strand- Painting

- I. Create secondary colours by mixing primary colours.
- II. Paint familiar pictures using colours (P-S).
- III. Make prints using different mediums and materials.

c. Strand – Craft

- I. Create collages using different resources/materials.

- II. Make simple paper crafts (origami)
- III. Construct and create 3D shapes with patterns and textures.
- IV. Use hard tools safely and maintain cleanliness at work place.

4.4.4. Class III

a. Strand – Drawing

- I. Draw traditional symbols to represent familiar and complex figures and objects with free lines and shapes.
- II. Apply the principles of 3D features into sketching and drawing techniques.
- III. Express emotions, imaginations, ideas, memorable moments and experiences using drawing.
- IV. Draw human figures, simple, traditional motifs, surrounding landscapes showing different tones.

b. Strand – Painting

- I. Recognize Primary colours to help understand colours present in their surroundings.
- II. Explore Secondary colours through colour mixing activities to expand on the knowledge of colours.
- III. Develop foundational skills and techniques to use various mediums to create simple prints, paintings and to portray different phases of emotions.
- IV. Experiment with different art mediums (water colour, crayons, and pencil colours).

c. Strand – Craft

- I. Experiment with different materials and mediums in making simple craft and collages.
- II. Construct 3D shapes or forms and objects using clay and other materials (Papers, pebbles, sand, and cardboard) Clay (figures, models, 3D shapes/forms)
- III. Exhibit or display their creation at school or community.

4.4.5. Class IV

a. Strand – Drawing

- I. Draw simple traditional motifs.
- II. Sketch figures, still-life and landscapes with free hand.
- III. Use the concept of facial proportion and perspective in drawings.

- IV. Draw and incorporate 3D features into art works using sketching and drawing techniques.
- V. Use drawing to share ideas, imagination and experiences.

b. Strand – Painting

- I. Recognize Primary, Secondary and Tertiary colours and apply in art works.
- II. Explore to create multi-colour prints using various tools and mediums based on need.
- III. Experiment with different art mediums (water colour, crayons, oil colour, pastels, acrylic colours, pencil colours).
- IV. Paint traditional motifs and designs.

c. Strand – Craft

- I. Make collage using different materials
- II. Use different art media to share and express personal accounts, school events, and school functions in the form of art works.
- III. Create paper crafts.
- IV. Make traditional motifs and design using clay.

4.4.6. Class V

a. Strand – Drawing

- I. Apply basic techniques of drawing.
- II. Draw traditional motifs.
- III. Draw human body proportionately.
- IV. Use the concept of perspectives in drawing
- V. Sketch figures, still-life and landscapes with free hand.
- VI. Exhibit and display at school and public (entrepreneurial skills)
- VII. Explore images from different times and cultures.

b. Strand – Painting

- I. Paint traditional motifs.
- II. Design posters on social, environmental and economic areas.
- III. Paint figures, still-life and landscapes using water colour techniques.
- IV. Create multi-colour prints using various tools
- V. Use computer paint tools to create digital art works.

c. Strand – Craft

- I. Make collages using different materials.
- II. Create paper crafts.

- III. Create craft from paper and waste that can be used for daily purposes.
- IV. Use the concept of book binding to make portfolios (e-portfolios).
- V. Use armature in modeling human figures.
- VI. Choose, display, and talk about work from their portfolio.

4.4.7. Class VI

a. Strand – Drawing

- I. Apply techniques of drawing.
- II. Draw traditional motifs.
- III. Use calligraphy for making banners.
- IV. Draw figures using mannequins.
- V. Use perspectives in drawing
- VI. Examine artwork from past and present cultures that have been created for different purposes and relate it to their own work.

b. Strand – Painting

- I. Paint traditional motifs.
- II. Use calligraphy to paint banners and posters.
- III. Acquire essential knowledge and skills on indigenous colours.
- IV. Paint figures, still-life and landscapes using water colour techniques.
- V. Create block designs for printing.
- VI. Create abstract art works.
- VII. Use computer paint tools to create digital art works.

c. Strand – Craft

- I. Bind art works.
- II. Acquire basic traditional embroidery-skills and applique. (Lhen-doom)
- III. Acquire the basic skills of pottery.
- IV. Make collages using different materials.
- V. Create crafts using wastes materials.
- VI. Create origami works.
- VII. Exhibit and display at school and public (entrepreneurial skills)

4.5. Learning objectives, Core Concepts, and Process/Essential Skills

Learning objectives are brief statements that describe what learners are expected to learn by the end of the lesson, course, and class-period. Well-defined learning objectives are important because they provide learners with a clear purpose to focus their learning efforts, provide directions to instructional activities, and guide them in assessment. The principles of SMART (Specific, Measurable, Achievable, Relevant, Time-bound) guides all the learning objectives for all levels of learning. Each level focuses on the learning standards for all strands which is supported by the learning objectives as stated.

4.5.1. Class PP

Objectives	Concept/ topics	Process/essential skills
<ol style="list-style-type: none"> 1. Hold a pencil/crayon as demonstrated by the teacher. 2. Perform big arm movements. 3. Make scribbles using pencils, crayons, sticks, fingers. 4. Draw straight lines following the dots. 5. Trace over dotted lines to form an image. 6. Join dots following the numbers and letters to form images. 7. Trace over different objects found in the immediate environment. 8. Trace over hands. 9. Draw simple curves. 10. Draw some basic shapes. 11. Draw simple pictures of themselves and their family. 12. Demonstrate gross-motor skills (Hand-eye coordination). 	<ol style="list-style-type: none"> 1. Big Arm Movement 2. Lines 3. Frottage (rubbing) 4. Curves 5. Tracing 6. Chalk rub 7. Joining the dots 8. Doodles 9. Me and my family 	<ul style="list-style-type: none"> • Oral Communication • Working with Others • Continuous Learning • Reading Text • Critical thinking
<ol style="list-style-type: none"> 1. Colour within the traced outlines. 2. Rub a corrugated design to create prints. 3. Create prints on outlines using paint and cotton. 4. Create prints on outlines using fingers. 	<ol style="list-style-type: none"> 1. Observe and colour 2. Trace and colour 3. Cotton printing 4. Finger printing 5. Vegetable/fruit printing 6. Colour work 	

<ol style="list-style-type: none"> 5. Create prints on outlines using vegetables or fruits. 6. Create prints on outlines using colour and leaves. 7. Rub coloured-chalk on stencils to form images. 8. Colour pictures using crayons and paint. 9. Identify the primary colours. 	<ol style="list-style-type: none"> 7. Printing with leaves 8. Read and colour 9. Imprinting 	
<ol style="list-style-type: none"> 1. Tear and paste paper within the given outline of an image. 2. Create paper collage using torn up old newspapers, magazines, and paper wastes. 3. Create collage using materials available in and around the school. 4. Make folds and creases on paper as basics to origami. 5. Make hat, fans, penguin, and frogs using paper. 6. Make shapes and designs by tearing paper. 7. Create imprints on clay using 3D materials to form patterns and designs. 8. Model simple shapes, alphabets, and vegetables using clay. 	<ol style="list-style-type: none"> 1. Clay work (shapes) 2. Paper plane 3. Cut and paste (tiger) 4. Tear and paste 5. Paper fan 6. Clay work 7. Nature collage 	

4.5.2. Class I

Objectives	Concept/topic	Process/essential skills
<ol style="list-style-type: none"> 1. Trace over the shapes of an object. 2. Trace over the dots to form curves and image. 3. Join the dots in numerical or alphabetical order to create images. 	<ol style="list-style-type: none"> 1. Small Arm Movement. 2. Straight Lines. 3. Curves 4. Drawing classroom Objects Tracing 5. Joining Dots 	<ul style="list-style-type: none"> • Numeracy • Oral Communication • Working with Others • Continuous Learning • Reading Text • Writing • Critical thinking

<ol style="list-style-type: none"> 4. Draw cross-hatch lines by joining the dots 5. Create images of their own using curves. 6. Draw stick figures depicting simple actions. 7. Draw simple classroom objects and animals following simple written instructions. 	<ol style="list-style-type: none"> 6. Stick Figure Drawing 	<ul style="list-style-type: none"> • Document Use
<ol style="list-style-type: none"> 1. Make prints using fingers, hands, leaves and flowers on given outlines. 2. Paint simple pictures using primary and secondary colours. 3. Create symmetry images using techniques of smudge (secondary colours can be created). 4. Make images using etching techniques. 5. Colour the rainbow by looking at the pictures. 6. Create painting using threads. 7. Make prints using engraved blocks (stamping). 8. Colour the pictures following simple written instructions. 	<ol style="list-style-type: none"> 1. Trace and Colour 2. Read and Colour. 3. Read-draw-Colour. 4. Smudge Picture 5. Thread Painting 6. Spray painting 7. Finger Printing 8. Leaf and Flower Printing. 9. Hand Printing. 10. Colour Etching. 11. My Rainbow 12. Colour Mixing 13. Painting (Primary and Secondary Colour) 14. Block Printing 	<ul style="list-style-type: none"> • Oral Communication • Collaboration • Continuous Learning • Reading Text • Writing • Thinking
<ol style="list-style-type: none"> 1. 1. Make collage (tear, cut, paste) using scrap papers, coloured papers, tissues, and magazines. 2. Make paper boat, planes, flower, and fox. 3. Create imprints (patterns or textures) on clay using 3D objects/materials. 4. Make kitchen objects, chortens (stupa), and animals out of clay. 	<ol style="list-style-type: none"> 1. Clay Work (Simple Objects) 2. Clay Work (Domestic Animals) 3. Paper Collage (Cut and Paste) 4. Paper Collage (Tear and Paste) 5. Paper Flower 6. Paper Fox (Face) 	

4.5.3. Class II

Objectives	Concept	Process/essential skills
<ol style="list-style-type: none"> 1. Draw different lines and curves without using ruler. 2. Draw facial expressions using free lines and curves. 3. Trace over the shapes of objects. 4. Design images using dots 5. Reproduce sample pictures. 6. Draw fruits, vegetables, and flowers. 7. Use lines and shapes to create different forms. 	<ol style="list-style-type: none"> 1. Free Lines. 2. Curves 3. Joining the dots 4. Drawing fruits and vegetable. 5. Drawing flowers and shapes. 6. Introduction to Facial proportions <ol style="list-style-type: none"> a. Drawing faces. b. Joining the dots. 	
<ol style="list-style-type: none"> 1. Create secondary colours by mixing primary colours. 2. Colour pictures of fruits, flowers, and vegetables 3. Paint a landscape incorporating primary and secondary colours. 4. Create symmetrical images using techniques of smudge and threads. 5. Create spray paintings using stencils and toothbrush 6. Create prints using engraved blocks, cotton, wax, fingers, and hands. 	<ol style="list-style-type: none"> 1. Trace and Colour. 2. Cotton printing. 3. Finger printing. 4. Colour Mixing 5. Read and colour 6. Block printing. 7. Wax painting 8. Smudge Pictures. 	<ul style="list-style-type: none"> • Oral Communication. • Collaboration • Critical thinking • Continuous Learning • Reading Text
<ol style="list-style-type: none"> 1. Create paper collages using cut outs from magazines and newspapers. 2. Create collages using seeds, sand, pebbles, waste, coloured chalk-powder. 3. Make paper caterpillar and Samurai hat. 4. Weave simple mats using paper and waste materials. 	<ol style="list-style-type: none"> 1. Clay Work (3D shapes, inorganic and organic shapes) 2. Paper Craft (caterpillar, mat) 3. Cut and paste 4. Tear and Paste. 5. Paper Collage 6. Mixed up magazines 	

<p>5. Create imprints with rhythmic patterns on clay using 3D materials.</p> <p>6. Make 3D shapes using clay, papers, sand, pebbles and cardboard.</p>		
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4.5.4. Class III

Objectives	Concept	Process/essential skills
<p>1. Draw traditional motifs (Londap –leaves, Bupchu-Buds, Zewdu-Blossoms) and designs (Tanka-symbolic patterns, Jana-Chari-bordering patterns).</p> <p>2. Draw objects using B, HB, H pencils showing different tones.</p> <p>3. Sketch landscapes incorporating tones (light and shade).</p> <p>4. Sketch human figures showing various body parts.</p>	<p>1. Curves</p> <p>2. Object Drawing</p> <p>3. Sketching</p> <p>4. Different Tones</p>	
<p>1. Create colour wheel and values of colours.</p> <p>2. Create and express memorable moments in the form of painting.</p> <p>3. Create tints and shades (using white and black with hues).</p> <p>4. Paint traditional motifs and designs using different mediums.</p> <p>5. Create an abstract art using any medium to express ideas and thoughts.</p> <p>6. Create multi-coloured prints using ink, dyes, straws, threads, and stencils.</p>	<p>1. Draw and colour</p> <p>2. Colour Mixing</p> <p>3. Abstract Art</p> <p>4. Symmetry and Colouring.</p> <p>5. Straw painting.</p> <p>6. Memorable Moments.</p> <p>7. Roller Printing.</p> <p>8. Using Stencils to Print.</p> <p>9. Nature Printing.</p>	
<p>1. Make simple paper butterfly, horse, penguin, rattles, frames,</p>	<p>1. Paper Lantern, Doilies, Bird, Photo Frame, Mask.</p>	

<p>puppets, mask, doilies, and lamps/lanterns</p> <ol style="list-style-type: none"> 2. Create 3D collage with waste, match sticks, and pencil shavings 3. Create different shapes or forms from clay of their choice 4. Make human or animals figures using armatures. 5. Make a model of their own houses 	<ol style="list-style-type: none"> 2. Envelope Rattle 3. Finger Puppets 4. Making a school Model 5. Clay Work 6. A collage of Match sticks. 7. 3D Collage 	
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4.5.5. Class IV

Objectives	Concept/ topics	Process/essential skills
<ol style="list-style-type: none"> 1. Draw Doe-Yen-Na-Nga and Patra. 2. Draw still-life objects using tones (lights and shades). 3. Draw human or animal figures using tones (lights and shades). 4. Draw landscape of their choice. 5. Draw facial parts. 6. Draw a portrait incorporating facial proportions. 7. Draw pictures using the concept of perspective. 	<ol style="list-style-type: none"> 1. Drawing facial parts 2. Sketching (figures) 3. Perspective 4. Drawing cartoon faces 5. Sketching (landscape) 6. Traditional drawing 7. Portrait 8. Still live drawing 9. Grid drawing 	<ul style="list-style-type: none"> • Oral Communication • Working with Others • Continuous Learning • Reading Text • Writing • Critical Thinking • Creative • Decision
<ol style="list-style-type: none"> 1. Produce colours (composite, complementary, transparent) by mixing colours. 2. Use tertiary, secondary and primary colours to paint subjects of their choice. 3. Apply hues, tints and shades (Sum-Dang-Ma) in painting. 4. Make multi-colour print using sprays, rollers, and blocks. 5. Use basic skills and techniques of applying colours and portray different phases of their emotions 	<ol style="list-style-type: none"> 1. Multi colour print 2. Water colour mixing 3. Water colour techniques 4. Water colour painting 5. Multi-colour spray painting 6. Traditional painting 	

<ol style="list-style-type: none"> 1. Create paper collages using cut-outs from magazines and newspapers. 2. Create collages using mixed media of their choice. 3. Create collage in groups or as a whole class using locally available materials of their choice. 4. Make paper frames, flower, rabbits, balloons, birds, plates, cards, boxes, and stars. 5. Make traditional motifs and design using clay (Bumpa, Khorlo, Meto, Dungkar). 	<ol style="list-style-type: none"> 1. Collage (paper) 2. Collage (mixed media) 3. Collage (class work) 4. Paper frame 5. Paper flower 6. Paper bird 7. Paper balloon 8. Paper plate 9. Pop-up cards 10. Paper box 11. Paper star 12. Modelling using armature. 	
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4.5.6. Class V

Objectives	Concept/ topics	Process/essential skills
<ol style="list-style-type: none"> 1. Draw pictures applying the basic techniques of tones, lights, shades, and perspective. 2. Draw Tashi Tagay to understand its importance and significance. 3. Draw the human body proportionately using the head measurement. 4. Draw pictures using the perspective of bird-eye and eye-level view. 5. Sketch human and animal figures, still-life, and landscapes. 6. Create images using the techniques of grid drawing. 		<ul style="list-style-type: none"> • Oral Communication • Working with Others • Continuous Learning. • Reading Text • Writing • Critical thinking • Document Use
<ol style="list-style-type: none"> 1. Paint Tashi Tagay using Sum-Dang-Ma. 2. Design and paint posters on simple themes such as but not limited to personal/general health, forest 		

<p>fires, agricultural promotion, piggy banks, poverty, etc.</p> <ol style="list-style-type: none"> 3. Paint human and animal figures, still-life, and landscapes using light to dark effects in water colour. 4. Make multi-colour print using rollers, blocks, and cardboard blocks. 5. Use MS paint to explore and learn how to draw and paint. 		
<ol style="list-style-type: none"> 1. Create collage using clay, paper mache, sawdust, and seeds. 2. Make advanced paper frogs, cranes, and flower (Kusudama) 3. Make craft products such as flowers, mats, bookmarks, and cards from wastes. 4. Acquire skills of book binding for portfolios. 5. Create figures/animals using armatures, paper mache, and sawdust. 6. Make baskets, tray, pencil stand, wall hanging, etc using waste materials. 		

4.5.7. Class VI

Objectives	Concept/ topics	Process/essential skills
<ol style="list-style-type: none"> 1. Create accurate and enlarged pictures using grid 2. Draw <i>Ngang-Tsho-Reldi and Thuenpa-Puen-Zhi</i> to understand its importance and significance. 3. Use calligraphic skills to write banners and posters. 		<ul style="list-style-type: none"> • Oral Communication • Working with Others • Continuous Learning • Reading Text • Writing

<ol style="list-style-type: none"> 4. Draw figures by observing mannequins. 5. Draw pictures using perspective (worms-eye, birds-eye and eye-level view). 		<ul style="list-style-type: none"> • Critical Thinking • Creative • Decision
<ol style="list-style-type: none"> 1. Paint <i>Ngang-Tsho-Reldi and Thuenpa-Puen-Zhi</i> using indigenous techniques. 2. Paint banners and posters using calligraphic skills on themes such as personal/general health, forest fire, agricultural promotion, piggy banks, and poverty. 3. Acquire knowledge on the origin and composition of indigenous colours. 4. Paint figures, still-life, and landscapes using <i>light to dark</i> and <i>brush strokes</i> effects in water colour. 5. Create engravings on objects such as potato, wood, squash, radish, carrot, turnip, pumpkin to create designs and patterns. 6. Acquire the knowledge of abstract art. 7. Create abstract art using mediums of their choice. 8. Use MS Paint, Painting and Drawing Applications to explore and learn how to draw, paint and create designs. 		
<ol style="list-style-type: none"> 1. Bind sketches, art works, pictures, paintings, prints, and collages to create a book. 2. Create simple traditional embroidery using stitching skills and techniques. 		

<ol style="list-style-type: none"> 3. Produce pottery products such as clay lanterns, thumb pots, slab pots, and coil pots using basic clay preparation skills and methods. 4. Create figures, animals, and school model using clay, paper-mache, sawdust, and seeds. 5. Make craft products such as containers, baskets, and bins from wastes. 6. Make advanced paper <i>Iris</i> (<i>flower</i>), tulips, and wrist-bands 7. Create Stone Art, String Art, and Rag Art for home décor. 		
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5. TEACHING AND LEARNING APPROACHES

Teaching and learning approaches refer to effective pedagogies to equip learners for life, in its broadest sense; build inter disciplinary and cross-curricular skills, concepts, knowledge, and values; facilitate integration of knowledge, skills, and values within and across the disciplines; promote enduring understanding and deeper learning; and promote collaboration, cooperation, and shared learning, thus promoting active engagement of the learners in the learning process.

The two main approaches for Arts Education (which can be implemented at the same time and need not be distinct). The arts can be:

5.1. Taught as individual study subject

Through the teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts.

5.2. The Arts in Education (AiE) approach

AiE is seen as a method or tool of teaching and learning other curriculum or subjects through arts in which artistic dimensions are included in all relevant curriculum. This method of teaching through **arts** can present difficult concepts visually, making them easier to understand.

Teaching through **Art instruction** not only helps children with the development of motor skills, but also helps in acquiring language skills, social skills, decision-making, risk-taking, and

inventiveness. It not only inspires and motivates students to enjoy learning, but also supports the creative and critical thinking skills that are so highly valued in today's economy.

The other approach that can be used is **Arts-Based Learning**, which refers to the purposeful use of artistic skills, processes, and experiences as educational tools to foster learning in non-**artistic** disciplines and domains. Two of the most widely used approaches are **Design Thinking Process** (solution- based approach to solving problems through empathy, define, ideate, prototype, and test) and **Visual Thinking Strategies** (method that improves critical thinking skills through teacher-facilitated discussions of visual images. VTS encourages participation through a group problem-solving process. It uses art to teach thinking, communication skills, and visual literacy).

Further, the following are the teaching and learning approaches as stated in NSCF (2020), that can also be incorporated in teaching Arts Education:

5.3. Competency Based Learning

Besides the elements of knowledge, skills, and attitudes, the Arts Education with these core learning processes; Creating, Making, and Presenting shall make our children explore, challenge, develop, and express ideas, using the skills, language, techniques, and process of the art. Hence, all activities are designed and made competency-based learning.

5.4. Place Based Education

Place Based Education (PBE) is an approach that connects learning and communities to increase student engagement, academic outcomes, and community impact. PBE emphasises on “hands-on, real-world learning experiences” and gives students opportunities to connect to the culture, ecology, and economy of local places. The PBE concept is explained through ten principles – community as classroom, interdisciplinary learning, design thinking, connections, enquiry-based learning, real-world challenges, partnerships, learner-centered, content rich, and local to global. In the Bhutanese context, place can relate to ecology, economy, culture, and governance system of a place (NSCF, 2020).

Today’s children are in the middle of an odd incongruity. On the one hand, overwhelming percentages of children of all economic levels have access to mobile devices and use them for playing games and accessing the Internet which make children quickly access facts about the Amazon rain forest and even visit it through virtual reality. However, few can tell you more than a few basic facts about the nature and wildlife in their local environment.

Place-based education makes sense as it seeks to re-establish connections between learners and the neighbourhoods in which they live. This increases the relevance of their curriculum and makes it directly applicable to students’ lives. If learners develop strong bonds with their place and community physically, politically, emotionally, and spiritually, they are more likely to care for it and seek to improve it over time. Arts Education can promote the real-touch and feel in and around about their own surroundings and community. Learning whole about their local heritage, cultures,

landscapes, biodiversity, resources opportunities and experiences through the art makes all learners understand the real essence and importance of their surroundings.

5.5. Dimension of effective pedagogy (21st century skills and pedagogy, experiential learning)

Arts Education is structured through three complementary pedagogical streams:

I) Study of artistic works, II) Direct contact with artistic works (such as class activities, clubs, exhibitions, books, and films), and III) Engaging in arts practices (PBE and inquiry based learning)

That is, there are three dimensions to Arts Education (1) the student gains knowledge in interaction with the artistic object or performance, with the artist and with his or her teacher; (2) the student gains knowledge through his or her own artistic practice; and (3) the student gains knowledge through research and study (of an art form, and of the relationship of art to history, place, and nature). These dimensions enhance the experiential and hands on learning.

5.6. Blended learning

Blended learning is an approach to education that combines online educational learning and classroom learning. It is often used to describe provision of e-learning and other kinds of educational resources. It is typically explained as a combination of instructor-led training and e-learning, or face-to-face and distance learning. Blended teaching learning can

The blended learning is mainly done or designed to augment both online and regular class instruction to enhance and support student's learning. One of the methods of online can be goggle classroom.

TPACK model using educational Apps and softwares; kidPix, Wikis, Comic Life, Aviary, etc. can be used to enhance both online and offline learning. This model also enhances the cross curricular studies for better engagement and understanding of the concepts and skills.

Digital tool that is collaborative) or communicate what they have learned in a multimodal presentation using for example, PowerPoint, Glogster or Prezi (digital tools that allow students to present what they know).

6. ASSESSMENT AND REPORTING

Assessment is a process of understanding and improving learners learning. It involves setting appropriate criteria and high standards for learning quality; systematically gathering evidences, analysing, and interpreting to determine performance of learners and the efficacy of instruction targeted to improving teaching and learning process.

6.1. Assessment in Visual Arts

Assessment is an integral part of teaching-learning-assessing continuum that provides the teacher with valuable information on the learner's development in art and on the effectiveness of the teaching program. Assessment in Visual arts takes place as the learner engages in a creative process of making art, when a piece of art work is completed and while making a personal response to art works. This approach to assess them enables the teacher to ensure that the whole spectrum of visual arts education is reflected in the learner's learning and in his/her teaching.

6.2. Purpose of Assessment

- To enable learners to understand their own progress in learning and achievement including their strengths and weaknesses so they can make improvement accordingly. Assessment of learners' progress should help learners develop self-confidence and self-respect, encourage and motivate learners, and help them take responsibilities for their own learning.
- To enable teachers and other educators in the school to evaluate learners' progress in learning and achievement for the purpose of improving teaching and learning
- To enable parents to understand learners' progress in learning and achievement and provide encouragement and support for them.
- Determines the effectiveness of the program and teaching methods to enable all learners to achieve to the best of their abilities.
- To grade learners achievements with respect to the usage and manipulation of the elements and principles of art.

6.3. Principles of Assessment

The principles of assessment are intended to promote a shared understanding of assessment of learners learning. They provide guidelines for meaningful and effective assessment practices and a philosophical guide of how assessment protocols are developed and implemented. The following principles will be considered while designing school based learning assessment tools:

a. Fair

A fair and just assessment tasks provide all learners with an equal opportunity to demonstrate the extent of their learning. The teaching and learning activities must provide learners with sufficient exposure and practice in the work before the assessment. The timing of feedback is also important. It must be provided on time for learners to be able to improve further.

b. Relevant

Relevancy is the appropriateness of assessment in relation to the content of curriculum. Assessment task should reflect the nature of the subject and ensure that learners develop a range of skills and capabilities that help them to sense a real purpose.

c. Inclusive

It is an approach to an assessment to promote diverse learning needs of learners without compromising the academic standards. Inclusive and equitable assessment should ensure that assessment task and procedures do not disadvantage any group or individual learner.

d. Continuous

Assessment should be continuous and focused on providing ongoing information to ensure progression of skills and knowledge. It allows timely intervention and adaptations in the program.

e. Responsive

Assessment should be responsive to collaborative and cooperative learning. Collaborative it fosters teaching and learning in the learner team to explore an artistic project or in the acquisition of new skills, techniques and knowledge.

6.4. Assessment Domains

Assessment Domain refers to the key areas for assessment or a specified sphere of activity or knowledge. Assessment in visual arts learning involves two main domains; the learning process and the learning outcomes.

a. Learning process

Assessment of learning process includes learning inside and outside the classroom. It focuses on assessing learners generic skills, learning attitudes and specific process of art making. Assessment will look at various kinds of information including dialogues, learning behaviours, written presentations and art works.

Assessment of the art making process focuses on learners' visual art presentation abilities. Assessment can also concentrate on learners' portfolios including all related visual images, written materials, and a record of exploration and experiment at various stages of learning.

b. Learning outcomes

Design of visual arts curriculum guide concentrates on visual arts learning, thus the major proportions of assessment will focus on the overall learning outcomes of visual arts. The emphasis of assessment should be placed on the quality of visual arts presentations and the quality of critical

understanding. Areas of assessment include finished visual art works, art works produced through an integrated learning process but presented mainly in visual form and verbal and written responses to art works. Assessment should take place in various learning stages in order to improve learner's learning.

6.5. Techniques and tools of Assessment

The following is an overview of the traditional and performance-based techniques frequently used by teachers in visual art education assessment and evaluation.

6.5.1. Portfolios

Portfolios are organized collection of learners' works through which they can demonstrate what they are learning and what they understand.

Portfolios are an excellent way of balancing the assessment of both process and product as students can demonstrate their ideas, self-assessment and revisions on projects. As they can be used to store sketches, working drawings, notes, and final artworks, some refer to them as 'process folios.'

6.5.2. Sketchbooks/Visual Journals

This is a great way for learners to reflect on current projects or collect images for future ones. Notes or thoughts can be written or drawn; images can be learner-created (drawing, photography) or ready-made from magazines, newspapers, packages, etc. They provide learners with a private space to practice drawing/painting/photography skills and to track themes and/or ideas that interest them. In turn, these can then be used as preliminary sketches for other artworks or as elements for collages. These can be assessed with a tally sheet (recording regularity of entries) or as a means of checking the development of ideas for a project.

6.5.3. Learners' Demonstrations

Learners' acquisition and/or application of skills and techniques can be assessed as they work on projects or when asked to demonstrate for others. Observations can be recorded using checklists or anecdotal records. This technique focuses equally on their experience of the process of art-making as on their final product.

6.5.4. Integrated Performances

This form of assessment combines new learning on a topic and assessment into one simultaneous experience. Performances should encourage creative thinking, open-ended responses, and the synthesis of previously learned material. Conducted individually or in groups, these tasks can be plays, simulations, innovative written assignments or projects. Criteria for assessment must be clearly identified at the outset.

6.5.5. Tests

A wide variety of tests can be used to assess learners' learning in the visual arts as they can be used to assess cognitive skills (such as knowledge gain or retention) or metacognitive skills (such as comprehension or problem-solving.) Traditional tests include visual identification of artworks and 'pen and paper' tests to assess art historical knowledge, but with a little imagination, tests can be made more games-based and done in groups rather than individually (artwork bingo, solve an art mystery, art auctions, etc.)

6.5.6. Writings

Like tests, written forms of assessments can be done in a traditional manner, or take a more imaginative form. Instead of a straightforward essay on the biography of an artist, ask learners to take on the role of the artist and write a letter to a friend from their perspective, perhaps describing an artistic challenge they are facing (example Van Gogh writing to Gauguin.) Have them write a poem or a story to complement an artwork's style, or a critique of an exhibition in the neighborhood. At minimum, provide opportunities for learners to combine literary demonstrations with visual ones, illustrating their words with pictures; this offers learners different ways to excel in the same assessment vehicle.

6.5.7. Group Discussion

Group discussions can be useful in assessing oral responses to works of art. Criteria can include frequency and quality of individual participation as well as quality of interaction with others, and should be clearly identified in advance. Combining this with a follow-up technique, such as a journal entry, allows an opportunity to assess those not verbally-oriented.

6.5.8. Critiques

Critiques can be done by the learners (self-critique), by his/her peers, or by the teacher in written or oral, public or private form. They can be conducted mid-project or at the end, but should always be positive in tone, noting what was done well and what can be improved on. Opportunities for revision or re-making a project based on critiques should be offered.

6.5.9. Self-Assessment

Given the subjective nature of art-making, learners must be given opportunities to reflect on their own work and assess whether or not it achieved the criteria of the project and/or their own personal goals. This can be achieved through checklists, written reflections or interviews with the learners.

6.5.10. Conferences/Interviews

These can be conducted between learners and teacher or may be expanded to include peers or parents. Learners should be encouraged to verbalize their experiences and analyze the results of their work. They can be centered on one project or a number of works in a portfolio.

6.5.11. Exhibitions and Displays

While these are the traditional way of sharing learners' achievements with others, they are not always the best. If exhibitions are desired (by learners, parents or school administrators,) try to include a range of learners' work in every display (rather than just those of the 'best' artists) and involve learners' whose work is not displayed in other capacities in the exhibit - as curators, label writers or tour guides.

6.6. Areas of Assessment in Arts Education

The areas of assessment in Arts Education will be done based on the strands of the curriculum mainly taking care of quality and quantity components of learning standards.

6.6.1. Assessment Techniques and Tools in Arts Education

a. Observation

Rating scale will be used to assess the overall essential skills which are generally put into observant techniques to observe values and attitudes of the learners. Accordingly, the learners will be supported and guided to improve and develop the required softer skills in one's life.

b. Demonstration

Learners' acquisition and application of skills and techniques can be assessed as they work on projects or when asked to demonstrate for others. Observations can be recorded using rubric. This technique focuses equally on their experience of the process of art-making as on their final product. Rubrics will be used to assess the demonstrative skills based on the quality which are required to become competent in acquiring basic and advance skills in art process.

6.6.2. Assessment Tools

a. Rubrics

A rubric for assessment, usually in the form of a matrix or grid, is a tool used to interpret and grade students' work against criteria and standards. Rubrics are sometimes called "criteria sheets", "grading schemes", or "scoring guides". Rubrics can be designed for any content domain.

A rubric is a great tool for teachers because it is a simple way to set up a grading criteria for assignments. Not only is this tool useful for teachers, it is helpful for students as well. A rubric defines in writing what is expected of the student to get a particular grade on an assignment.

- Rubrics help students and teachers define "quality."
- When students use rubrics regularly to judge their own work, they begin to accept more responsibility for the end product. It cuts down on the "am I done yet?" questions.
- Rubrics reduce the time teachers spend grading student work and makes it easier for teachers to explain to students why they got the grade they did and what they can do to improve.
- Parents usually like the rubrics concept once they understand it, and they find rubrics useful when helping with homework. As one teacher says: "They know exactly what their child needs to do to be successful."

b. Rating Scale

A rating scale is a tool used for assessing the performance of tasks, skill levels, procedures, processes, qualities, quantities, or end products, such as reports, drawings, and computer programs. Rating scales are similar to checklists except that they indicate the degree of accomplishment rather than just yes or no.

Rubrics for demonstration

Criteria	Performance score				Score	Teacher's comment
	Exceeding (4)	Meeting (3)	Attending (2)	Beginning (1)		
Drawing	1. Differentiate straight lines and curved lines. 2. Draw familiar figures and objects with free lines and shapes. 3. Draw basic 3D shapes incorporating Light and Shadow.	1. Differentiate straight lines and curved lines. 2. Draw familiar figures and objects with free lines and shapes. 3. Draw basic 3D shapes incorporating	1. Differentiate straight lines and curved lines. 2. Draw familiar figures and objects with free lines and shapes.	1. Differentiate straight lines and curved lines.		

	4. Use drawing to share ideas and imagination	Light and Shadow.				
Painting	<ol style="list-style-type: none"> 1. Recognize Primary colours present in their surroundings. 2. Create Secondary colours by mixing two or more primary colours. 3. Create simple prints, paintings to portray different phases of emotions. 	<ol style="list-style-type: none"> 1. Recognize Primary colours present in their surroundings. 2. Create Secondary colours by mixing two or more primary colours. 	<ol style="list-style-type: none"> 1. Recognize Primary colours present in their surroundings. 2. Create Secondary colours by mixing two colours only. 	<ol style="list-style-type: none"> 1. Recognize Primary colours present in their surroundings. 		
Craft	Create simple craft works by using different materials and mediums available in the surrounding	Create simple craft works by using materials and mediums available in the classroom only	Create simple craft works by using materials available in the classroom only	Create simple craft works by using materials and mediums with support from the teacher		
Process skill	Demonstrate observation and process the information to express one's thoughts and feelings in the form of art works.	Demonstrate observation and process the information to express one's thoughts in the form of art works.	Demonstrate observation and process the information to create art works.	Demonstrate observation and process the information to create art works with support of teacher.		

Rating Scale for observation

Legend: 1- never, 2 - Sometimes, 3 - Often, 4 - Always

Performance level: Exceeding - 4, Meeting - 3, Attending - 2, Beginning - 1

Name	Criteria					Total Score
	Punctuality (relates to completion of art works on time and being on time to the class) (1-4)	Safety (relates to proper use of art materials and safe use of equipment) (1-4)	Care for materials (refers to judicious use of art materials and proper storage) (1-4)	Cleanliness (includes maintaining clean working space, neatness in art works and personal cleanliness) (1-4)	Waste management (refers to proper disposal of wastes and re-use, reduce, and recycle) (1-4)	
Pratap	3	2	3	3	3	14/5=2.8

5 Best Online Assessment Tools for Teachers

1. Socrative - quizzes and questions with real-time grading
2. Google Forms - easy to use and COPPA/FERPA compliant
3. Mentimeter - pre-built education templates
4. Poll Everywhere - used by 300,000 teachers
5. Kahoot - game-based assessment tool

7. ENABLING CONDITIONS

A school system, in order to thrive and flourish to its maxim requires certain set of enabling conditions. Definite impact can be established and measured when a set of well-defined and conducive environment is provided to learners. The Arts Education focuses on the importance of the enabling conditions as listed below.

7.1. Teachers

One of the key elements in success of any change in school system is having well-trained and confident teachers to deliver new curriculum. Teachers must possess sound knowledge of the subject as well as pedagogy in order to implement the curriculum effectively.

In recent times, scholars and researchers embarked on finding ways to foster teacher effectiveness. While regular professional development programs have been found to have little or no effect, ‘Teacher Self-efficacy’ is identified as one of the most important factors contributing to teacher’s effectiveness and students’ outcome. It is defined as an individual’s belief in one’s own ability to “to organize and execute the course of action required to manage prospective situations.” For instance, research has shown that teachers with high self-efficacy tend to look for alternative teaching methods, choose improved teaching strategies and experiment them resulting in better outcomes. Similarly, they seem to respond more positively in challenging and stressful situations.

In Arts Education, teacher self-efficacy beliefs about their capacity to deliver arts education is found to shape their perceived competence in teaching the arts, which in turn impacts on the degree and nature of inclusion of arts in the curriculum. Teachers who possess strong self-efficacy for arts education are likely to deliver more effectively than those who are weak in it. Therefore, teacher must be considered the bedrock of creating an enabling condition for the Arts Curriculum to be implemented successfully.

7.2. Physical structures

Physical structure in contemporary times refers to a separate room or rooms for art class. It is a critical variable that affects learners learning and morale. A building that is easily accessible for learners with or without physical impairment is an example of an enabling structure.

Schools with art rooms will ensure a safe, inclusive and supportive environment for learners, providing them with ample space to work, store and display their art works. Art activities require constant supply of water for cleaning-up art materials and washing their hands for safety reasons. Hence, an art room near a water tap is an advantage.

7.3. Art materials

One of the most fundamental and practical aspects of art is the importance of materials. It refers to different materials or artist supplies used to create a work of art. The availability of art materials can greatly enhance and make learning vibrant and meaningful.

Each medium has its own particular characteristics and requires its own techniques for creating art. The materials that artists use influence both the form and content of art works. Each material brings something special to the creative process and the finished work.

The commonly used materials for art can be classified under drawing media, materials for painting, supports for drawing and painting, craft materials, paper, and clay. Waste materials can also be used creatively for making art or crafts objects that educate both in promoting understanding of the need to avoid waste, and of learning craft skills.

7.4. Parents awareness

Parents' awareness refers to knowing and informing the importance of Arts Education for the learner's cognitive and aesthetic development at different stages of life. The awareness program of the curriculum will provide insights of what the curriculum intends to deliver through the entire course starting from their initial learning stage to an advanced level.

Children from diverse cultural background tend to do better when parents and professional work together to bridge the gap between the culture at home and the culture in school. It enhances the understanding of learner's need and interest which further develops their productivity in the subject.

So the curriculum must on awareness programs through Teacher-Parents meeting and other informal gatherings, and annual Art exhibition in the school.

7.5. Support from relevant stakeholder on capacity building

Organizational support encompasses having plans and policies in place to support curriculum implementation in schools to ensure a quality Arts Education as part of the academic curriculum delivered in each schools.

Arts for years have been taken up as a club activity resulting in limited knowledge and expansion in its field. Hence, Arts Education as a regular curriculum, respective organizations should render maximum support in terms of budgets, structures, morale support, professional developments and training.

7.6. Safety Precaution

Safety Precaution refers to the proper use of tools, materials, and colours during the art activities. A learner's safety is the topmost priority in the art classroom. Understanding and accepting the risks posed will definitely help improve the safety of the classroom and at the same time keep the entire process of creation enjoyable and educational. Teaching art must include enforcing safety rules and precautions, informing learners how to perform a task safely and effectively, and showing them how to work in a safe environment. The teacher must set a good example when demonstrating proper use of materials and supplies. This includes demonstrating safety procedures, wearing any necessary protective gear, and ensuring that the learners are aware of their responsibilities.

8. CROSS CURRICULAR LINKAGES

The National School Curriculum Framework (NSCF, 2020) recognises the importance of a connected approach in planning and transacting the Learning Standards of each of the subjects of the Essential Learning Areas (ELAs). To this effect, it identifies and indicates key links between the Learning Standards of different subjects. Such connections are meant to assist teachers and planners in schools to see how the concepts and knowledge gained in the achievement of a Learning Standard in one strand can build on what is needed to be taught in another. This linked approach to teaching also assists in the realisation of meaningful cross-curricular studies at each grade level on chosen topics. Interdisciplinary linkages and cross curricular studies help the teaching and learning process and interaction in many ways, by helping:

- To build a strong foundation of learning by looking at same and related knowledge in different ways. To provide opportunities for using different tools, instruments and experiments and analysing data. The students, thereby, use and practise their skills across disciplines.
- To allow for better retention of knowledge as the same information is viewed in different ways and in different contexts.
- To cater to the students of different abilities because they have the opportunity to make connections in ways that suit them best.
- To provide an opportunity to engage in higher order thinking skills (problem solving, reasoning, synthesis and evaluation) as the students apply knowledge learned in one discipline to scaffold their learning in another area by making connections, finding relationships and identifying patterns.

8.1. Arts in the Curriculum

Arts Education is seen as one of the potential subjects to cross curricular teaching and learning at this point of time. Although many consider the arts to be adjunct to the curriculum, increasingly integrating the arts into the curriculum is seen as an essential element of a well-rounded programme of study. Arts integration as "an approach to teaching in which students construct and demonstrate understanding through an art form.

The goal of Arts Education cross curricular is to create rich learning environments that deepen knowledge within the content field while cultivating an appreciation for various art forms and fostering enthusiasm for learning. The roots of the arts integration movement can be traced to Dewey (1934) who theorized that the creative thinking inherent in the aesthetic experience of art enabled students to negotiate deeper meaning in their learning. Curricular designs that feature arts integration provide a variety of strategies for students to access content and to express understanding. This leads to increased student ownership, and engagement with academic content.

The four primary skill areas necessary for success in the 21st century are:

- Critical Thinking & Problem Solving
- Communication
- Collaboration
- Creativity & Innovation

8.2. STEAM as an approach

As the education world continues to explore new strategies to equip students with these skills and the knowledge they need to be successful innovators and creators in the 21st century workforce, there has been a growing emphasis on STEAM and related learning tactics as an avenue to for making this happen.

STEAM-based learning gives students tools and methods to explore new and creative ways of problem-solving, displaying data, innovating, and linking multiple fields. It teaches them how to think outside the box.

Compared to traditional models of teaching, the STEAM framework blurs the lines between disciplines in order to encourage higher levels of creativity and effectiveness when it comes to problem solving. For example, giving a future engineer the skills to visualize and sketch out his ideas will make him more effective in his job down the road.

Teaching through the arts can present difficult concepts visually, making them easier to understand. Art instruction helps children with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness.

In this regard, there are two main approaches to Arts Education (which can be implemented at the same time and need not be distinct). The arts can be (1) taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts, (2) seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects.

The Arts in Education (AiE) approach, utilizes the arts (and the practices and cultural traditions related to those arts) as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects; for example, using colours, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry; or introducing drama or music as a method to teach languages.

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