Expressive Arts

Expressive Arts

Years 1–8
PRIMARY SCHOOL CURRICULUM

Contents

Introduction: arts education and learning in the Sāmoan context

In all societies the arts are central to the social, cultural, intellectual, emotional and spiritual life of people. Traditional and contemporary forms of music, performance and visual arts convey the aesthetic, cultural and belief systems of the people. Samoans express who they are and where they come from through their oratory, music, performances and cultural art forms. These expressive art forms play a central role in the life of the people and in everyday family, village and national life. The expressive arts also have a growing economic, educational and political importance. Consequently, the development of the expressive arts is vital to the economy of Samoa and can be seen as offering employment and vocational opportunities for young people.

Three distinct subjects make up Expressive Arts – Music, Performing Arts, and Visual Arts. These subjects focus on the way we see ourselves and one another, our society, our physical and material environment and our cultural and belief systems. Through dance, drama, images, songs recitals, performances and exhibitions students make personal statements about life.

The purpose of the Expressive Arts curriculum is to motivate students to discover and develop their creativity through each of the subjects and through subject integration. In Samoa music is a part of daily life and students gain a lot of satisfaction from developing skills in music-making and appreciation. In Performing Arts students learn to use their bodies through expressive movement and to develop interpersonal communication skills through performance of dramatic works. In Visual Arts students learn to portray what is around them and their imaginative world and to express their feelings and sense of personal identity.

Integrating combinations of the expressive art forms with one another and alongside other subject areas provides further opportunities for students to express and communicate ideas in exciting ways.

Students develop an appreciation of Sāmoan traditional art forms and contemporary art forms while exploring the functions of cultural expression and art forms. They become aware that the arts are all around them in the rural and urban environment and increasingly in contemporary media and day-to-day technology. Students learn that artists, composers and musicians influence what they listen to, look at and wear, and how they express themselves.

Expressive Arts is designed to include all children. They learn to explore their individual identity, the society they live in, their culture, their island locality and the issues that impact on their world. They interpret Samoan festivities, beliefs, history, myths and legends, their way of life and faasāmoa. They also discover new ways to express what is going on in their society using both traditional and contemporary ways of expressing themselves in dance, movement, music and visual arts.

General aims

The Expressive Arts is made up of three subjects – Music, Performing Arts, and Visual Arts. Students develop knowledge and skills in each subject. Because the subjects are interrelated the general aims reflect this close relationship.

Expressive Arts at primary school level aim to:
- develop students' artistic and technical skills and knowledge as they plan and create works and performances in music, performance and visual arts;
- encourage students' aesthetic understandings and develop their ability to critique their works and the works of others;
- foster students' ability to investigate the relationships and links which exist between cultural artistic expressions and their purpose in Samoan society;
- develop an understanding that the expressive arts represent Samoan culture and contribute to defining national and personal identities;
- encourage students' creativity and ability to investigate original ideas through the creation of new works using a variety of techniques and media;
- promote students' ability to communicate ideas and plan and create works based on their experience of their world.

Organising Expressive Arts subjects

It is important that all children are offered educational opportunities to be imaginative, creative, confident and competent in a wide range of skills. The development of the child's imagination is one unifying aspect of the three Expressive Arts subjects. The Expressive Arts provide students with knowledge, skills and tools to understand the world they live in. Children are exposed to the languages of music, dance, drama and visual arts. The Expressive Arts subjects connect children to their cultural heritage, providing them with opportunities to explore and express their feelings, beliefs and values.

Organising Music

Children in Samoa are surrounded by the rich sounds of their everyday environment. From an early age, they are soothed by the singing of their families, learn to sing prayers and memorise songs of thanksgiving and worship. At play, they mimic the sounds of domestic animals and practise the rhythms and tones of traditional oratories, sermons preached by the clergy and reprimands of parents and elders. They experiment with the singing and dancing they are taught. They also narrate their experiences with nature that captivate their imagination – the swirls and roars of the sea; the whispers, whistles and shrieks of the winds; the claps, cracklings, slashes, drum rolls and rumbling booms of lightning and thunder, among other fearsome sounds associated with cyclones, earthquakes and, now, tsunami.

Children of Samoa time their daily activities to recurring sounds. Sunrise is announced by the crowing of roosters, and chirping, twittering and trills of birds. Clanging of bells and adults commands call them to school, and on weekends, to church services. Sounds of other children's voices invite them to play. The calling of chickens to eat is a reminder to return home. The hissing of crickets keep them inside as night falls. The staccato of pātē and lali, or the bellows of PVC-made horns, bring families together to worship God and eat their evening meals. In most homes, children will sleep to the droning rhythms of the television and/or adults' chatter.

The Music curriculum for primary schools builds on the everyday life experiences of the children. It is designed to encourage the development of the whole child – their imagination, creativity, intellect, and sensitivity to experience, interpret and respond to sounds around them.

Sound is the basis for music education. It is the point of reference when identifying ideas expressed as music. Ideas expressed as music sounds are perceived and experienced through hearing, seeing, feeling and playing. They develop specific areas of cognition. For example, as children respond to sounds through movement and performance, psychomotor skills are nurtured and applied.

The response of very young children is initially through imitation when they follow, copy, replicate and mimic others. As they progress, they are able to manipulate movements and sounds to recreate, build, perform and execute a performance. With practice, they gain precision and demonstrate complete control.

Beyond what may be seen as simply physical acts of imitation of sounds and perfecting movements, children with instruction and encouragement can employ higher levels of cognition through reflection and self-evaluation, analysing and solving problems, and combining, integrating and adapting a range of methods in response to a situation.

Children come to school enriched in their abilities to distinguish and appreciate the sounds of their everyday life. Learning to process music ideas through response to sounds provides the basis for developing literacy in music. For children it involves interpreting and transcribing symbols and notation; playing instruments, singing, listening to, responding to, analysing and appreciating music; creating, improvising, committing music to memory, recording sounds and making music works. These skills develop aural and theoretical knowledge that enable children to value and understand the creative and expressive opportunities and aesthetic qualities of music.

Meaningful instruction helps to initiate interest in sound phenomena and develop the art of music expression, technical skills, theoretical understanding, expressive sensitivity, and corroborate and authenticate the experiences of the student. Music instruction must employ active, interactive and creative pedagogies. Such pedagogies develop students' abilities to analyse knowledge critically in a learning environment so as to encourage enquiry, debate and independent thought, stimulate imagination and allow for individual expression. Teaching and learning in music, therefore, integrates the following strategies to effectively create a balance in developing young musicians:

- identifying sounds;
- reproducing sounds;
- making music in playing instruments;
- making music in singing;
- listening, evaluating and communicating;
- developing musical ideas.

With pertinent and creative pedagogies, children develop a deeper understanding of music as they engage in cultural practices and draw on histories, theories, structures, technologies and personal experiences.

Each subject of the Expressive Arts is organised into three interrelated strands that are of equal importance to guide learning from its inception to a set level that ensures transition into the secondary curriculum. These strands are intended to define ways in which 'knowing, understanding and doing' give a common structure and a common design in the arts. The major expectations essential for basic music education are identified as follows.

Music strands

Learning in music is organised around three strands:
1 Creative Practice
2 Response and Analysis
3 Music in Context.

1. Creative Practice

This strand focuses on fostering music comprehension in investigating the concepts of music classified as pitch, rhythm, harmony and form. Students will use non-traditional and traditional terminology, practices and processes to identify, represent and reproduce sounds as music.

2. Response and Analysis

Students focus here on applying their musical knowledge to communicate, interpret meaning and present music works. Through creating and performing music, students will express and communicate feelings and ideas when singing and playing instruments. They will also reflect and feedback on their performances.

3. Music in Context

This is a focus on analysing music to discover how cultures used music and how citizens of past and present societies were influenced by it. As they engage in the processes of critical analysis, they develop informed points of views, make judgement on purpose for selection and setting, and determine value and context within their everyday living.

Organising Performing Arts

Within the Performing Arts strand, drama and dance are separate disciplines. Each has its own body of knowledge, artistic language or symbols and modes of investigation. Each has a history, heritage and structure in which ideas and experiences may be developed.

Dance

Dance is expressive movement with purpose and form. All dance communication is transmitted through the body movements and gestures of the dancer. Through exploring dance and movement, students develop an understanding of the arts, of themselves and others, and learn about the lives of people in different times, places and cultures.

The dance curriculum is intended to help children develop an understanding and appreciation of dance as well as the ability to create works using elements and choreographic forms. However, it is not recommended that students at the primary level be given instruction in formal dance techniques. Rather, students will develop their own movement vocabularies that will be used to create dance processes that will communicate feelings, ideas and understanding. It is also important that movement skills be developed within the students' ongoing explorations and creativity through dance rather than being focused on repetitive, rote learning exercises.

Dance is a physical and non-verbal medium for learning about the self and the world; it offers the opportunity to participate in kinaesthetic learning in imaginative ways. As they develop in dance, students also learn to use technology for observing other performances and for creating their own. The dance programme should also provide students with the opportunity to view and be exposed to a variety of dance performances, both local and multicultural, and professional Samoan artists both in and out of school. It should also be emphasised that new innovations develop alongside our traditional dance forms and practices.

Drama

The intent of the drama curriculum is to develop an understanding and appreciation of drama as well as an ability to create works using forms, concepts, elements and conventions of drama. Through participating in drama, students develop an understanding of the arts, of themselves and others, and learn about people in different times, places and cultures.

It is not recommended that children at primary level be given instruction in formal drama or theatre techniques such as memorising scripts. Instead students expand their thinking, solve problems and develop the ability to express ideas and feelings through contextual or process drama and role play.

Role play is the key component of the drama curriculum. Pretending to be someone else involves an act of the imagination that is of central importance in the development of the ability to understand others. Students will also learn to use language effectively to communicate a character's emotional state and point of view.

Topics and themes from across the curriculum, such as historical and current events, are drawn upon as well as prior experiences together with other art forms including visual arts, writing, dance and music, to enhance the drama works. As students engage in acting and critiquing drama works, they learn that the arts are interconnected. They also learn to use emerging and existing technologies for observing performances by other accomplished artists, as well as for creating their own presentations.

The drama programme should provide opportunities for students to view and be exposed to a variety of performances by local, multicultural and professional Samoan artists both in and out of school.

Performing Arts Strands

Performing Arts – Dance and Drama – are organised through three strands:
1 Creative Practice
2 Response and Analysis
3 Performing Arts in Context.

These three strands inform ways to practise and develop 'knowing, understanding and doing' in the arts. They are also interrelated and are of equal importance, influencing one another and providing different starting points for arts learning.

Strand One – Creative Practice

Students are given the opportunity to create as soon as they come to school. As they develop cognitively, physically and affectively, they will:
- create original works;
- display their skills and knowledge in Dance and Drama.

Strand Two – Response and Analysis

Students investigate artworks and performances by others for inspiration. They will:
- analyse and reflect on them while they develop a critical appreciation of their own works and those of others;
- recognise different genres of dance and drama styles and features and conventions of performance and presentations;
- use appropriate language to articulate understanding and reflect personal preference.

Strand Three – Performing Arts in Context

Students consider the influence of context in the arts which will sharpen their own awareness and inform their own skills and practice. They will:
- develop a sense of being connected with others and their worlds by exploring many artworks from diverse cultures as well;
- develop an understanding that the arts have operated as symbols systems throughout history and that performances have historical and social contexts.

Organising Visual Arts

The aim of the Visual Arts programme is to give students opportunities to use their creativity, imagination and senses to express their ideas, experiences and feelings about who they are and their culture. They develop their aesthetic understanding of arts elements and languages. They plan and create their own works and develop skills working on art projects and across subject areas. Through exploration of thematic units of work students are given opportunities to create artworks using a variety of media as they express personal, cultural and spiritual ways of seeing their world.

Students develop an appreciation of the processes or ways of working involved in making artworks and demonstrate their knowledge and understanding. They develop art practices through active engagement and working individually or in groups using art elements, techniques, skills and processes. They develop creative and imagined works that relate to their experiences, their interpretations of their surroundings and their actual and imaginative worlds.

Visual Arts Strands

The aims of basic visual arts education are achieved through three strands that encompass the learning areas of visual arts investigation and the elements of knowing and investigating, creating, presenting, responding and reflecting:
- Creative Practice
- Response and Analysis
- Visual Arts in Context.

Strand One: Creative Practice

In this strand students make art images and objects using knowledge and skills, processes and procedures of the visual arts to explore the elements and principles of art and use art-making techniques to organise their ideas and develop original artworks. Students will:
- identify the elements and principles of art;
- develop and use different skills, art tools, concepts, forms and processes in 2D and 3D media as they plan and make images and objects;
- use art vocabulary related to the elements and principles of art in discussions, planning and processing of art projects either individually or collectively;
- prepare and plan classroom displays, school artworks and exhibitions.

Strand Two: Response and Analysis

This strand focuses on students' responses to artworks through their senses, observation, questioning, investigating and their emotions. They draw on ideas from a number of sources and use them to communicate and develop artworks. Students will:
- develop ideas in response to experiences, observations and feelings using verbal and non-verbal methods of communication;
- examine and solve problems individually and in groups while planning and making images and objects;
- develop skills of reflection, response and analysis as they discover how and why artworks are made.

Strand Three: Visual Arts in Context

This strand focuses on students' understanding of the functions and values of faasāmoa and Samoan cultural art forms as well as contemporary Samoan, Pacific and global art. Students will:

- focus on understanding how art forms have developed and the role of the different arts in local, national and global communities;
- identify and discuss the value, purpose and meaning of selected objects and images and traditional art forms used in Samoan customary life;
- analyse contemporary art media and art forms.

Achievement objectives, learning outcomes

Samoa's primary education curriculum is outcomes based. An outcomes-based curriculum clearly identifies the knowledge, skills, attitudes and values that all learners should be able to demonstrate at a particular year level, in a particular subject. Teachers are able to teach and learners are able to learn more effectively when the outcomes of learning are made explicit and are shared.

Achievement objectives are broad statements of what students are expected to learn. They describe what students need to know and be able to do for each subject and year level i.e. the 'content standards' associated with each learning area and year level. Learning outcomes are statements that specify clearly what learners will know and be able to do as a result of a learning activity. Outcomes-based education (OBE) shifts from the traditional focus on the topics teachers teach (content) and for how much time, to a focus on learning and what learners are expected to demonstrate what they know and are able to do. The characteristics of good learning outcomes are:

- learning is observable;
- learning is measurable;
- learners can demonstrate the application of their knowledge/skill/attitude;
- what learners are expected to know and to be able to do with their knowledge is highly focused and made explicit to learners, teachers and parents;
- high expectations are held for all learners, in the knowledge that all are capable of achievement;
- there is a focus on development, which emphasises the likely sequence of conceptual and cognitive growth;
- a range of teaching contexts, opportunities and means of support are necessary to enable learners to gain knowledge and demonstrate achievement of outcomes. All learners have different learning needs and learning styles and will not always be ready to demonstrate learning outcomes in the same way at the same time, or even at the same year level.

The ultimate test of a good learning outcome is whether or not the action taken by the participants can be assessed in an authentic way. Learning outcomes enable teachers to closely monitor the progress of learners, and to report accurately to parents on learner progress. It follows that there is a close connection between learning outcomes and ongoing assessment of learners.

Key principles

The National Curriculum Framework lists five key principles, which underpin all aspects of Samoan education including the development of the curriculum. They are:

Equity

Equity requires that the system will treat all individuals fairly and justly in provision of educational opportunity. Policies and practices which advantage some social groups and disadvantage others will

be avoided, while those which address existing inequalities in access, treatment and outcome will be promoted.

Quality

Educational quality is exemplified by high standards of academic achievement, cultural understanding and social behaviour and results from a complex interplay of professional and technical factors, and social and cultural practices. Policies promoting these will focus on the learning institutions and specifically on day-to-day classroom practices including the monitoring, assessment and reporting of student outcomes and teaching effectiveness.

Relevance

Relevance in education implies a system that is meaningful, recognised, applicable and useful to one's life. It should enhance individual and community well-being and ultimately national development, including cultural, humanistic and spiritual aspects. Policy decisions will address what is relevant to the individual learner, to the community and the nation.

Efficiency

Efficiency in education is demonstrated by the leadership and management practices within the school. Good management practices ensure optimum use of resources – human, financial and material at all levels. It also requires efficient service delivery, effective communication and coordinated and transparent decision making. Policies will reflect the need to be both efficient and effective.

Sustainability

Sustainability in education requires the wise utilisation of human, financial and material resources, to ensure balanced and continual development in the system. Transparency and accountability are necessary at all levels. The collective values of trust, integrity and a sense of responsibility for the common good in community and national development will be promoted.

Curriculum principles

The National Curriculum Framework outlines the following curriculum principles to give direction and consistency to the development of programmes:

All students can be successful learners

All students can be successful learners when they are provided with sufficient time and support.

Students need to be engaged

For students to succeed, curriculum experiences must relate to student interests, needs and learning styles in order to engage students in their learning.

Programmes must be planned

For students to be successful, programmes must be carefully planned and use a range of teaching approaches in order to cater for the various learning styles of students.

Programmes must develop the whole person

Programmes must be broad and balanced and provide opportunities for the intellectual, social, spiritual and cultural dispositions of each student to be developed so when students complete their schooling they are well prepared for work and further study.

Assessment must inform practice

It is necessary for teachers to use monitoring, assessment and reporting practices that help them evaluate the effectiveness of their teaching practices as well as provide an indication of student achievement against established standards.

Teachers make a difference

Highly effective teaching is central to ensuring quality outcomes for students.

Community involvement assists learning

Fa'asamoa must be upheld and the community plays a large role in the education of students.

A sustainable future

It is necessary to develop cultural, environmental and socially sustainable practices. This applies not only to the physical environment but also to the way society structures itself socially, culturally and economically.

Essential skills

Essential Skills are the broader skills that are developed throughout the years of schooling. The essential skills are developed as a result of the quality of the experiences provided in all classroom and school activities and are used by students in all school activities as well as in their social and cultural world outside the school. In the National Curriculum Framework they are as follows.

Communicating effectively

Communication underpins all learning and includes reading, writing, speaking and listening, visual and graphic representation, non-verbal communication and the use of number and data to convey meaning.
   In Expressive Arts this means students will:
- classify, create and communicate sound, movement and images using techniques for music, performance and visual arts where both verbal and non-verbal communication pathways exist;
- utilise visual, auditory and kinaesthetic (movement, gestures, body language) modes of expression;
- interpret and critically evaluate information from listening, reading, observing and performing, to create works;
- develop confidence in asking questions, investigating and making sense of information;

- communicate how to solve problems, and to manage, assemble, experiment and collect information while planning original works;
- communicate effectively in performances and presentations using words, labelling and appropriate methods and technologies.

Solving problems

This involves the use of enquiry and reasoning, of gathering data and processing information, posing creative solutions and evaluating outcomes.

In Expressive Arts this means students will:
- use practices relating to each subject to stage performances and works;
- develop skills using a range of process and technologies for dance, drama, music and images and objects;
- plan opportunities to manage their own learning so they are self-motivated, interested and active learners and able to evaluate their own works and performances;
- interpret and evaluate information by listening, narrating, reading, performing, creating works and viewing works;
- develop confidence to utilise mediums to suit presentations for various audiences.

Utilising aesthetic judgement

This involves the use of music and the visual and performing arts as a means of expression and requires an appreciation of the aesthetic value of objects and experiences.

In Expressive Arts this means students develop creativity, imagination and the ability to express ideas, experiences and emotions through dance, drama, music and imagery. In doing so, students develop their aesthetic understandings of the art elements and languages. They develop their own works using music, performance and visual art forms and respond to their works and the works of others. They see the role the arts play in their daily lives, and in fostering cultural traditions.

Developing social and cultural skills and attributes

The capacity to operate socially and to work effectively with others is an essential skill. It requires an understanding of context, of the cultural norms and expectations that exist and the ability to negotiate and reach consensus. It also involves individuals developing their ethical framework including an informed understanding of the issues associated with gender.

In Expressive Arts this means:
- developing an awareness of the power of music, performance and visual arts to take the listener and viewer to a more meditative and creative place;
- learning skills in expressive arts that enable them to express and reflect on their thoughts and feelings;
- exercising responsibility in the choices and decisions they, and others, make as part of the creative process;
- appreciating that music, performance and visual arts communicate social and cultural ideas and attitudes;
- sharing music, dance, drama and imagery so individuals can explore and make sense of different ways of expressing feelings and discovering their world.

Managing oneself and developing work and study skills

Students need to be able to manage their time effectively to allow them to pursue personal, spiritual, sporting and academic interests. They need to know how to resolve conflict in constructive ways that

allow all involved to feel that they have been treated with fairness and respect. They need to take personal responsibility for their choices and actions and learn from both their mistakes and successes. This includes responsibility for personal health and fitness.

In Expressive Arts this means:

- understanding the techniques and processes in each subject;
- appreciating that daily input and discipline are essential to develop particular skills in expressive arts;
- recognising that the skill of observation is important;
- valuing self-motivation and independent thinking and learning;
- understanding that planning and research are important for defining and developing final ideas and works;
- selecting materials, processes and techniques that best suit planned activities and project developments;
- planning individually or collaboratively works which reflect cooperative skills;
- understanding classroom procedures and taking responsibility for maintaining and cleaning up after activities.

Integrating knowledge

While learning areas are used as the organisers of knowledge, the prime purpose of education is for students to understand the world around them and see the links between the various areas. This requires a deep and thorough understanding of subjects so the knowledge gained can be linked to experience and complex interrelated understandings developed.

In Expressive Arts this means:

- combining the intentions of one or more strands in building learning experiences and units of work;
- encouraging creative approaches in subjects that might not otherwise experience such approaches;
- enabling students to explore topics in a holistic way and develop links with their learning across the curriculum;
- extending and transferring art experiences to learning across the curriculum;
- internalising experiences from other areas of the curriculum to enrich learning of the arts.

Effectively using technology

Technology involves the development of the skills and knowledge used to make and construct objects and products used in day-to-day living and in the pursuit of special interests. Technology also involves the use of information technology used to access information stored electronically. Over time, information technology will become more widely available and be increasingly used in all areas of the curriculum to create, locate and store information.

In Expressive Arts this means:

- providing options that offer students opportunities to utilise technologies that effectively produce, manipulate, imitate and modify sounds, movement and images;
- using learning software for self-learning and skills enhancement;
- developing skills and techniques in the use of machinery and equipment for particular purposes;
- developing skills in studio technology for sound recording and digital graphic illustration;
- developing skills in design and preparation of costumes, props, stage scenery, compositions, programmes and marketing strategies.

Skills in Expressive Arts

Music skills

Music for primary schools is organised into two bands: Key Stage 1 consisting of Year 1 to Year 4 – Lower Primary; and Key Stage 2: Year 5 to Year 8 – Upper Primary. The music skills for each stage are outlined below.

KEY STAGE 1 *BY THE END OF YEAR 4 STUDENTS WILL BE ABLE TO:*	KEY STAGE 2 *BY THE END OF YEAR 8 STUDENTS WILL BE ABLE TO:*
Perceive Elements • sense timing (*beat, meter, distribution of rhythm/melody*) • identify rhythm (*durations: notes, rests*) • describe pitch (*high/low, registers, melody*) • use music language (*sound representations, writing, reading, performance*) • translate expression (*soft/loud, slow/fast, gradually getting soft/loud/slow/fast, feelings, moods*) • recognise texture (*timbre, tone colour, solo, duet, group, thin/thick*) • classify style (*beginning, ending, repeat, verse/chorus, sections*) **Sing** • demonstrate a developing awareness of breath control • manage pitch placement • employ solfege to vocalise parts • sing alone and with others • comply with directions **Play non-pitched instruments** • follow rhythmic scores • demonstrate a sense of touch and playing technique **Identify and reproduce sounds** • listen, recall and respond with a developing aural perception • identify a variety of musical instruments by sight and sound • capture sounds as drawings **Develop musical ideas** • make up a short tune • mix and match tunes and improvise • respond with answer to call **Listen, evaluate and communicate** • follow simple oral instructions to make observations • make comparisons on style and purpose **Link and extend knowledge** • correlate music experiences to other subjects	**Perceive Elements** • control timing (*metric control, distribution of notation*) • execute rhythm (*durations: notes, rests*) • read and write pitch (*high/low, registers, melody*) • use music language (*sound representations, writing, reading, performance*) • apply expression (*dynamics, tempo, interpretative directions, technique*) • describe texture (*timbre, tone colour, layers, vertical, horizontal, parts, harmony*) • explain style (*structure, form, genre*) **Sing** • demonstrate breath management • control pitch placement • vocalise a variety of music in parts • sing scales, intervals, triads • execute interpretative expression **Play non-pitched instruments** • demonstrate swiftness in sight-playing • demonstrate judgement on sound quality • perform with increasing control of instrument-specific techniques • demonstrate awareness of musical intention • interpret and execute performance directions • practise, rehearse and perform in solo and group situations **Identify and reproduce sounds** • respond spontaneously with own improvisation or rearrangement • distinguish tonality, consonance and dissonance • carry out graphic and notation dictation **Develop musical ideas** • rewrite jingles of media commercials • discuss improvements to popular music • compose a short melody **Listen, evaluate and communicate** • distinguish music elements and identify style and form • identify genres and make comparisons to another • recognise periods and some composers **Link and extend knowledge** • make connections between music and other subjects

Performing Arts skills: dance skills

YEARS 1 AND 2	YEARS 3 AND 4	YEARS 5 AND 6	YEARS 7 AND 8
BY THE END OF YEAR 2 STUDENTS WILL BE ABLE TO:	*BY THE END OF YEAR 4 STUDENTS WILL BE ABLE TO:*	*BY THE END OF YEAR 6 STUDENTS WILL BE ABLE TO:*	*BY THE END OF YEAR 8 STUDENTS WILL BE ABLE TO:*
Creative Skills • identify basic body movements and create simple solo and group works **Organisation Skills** • work with each other in a cooperative way to identify and demonstrate Samoan dances **Information Skills** • describe the similarities between their own dance phrases and those of others **Problem-solving Skills** • apply problem solving to creative practice by inventing new solutions to performance problems as they create, and formulate dance **Communication Skills** • describe with teacher guidance a variety of dances from around the world that they have seen in the media, or live performances and social gatherings, or in the classroom **Social Skills** • identify various reasons people dance in daily life and various contexts in which they do	**Creative Skills** • select and define the space in which they create performance while creating and recreating dance **Organisation Skills** • use rehearsal skills, visual skills, literacy skills, aural skills and interpretative skills in understanding a dance performance **Information Skills** • develop specific skills that make performances and presentations work smoothly, convey meaning, and look and sound authentic **Problem-solving Skills** • use the language of dance to clarify and highlight ideas, images and characters from familiar stories **Communication Skills** • distinguish between their ideas of dance and those of their peers and suggest ways to improve them **Social Skills** • distinguish the dances of cultural groups from Oceania or a period of history • describe and discuss the different roles of dance in their lives and in communities around the world	**Creative Skills** • in creating and recreating dance, interpret community themes • demonstrate dances that are well known in the community **Organisation Skills** • choose appropriate technologies to complete a dance performance for a specific audience **Information Skills** • use dance vocabulary to analyse how the elements of dance are used in their own and others' dance pieces • explain how dance pieces help communicate messages and ideas **Problem-solving Skills** • engage in analysis from a range of perspectives as they judge, describe, value and challenge performances, ideas and experiences **Communication Skills** • describe with guidance types of dances used in Samoa in the past and the present that express aspects of their cultural identity **Social Skills** • compare similarities and differences in style of dances such as hip-hop, reggae, rock 'n' roll, and traditional ones like tamure, haka, meke • create a performance which demonstrates the combination of these dance forms	**Creative Skills** • explore themes in small groups • combine dance elements in their work sequences to develop ideas **Organisation Skills** • choose and perform dance movements from other genres of dance such as: salsa, tamure, hip hop, rock 'n' roll • combine some elements in a short sequence of dance **Information Skills** • analyse, using dance vocabulary, some Samoan dance pieces • identify the elements of dance and the choreographic forms used in them **Problem-solving Skills** • recognise different genres of dance styles and features and conventions of performance and presentation • use appropriate language to articulate understanding and reflect personal preference **Communication Skills** • work as an individual or in a team to present and perform dances that demonstrate awareness of social, ecological, and/or cultural issues to a particular audience **Social Skills** • describe how social, political and economic factors influenced the emergence and development of a dance genre of their choice

Performing Arts skills: drama skills

YEARS 1 AND 2	YEARS 3 AND 4	YEARS 5 AND 6	YEARS 7 AND 8
BY THE END OF YEAR 2 STUDENTS WILL BE ABLE TO:	*BY THE END OF YEAR 4 STUDENTS WILL BE ABLE TO:*	*BY THE END OF YEAR 6 STUDENTS WILL BE ABLE TO:*	*BY THE END OF YEAR 8 STUDENTS WILL BE ABLE TO:*
Creative Skills • confidently use play to create, challenge and recreate drama works **Organisational Skills** • work cooperatively with others to generate drama performances, identifying contemporary and traditional ideas **Information Skills** • express thoughts, feelings and ideas about drama experiences and performances in a variety of ways **Problem-solving Skills** • apply problem-solving skills to creative practice by inventing new solutions to drama problems as they plan and create drama **Communication Skills** • identify and describe a variety of drama and theatre forms they experience in their homes, school community and in the media **Social Skills** • demonstrate an awareness of some drama and theatre traditions of Samoa and communities around the world	**Creative Skills** • in creating and recreating drama, confidently connect real and imagined experiences from the past, present and future and define space in which they create works **Organisational Skills** • develop rehearsal skills, visual literacy skills, aural skills, interpretive skills, and thinking skills **Information Skills** • express personal responses and make connections to characters, themes and issues presented in their own and others' drama works **Problem-solving Skills** • explain, using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their works and those of others **Communication Skills** • demonstrate an awareness of different kinds of drama and theatre from different times and places, and how they reflect their context **Social Skills** • use appropriate language and analyse traditional drama focusing on performances, story patterns and story themes	**Creative Skills** • engage actively in drama exploration and role play, with a focus on identifying and examining issues, themes and ideas from a variety of sources and diverse communities, times and places **Organisational Skills** • communicate feelings, thoughts, ideas to a specific audience using audio, visual, and/or other technological aids to strengthen the impact on the viewer **Information Skills** • use appropriate language to analyse traditional drama focusing on performances, story patterns and story themes **Problem-solving** • engage in analysis from a range of perspectives as they judge, describe, value and challenge drama ideas and experiences **Communication Skills** • identify the function of drama over the years and define the functions of masks, costumes, music, stage settings **Social Skills** • discuss and compare the differences between a traditional Samoan drama and a contemporary one, looking at the different tools and technologies used in both	**Creative Skills** • communicate feelings, thoughts and abstract ideas through drama works, using audio, visual, and/or other technological aids for specific purposes and audiences **Organisational Skills** • participate in village activities, e.g. by helping to organise drama performances for the Teuila Festival, and Sunday School activities while they continue to develop the capacity to use information and technologies to create and share artworks **Information Skills** • construct personal interpretations of drama works connecting drama issues and themes to social concerns at both local and global levels **Problem-solving** • analyse and describe cultural performances that are well-rehearsed, well-prepared, and well-presented **Communication Skills** • work as individuals or in groups to present and perform drama that demonstrate an awareness of social, ecological and/or cultural issues to a particular audience **Social Skills** • analyse the influence of the media on a wide variety of drama forms • discriminate approaches in planning, presentation, effectiveness and goal achievement

Visual Arts skills

YEARS 1 AND 2	YEARS 3 AND 4	YEARS 5 AND 6	YEARS 7 AND 8
BY THE END OF YEAR 2 STUDENTS WILL BE ABLE TO	*BY THE END OF YEAR 4 STUDENTS WILL BE ABLE TO*	*BY THE END OF YEAR 6 STUDENTS WILL BE ABLE TO*	*BY THE END OF YEAR 8 STUDENTS WILL BE ABLE TO*
Art making Skills • use simple drawing tools • make deliberate use of line, shape and form • achieve basic skills in drawing, painting, collage, construction **Problem Solving** • develop ideas for making art based on thematic units of work **Information** • use information to ask questions and discuss ideas related to units of work and observations of artworks **Communication** • express their emotional responses to surroundings through language and visual art forms **Social** • develop social and cooperative skills working individually and in groups **Link and extend knowledge** • make connections with other learning areas	**Art making Skills** • make simple body ornaments used in Samoan rituals • make two-dimensional and three-dimensional artworks • draw and paint simulated textures from observing real objects to show the surface quality of objects • demonstrate skills in colour by mixing colours and using them to express emotion, warm and cool colours and colour tints • practise drawing and painting skills and develop skills in simple printmaking processes **Problem Solving** • develop ideas for making art based on thematic units of work • determine ways to adapt natural materials for creative constructions • exhibit imaginative and experimental approaches to art making **Information** • discuss and analyse ideas related to selected units of work • research and discuss aspects of the marine environment **Communication** • map family genealogies • convey information about social traditions • express simple environmental concepts **Social** • develop the ability to listen to the views of others • develop an open and positive approach to looking at the works of peers and other artists **Link and extend knowledge** • make connections with other learning areas	**Art making Skills** • develop increased skills in some or all of the following: drawing, painting, collage, weaving, printmaking, lashing designs • demonstrate skills in the art element of tone to show the form of an object • develop skills in demonstrating the design principles of balance and harmony • deign a painting or print based on Samoan siapo and legend • improve skills in three-dimensional art making techniques **Problem Solving** • develop ideas for making art based on thematic units of work • form a flexible approach to planning and interpreting artwork • engage in group solving approaches **Information** • continue to analyse and process information and ideas • identify and analyse how Samoan siapo is made and why it is made • explore various Samoan legends • investigate issues relating to the Samoan mangrove and forest ecosystems **Communication** • express ideas and feelings about their work and discuss the works of their peers • relate how these ideas influence the creation of art, cultural beliefs and symbols **Social** • further develop their ability to listen to the views of others and to look at cultural and personal works of art with an open mind **Link and extend knowledge** • make connections with other learning areas	**Art making Skills** • apply understanding of art elements and design principles to create works in two and three-dimensional forms • extend skills to demonstrate the design principles of rhythm and contrast • plan and implement artworks that are based on Samoan tattooing designs • create wearable artworks based on Samoan ritual attire • use a variety of tools and techniques to produce more complex artworks in drawing, painting, print making, mixed media and additional two and three-dimensional art making processes **Problem Solving** • plan ways to meet challenges when implementing new ideas • find a variety of creative ways to use materials from the natural and material environment **Information** • express their views on traditional and contemporary art clearly and correctly in both verbal and visual modes • research Samoan tattooing and ritual attire • gather information and identify issues affecting Samoa's water resources and how climate change will impact on Samoa **Communication** • extend their ability to express feelings and ideas about their personal and cultural world • engage in constructive group critiques **Social** • extend their ability to listen to the views of others and to look at cultural and personal works of art with an open mind • participate in Samoan cultural rituals and practices **Link and extend knowledge** • make connections with other learning areas

Values in the curriculum

Values are the internal beliefs and attitudes held by individuals and groups that are used in responding to everyday events. Like the essential skills, values are central to the personal development of each individual and the way the broader society operates. Values are not only developed by schools but by the broader community including the media. The school curriculum will help individuals to develop and clarify their own beliefs and values. The values that underpin the Samoan Curriculum include:

Fairness, in order to ensure that:
decisions and practices are viewed as having respected the opinion of others and where outcomes are accepted as just.

Honesty, in order to ensure that:
there is a consistency and sincerity in what is said and done.

Excellence, in order to ensure that:
high achievement is valued and celebrated.

Responsibility, in order to ensure that:
students are responsible for their actions and undertake actions to assist others.

Respect, in order to ensure that:
others are treated with consideration and sensitivity, the physical environment is maintained and cultural and spiritual values and societal rules are adopted by all.

Tolerance, in order to ensure that:
difference and diversity within society are respected and accommodated.

Values in Expressive Arts

Students of Music, Performing Arts and Visual Arts are required to respect and value the opportunities to develop the gift of creativity that this curriculum offers. Values in Expressive Arts comprise the internal feelings, beliefs and attitudes held by individuals and groups in responding to the arts.

Cooperation, consultation and collaboration
Students should consult and collaborate with one another in projects and ensure that the opinions of everyone have been considered.

Tolerance, understanding and respect
Students should respect and accommodate the differences and feelings of others, and allow others to express themselves openly.

Sensitivity
Students should be mindful of the feelings of others as well as having responsible feelings for the environment they work and live in.

Respect for individual expression
Students should view self-expression as important and show respect for different ways of expression and different beliefs. Students should have freedom to express their cultural heritage, beliefs and personal opinions without fear of criticism.

Respect for traditional knowledge and customs
Students should appreciate and respect the beliefs surrounding Samoan art forms, rituals and ceremonies.

Community participation
Students should be aware of the value of community cultural knowledge and develop close links with cultural experts in their community.

Honesty and integrity
Students' should be honest and sincere in what they do and practise in expressive arts and show respect for the knowledge shared by artists, musicians and performers.

Inclusive education

The Ministry of Education, Sports and Culture is committed to providing high-quality inclusive education to all Samoan students within a school culture based on respect and acceptance. A key component of quality education is the provision of appropriate programmes and support for a diverse range of students including those with disabilities, those at risk because of social or economic circumstances, and those in the gifted range. The principle that '*All students can be successful learners*' recognises that all students can succeed when they are provided with sufficient time, support and effective teaching. This ensures that the aims of social justice and equity are seen in practice as all students, irrespective of race, ethnicity, disability or socio-economic background can achieve quality educational outcomes. It acknowledges the right of all students to be successfully enrolled in schools and experience success through participating in inclusive educational programmes.

For all students the need to cater for their individual needs and develop appropriate skills, knowledge and personal attributes through a holistic approach to learning is at the centre of all educational programmes. All students have the right to be included in their local school where they will have the opportunity to access the rich social and cultural setting to best develop the social and cultural skills necessary to be included in the broader community.

Supporting the process of inclusive education

Inclusive education is a process whereby the school systems, strategic plans and policies adapt and change to include teaching strategies for a wider, more diverse range of children and their families. Inclusive education means to identify a child's learning style and adapt the classroom and teaching strategies to ensure high-quality learning outcomes for all members of the class. Everyone is important, unique and valued for their contribution to the school.

Students who are gifted in one or more areas also have educational needs. For these students it is important that programmes are provided that extend their abilities and assist them to develop their intellectual, artistic or other talents to their fullest potential.

Gender

The national curriculum ensures that the learning experiences of girls as well as boys are catered for equally. It is based on the knowledge that:
- a person's sex is genetically determined but gender roles are not, but rather change over time, from place to place, and from individual to individual;
- learners can play an active role in making meaning from their experiences, and in deciding to adopt or reject ways of behaving;
- gender stereotypes should be challenged.

Gender is what it means to be a female or a male. It refers to those behaviours and attitudes that are culturally accepted, and acceptable, as ways of being a woman and of being a man. Addressing gender issues goes well beyond ensuring that males and females have the same opportunities to receive an education and to fulfil their learning potential. A person's experiences determine the way they understand and make sense of the world. Gender is also culturally determined. In Samoa there is a need for sensitivity to local cultural practices and values, with respect to traditional roles for males and females. The curriculum provides learners with subjects, resources and experiences that value the needs of girls and boys.

To be inclusive, teachers need to ensure that all girls and boys are able to participate in activities that enhance their learning equally, and provide equal opportunities to pursue a productive and fulfilling life when they complete their schooling. Teaching practices, including classroom organisation and management, should ensure that girls and boys are able and encouraged to participate fully in all learning activities. Teachers must be sensitive to the kinds of classroom practices that discourage girls or boys from succeeding and persevering with their studies.

Materials used in teaching must give learners the opportunity to understand how men and women, and boys and girls, can have a wide range of occupations, tasks and responsibilities. Materials must also use gender-neutral language wherever possible.

School programmes and classroom learning tasks should reflect the diversity of roles available to women and men and girls and boys. Teachers need to ensure that gender is not an obstacle to learning success or individual value. To ensure this, learning programmes must:
- include the interests, perspectives and contributions of both females and males in programmes, content, resources and methods of teaching;
- ensure that both males and females have equal access to learning resources, and teachers' time, and take part fully in all forms of learning activity;
- ensure that both females and males take active and valued leadership roles in learning activities;
- ensure that boys and girls understand and respect the right of each to equal opportunity.

Language learning through Expressive Arts

The language associated with learning in every subject in the curriculum is often abstract and demanding for any learner. Learning becomes even more complex as the medium of instruction in basic education moves from Samoan to English. So it is important for teachers to regard every lesson in every subject as a language lesson in which students' competence in the use of both Samoan and English is improved.

Language functions refers to the purpose for which language is used. For example, language can be used to give instructions, ask for help, give reasons and so on. Much of this language is common to all subjects in the curriculum. However, in addition to developing their general competence in the functional use of Samoan and English, it is necessary for students to understand and use the concepts and language functions that are especially relevant to Music, Performing Arts and Visual Arts.

Language skills in Expressive Arts

At the basic educational level students in music, performance and visual arts are encouraged to use language to record their observations in process diaries, and describe their analysis of objects, performances and presentations. Learning in Expressive Arts requires students to use and understand the terms specific to each of the subject areas. Students will be required to use appropriate and correct terminology if they are to be able to communicate effectively in these subjects. It is therefore expected that many specific terms and concepts will be taught in English with Samoan translations or descriptions being given alongside the English terms.

Language skills in Music

The language functions in music that are especially important for students to learn to use include:
- the use of language to define symbols and words that affect and change the sounding of music. It includes, for example, *notes, rests, notation symbols, timing, dynamics, tempo markings, expression markings* and *articulating symbols and markings*;
- the use of language to explain cause and effect. It includes, for example, *scales, exercises, fluent sight-reading, aural and perception tests, dictation, conducting, practice, routines, agility and repertoire*;
- imaginative text that involves the use of language to represent, recreate, shape and explore students' experiences in real and imagined worlds. It includes, for example, *listening, reading, performing, creating music, rearrangements, improvisations, analysis, critiques, descriptions, biographies and studies (music)*;
- information text that involves the use of language to represent ideas and information related to compositions, people, places, events, things and concepts. It includes, for example, *music scores, opera, composers' profiles, cultural practices, composition intentions, technological devices, and genres*.

Music, a subject with its own terminology and specific vocabulary, was developed and determined within monasteries by European monks. Much of its words are of Latin, Italian, Spanish, French and English origin. These words are specific to the language of music and are used as such throughout the world from country to country.

The curriculum is designed to develop the learning of music to enable young musicians to speak it, use it and make informed judgements with confidence among any gathering of musicians, or for a situation within Samoa or afar. It provides a glossary that includes meanings in both English and Samoan.

Though the teaching and learning of music will be bilingual, it must be understood that much music terminology and vocabulary remains without substitution with words of either similar sounding or same meaning in Samoan. It is important that students know the language particular to music.

Language skills in Performing Arts

Dance

In dance specific vocabularies and practices are used to interpret, communicate with and respond to the world in their own ways. In the creative practice of dance, students explore and use vocabularies, practice and technologies of different dance genres, forms and rhythms. Elements of dance include:
- *Body awareness* – position in space; body zones – whole body versus various body parts; upper body; lower body; body shapes – twisted, small, large, curved, closed; locomotor/non-locomotor movements – galloping, skipping, waving, hopping on one foot; body bases – feet, back, hands, and knees.
- *Space* – levels: high/low, falling, crouching; directions – forwards, backwards/sideways, general/personal.

- *Time* – tempo: fast, slow versus freeze; rhythms – even/uneven.
- *Energy* – quality: melting, twitching, percussive, sustained, speed.
- *Relationship* – with a partner, in a group – slow motion.

In organising dance practice, students use language ideas derived from sources such as imagination, feelings or given stimuli. In order to guide and shape movement vocabulary, a verbal chain is often used from a variety of simple to complex verbal and non-verbal communications.

As students analyse dance, different forms of language develop as they rehearse, share dance works and perform them to a variety of audiences in formal or informal settings. Students learn about the language of production, technology, video making, lighting, settings, costumes, sound and stage.

In traditional Samoan performance, terms such as *siva, se'e, taualuga, taupou, 'aiuli* and *faataupati* are used regularly. In contemporary dance, genres such as hip-hop, rock 'n' roll, salsa, reggae, waltz, samba, rumba, tango and ballet are often referred to.

Drama

Students learn in drama vocabularies that express ideas, feelings, human experiences through movement, sounds, visual images and characterisation of role. In the creative practice of drama, students use the language of elements, techniques and conventions of drama to discover how meanings and communications are shaped.

They work with the elements of drama:
- *Role/character* – adopting attitude, voice or emotional state of a character.
- *Time and place/space* – pretending to be in the established setting of the drama.
- *Action and tension* – being aware of a sense of mystery or of a problem to be solved.
- *Relationship* – learning and responding to the character in role.
- *Focus and emphasis* – being aware of the main character issue in the drama.

Students also become increasingly skilled in using techniques of voice, facial expression, gesture and movement to explore a range of roles and intentions. They will use conventions such as narrations to extend and deepen their drama experiences. They use terms like: *design, production, performances, script, recording, DJ, discs, settings, stage management, costumes* and *sound*; and terms such as *puppet show, narration, talking heads, poetry recital, comedy* and *tragedy* to describe types of drama.

An understanding of cultural context in drama requires exploring forms of the language and purpose of drama in both past and contemporary societies. Students investigate how people use drama to express, identify and to comment on personal and cultural values. Terms such as *faleaitu, koneseti, fagogo* and *tala tuu* are regularly used in Samoan drama.

Language skills in Visual Arts

In Visual Arts language is used to understand art elements and principles of art, to analyse and appreciate artwork, interpret and respond to artworks, and detail art making processes and techniques.
- Language for art elements – students need to understand the language used to describe the elements in order to develop and interpret artworks. Students will need to make sense of the visual forms and elements such as: line, contour lines, outlines, hatching and cross-hatching; shape and form, shape families such as geometric shapes, organic shapes, space, and two and three-dimensional forms; tone and texture, light and dark, tint and shade, shading techniques, real and simulated textures; colour, colours of the rainbow, primary colours, secondary colours, colour wheel, warm and cool colours, colour moods and emotions associated with colour.
- Language for the principles of art – this comprises the words used to describe aspects of composition or the arranging of visual elements and principles in an artwork. The principles of art are: balance, harmony, variety, contrast, emphasis and rhythm, which are used in conjunction with the art elements when making an artwork and are analysed when students discuss images and art forms.
- Language for processes and techniques of art making involves students developing an understanding

of the processes and techniques used in making artworks: drawing, painting, printmaking, collage, construction, weaving, tapa making, tattooing, design, photography, found objects, mixed media, sculpture, and new art forms.

- Language for art-making tools requires an understanding and use of words associated with art-making tools, such as pencil, types of drawing pencils, charcoal, wax crayons, chalk and oil pastels, coloured pencils, brushes, pens, roller, types of inks, paints, papers, cardboards, different weaving materials, and tools used in the making of traditional and contemporary art forms.
- Language for visual arts analysis enables students to use language and art ideas to share their opinions about their work, the work of selected artists and a variety of artworks. They will develop an awareness of formal art language used to describe and discuss artworks. Students will understand how to express the art elements and principles used in making and describing the works. They will talk about artists, examine their ideas, observe, make comparisons and discuss the meaning and style of these works.
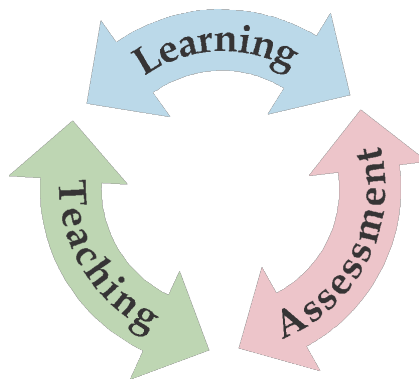
Assessment

Assessment is not separate from the curriculum but is a cornerstone of outcomes-based learning in all subjects. It is the process of collecting and interpreting evidence in order to determine the learner's progress, to make judgements about a learner's performance and, above all, to improve each student's learning.

An outcomes-focused approach to assessment involves:
- providing a range of opportunities for learners to be aware of and to demonstrate outcomes;
- gathering and recording evidence of learners' demonstration of outcomes;
- making judgements about learners' demonstrations of outcomes;
- guiding the planning of teaching and learning programmes;
- reporting achievement to learners and parents in an effective way which encourages further learning.

Assessment should be an integral part of teaching and learning: it should not merely test learner achievement at the end of a unit of work. For this purpose, teachers' manuals provide assessment guidelines appropriate for each learning outcome – but which need to be adapted to suit the circumstances of each classroom situation. For assessment to achieve its full potential teachers need to ensure that learners receive immediate feedback on areas that need improvement.

Figure 1: Learning-teaching-assessment cycle

There are three purposes of assessment:
1 Assessment *for* learning
2 Assessment *as* learning
3 Assessment *of* learning.

Assessment for learning

Assessment of individual learners' progress is, above all, diagnostic and formative. The purpose of such assessment is to improve teaching and learning by diagnosing learning strengths and weaknesses before teaching and learning commences, and then measuring learners' progress against defined learning outcomes, and reviewing the effectiveness of teaching programmes. The information which teachers record from these assessments enables clear profiles of individual learners' achievement to be built. These profiles are used to inform teachers about each learner's learning and development, and to provide the basis for feedback to learners and parents.

Assessment for learning is based on a variety of student activities. These include: questioning of and by students; class exercises and activities involving individual and group work; products created by learners; projects and portfolios; teacher observations of learner performance; discussion; student self-assessment and peer assessment.

Activities such as these give teachers the opportunity to give verbal or written feedback to each student. The feedback is constructive and encouraging, and aims to build confidence. It is mainly descriptive, emphasising strengths and challenges. The information also gives teachers the opportunity to adjust their own teaching to ensure students' learning is proceeding satisfactorily.

No grades or scores are given.

Assessment as learning

A learning outcomes approach to teaching and learning requires constant classroom assessment of learner progress for each clearly defined outcome, and constant feedback to learners and parents. Assessment should be positive and encouraging and help learners understand how to improve. Assessment is only meaningful when there is a clear sense of purpose and anticipated outcome – known to both the learner and the teacher.

Students have some ownership of, and take responsibility for, their learning because they know in advance what is expected of them – what the learning goals are, and how achievement of the goals is going to be measured. Assessment tasks are explicitly linked to the curriculum and classroom programme.

Assessment of learning

Assessment of learning is summative. It takes place at the end of a learning unit and is usually accompanied by a grade or score. It tells the student, parents and the teacher how achievement compares with the expected outcome.

Achievement objectives and learning outcomes

Music

The Music curriculum for primary schools is arranged in two key stages of development for lower and upper primary. Key Stage 1 includes Years 1 to 4 and Key Stage 2 is Years 5 to 8. The key stages are based on the principle that the ranges of development have been determined to provide teachers lacking fundamental understanding of music with sustained opportunities to acquire and develop abilities necessary to teach the curriculum. It also offers a core of learning to guide seasoned music teachers to maximise opportunities of developing the learning of music as a true discipline.

The focus of each key stage and strand is outlined in the table below. Though all learning focus should be addressed, the three strands for Years 1 to 4 may function interdependently, or independently. The flexibility offers the novice music teacher the opportunity to choose a strand to develop alone. It also provides core material for a school-based curriculum for schools facing scheduling and economical issues.

- Key Stage 1: Year 1 to Year 4 – Lower Primary
- Key Stage 2: Year 5 to Year 8 – Upper Primary.

CREATIVE PRACTICE							
YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6	YEAR 7	YEAR 8
Key Stage 1 Students define and organise sounds into simple structures that represent creative ideas symbolically.				**Key Stage 2** Students develop an understanding of musical concepts and employ notation systems to present these ideas.			
RESPONSE AND ANALYSIS							
YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6	YEAR 7	YEAR 8
Key Stage 1 Students sing and play on non-pitched instruments a variety of music from memory and basic notation.				**Key Stage 2** Students sing and play music making informed judgements about musical concepts, performance directions and techniques.			
MUSIC IN CONTEXT							
YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6	YEAR 7	YEAR 8
Key Stage 1 Students listen and respond to a variety of music and make judgements about musical preference.				**Key Stage 2** Students listen and respond to a variety of music and make judgements about its influence on societies past and present.			

Performing Arts

Dance

CREATIVE PRACTICE	RESPONSE AND ANALYSIS	PERFORMING ARTS IN CONTEXT
Year 1 Achievement Objective	Year 1 Achievement Objective	Year 1 Achievement Objective
Students identify and use movements that are part of their daily experience.	Students describe the differences between their own dance phrases and those of others.	Students identify various reasons people dance in daily life and various contexts in which they do so.
Year 2 Achievement Objective	Year 2 Achievement Objective	Year 2 Achievement Objective
Students describe and imitate a Samoan dance creating one that uses similar hand and body movements.	Students observe and compare some performances from different communities around the world.	Students identify and describe a variety of dance forms that they experience in their home, school environment and media.
Year 3 Achievement Objective	Year 3 Achievement Objective	Year 3 Achievement Objective
Students use a variety of locomotor and non-locomotor movements to depict creatures and objects of the world around them.	Students identify and describe the role of dance in the community.	Students identify the different purposes of dance and describe distinctive features and purposes of personal dance works.
Year 4 Achievement Objective	Year 4 Achievement Objective	Year 4 Achievement Objective
Students translate into dance a variety of movement sequences observed in nature like wind, rain, caterpillar evolving.	Students view and respond to new dances and identify how the different approaches communicate ideas and feelings.	Students prepare, rehearse and perform a traditional dance for an audience using the necessary tools and technologies.
Year 5 Achievement Objective	Year 5 Achievement Objective	Year 5 Achievement Objective
Students use dance as a language to explore, interpret and communicate ideas derived from a traditional story.	Students explain how musical elements are used to create desired moods, tensions and feelings in dance.	Students identify and discuss ways in which contemporary Samoan artists/ performers promote their work to the community.
Year 6 Achievement Objective	Year 6 Achievement Objective	Year 6 Achievement Objective
Students use their imaginations and guided research to connect dances from the past, present and future in a performance.	Students use guided improvisation in a variety of ways as a starting point for choreography.	Students identify and describe some ways in which popular culture and the media influence our awareness, understanding and appreciation of dance.
Year 7 Achievement Objective	Year 7 Achievement Objective	Year 7 Achievement Objective
Students use dance as a language to represent the main ideas in poems and stories focusing on body and space.	Students analyse the types of dances through history, and explain their functions and the tools used to enhance them.	Students explore and explain the significance of Samoan dance today.
Year 8 Achievement Objective	Year 8 Achievement Objective	Year 8 Achievement Objective
Students create a dance using dance skills and techniques: space, energy, timing, levels.	Students analyse and explain how traditional cultural dance can be incorporated in modern dance.	Work solo and/or in groups to present dance works that demonstrate an awareness of ecological and cultural issues.

Drama

CREATIVE PRACTICE	RESPONSE AND ANALYSIS	PERFORMING ARTS IN CONTEXT
Year 1 Achievement Objective	Year 1 Achievement Objective	Year 1 Achievement Objective
Students identify and engage in dramatic and role play.	Student express feelings and ideas about a drama experience or performance in a variety of ways, making personal connections to the characters and themes in the story.	Students identify and describe drama forms and explain activities that they have experienced in their home, school and community situations.
Year 2 Achievement Objective	Year 2 Achievement Objective	Year 2 Achievement Objective
Students mime simple experiences of personal grooming and define the space they perform in.	Students express thoughts, feelings and ideas about drama experiences and performances in a variety of ways.	Students demonstrate an awareness of some drama and theatre traditions in Samoa.
Year 3 Achievement Objective	Year 3 Achievement Objective	Year 3 Achievement Objective
By using simple visual and technological tools students communicate feelings and ideas to a familiar audience.	Students describe how elements of drama are used to shape their works and those of others.	Students demonstrate an awareness of particular drama and theatre traditions from around the world.
Year 4 Achievement Objective	Year 4 Achievement Objective	Year 4 Achievement Objective
Students imitate movements found in their natural environment in a variety of ways and incorporate them into drama.	Students respond to drama in oral, aural, written or symbolic form and express opinions about their own drama and that of others.	Students identify ways in which drama artists like Samoan comedians promote and perform their works.
Year 5 Achievement Objective	Year 5 Achievement Objective	Year 5 Achievement Objective
Students create, challenge and recreate performances that convey meaning about issues in the community.	Students explain, using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their own and others' drama works.	Students identify and analyse the historical values of drama.
Year 6 Achievement Objective	Year 6 Achievement Objective	Year 6 Achievement Objective
Students communicate feelings, thoughts and ideas to a specific audience, using audio, visual and/or other technological aids to strengthen the impact on the viewer.	Students use appropriate language to analyse traditional drama focusing on performances, story patterns and story themes.	Students demonstrate an understanding of some drama and theatre themes and traditions from a variety of times, communities and places.
Year 7 Achievement Objective	Year 7 Achievement Objective	Year 7 Achievement Objective
Students plan and shape the direction of a drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives.	Students analyse a class presentation and find ways to resolve presentation problems.	Students recognise the distinguishing features of drama that are pertinent to a particular culture, time and place in history. They use this knowledge to inform works.
Year 8 Achievement Objective	Year 8 Achievement Objective	Year 8 Achievement Objective
Students experiment with ideas in abstract ways to demonstrate and develop knowledge in drama.	Students evaluate the organisation of drama performances: well rehearsed, well prepared, well presented.	Students identify and describe a wide variety of ways in which drama and theatre make or have made contributions to social and economic life in a variety of times and places.

Visual Arts

CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Year 1 Achievement Objective	Year 1 Achievement Objective	Year 1 Achievement Objective
Students make drawings paintings, collages and simple constructions, using basic art elements, as they communicate ideas about their personal environment.	Students explain ideas, feelings and the materials they use in their own work and respond to the artworks of others.	Students identify who they are and where they come from in order to plan artworks based on their personal histories.
Year 2 Achievement Objective	Year 2 Achievement Objective	Year 2 Achievement Objective
Students use imagination and basic art skills while making two-dimensional and three-dimensional artworks focusing on people, animals and objects in their local community.	Students examine artworks in the classroom and describe the art elements, materials and ideas that have been used in the works.	Students identify examples of artworks and objects used in everyday domestic life within their own community and local environment.
Year 3 Achievement Objective	Year 3 Achievement Objective	Year 3 Achievement Objective
Students demonstrate an understanding of art elements and principles of art as they plan and develop artworks that focus on special events.	Students explain how elements and principles of art are used to communicate meaning and understanding in their work and the work of others.	Students explain, describe and record a variety of artistic forms that are displayed and used during special occasions in their local community.
Year 4 Achievement Objective	Year 4 Achievement Objective	Year 4 Achievement Objective
Students experiment with different materials as they design and construct artworks based on personal interpretations of customary attire and decorative arts.	Students explain and describe performances, customary events, attire and art forms and communicate personal responses to them.	Students analyse and describe the designs and materials used in making customary dress and body decoration.
Year 5 Achievement Objective	Year 5 Achievement Objective	Year 5 Achievement Objective
Students use a variety of materials, tools and techniques as they create artworks based on the design elements found in traditional patterns.	Students analyse and describe the purpose of, and processes used in making, traditional tapa.	Students research designs and patterns from traditional art forms and interpret and apply this knowledge to their own artworks.
Year 6 Achievement Objective	Year 6 Achievement Objective	Year 6 Achievement Objective
Students use elements of art to illustrate ideas, messages and meaning in traditional stories and legends.	Students analyse different styles of illustration in picture books.	Students describe how oral traditions and stories convey messages about the past and have significance in the present.
Year 7 Achievement Objective	Year 7 Achievement Objective	Year 7 Achievement Objective
Students demonstrate skills in making artworks based on traditional art forms, while showing modern interpretations of them.	Students use appropriate language to articulate an understanding of the different types of traditional art forms in their community.	Students research and analyse traditional artworks and the materials, processes and techniques used to make them.
Year 8 Achievement Objective	Year 8 Achievement Objective	Year 8 Achievement Objective
Students research and experiment with form and materials as they create contemporary artworks based on personal ideas and concerns.	Students distinguish different styles used by contemporary artists and communicate personal preferences for selected artworks.	Students research contemporary Samoan art forms that convey a sense of personal identity.

Time allocation

The time allowed and allocated for the teaching of Expressive Arts is 120 minutes per week. It is expected that each subject will have equal portions of time, thus:

- 40 mins = Music
- 40 mins = Performing Arts
- 40 mins = Visual Arts

This apportions equal time to all three subjects.

Two planning options

Option one makes provision for each subject to run for 40 minutes per week throughout the year. Alternatively, schools can use various combinations of time allocation among the three subjects within their time allocation.

	TERM ONE	TERM TWO	TERM THREE
Music	✓		
Performing Arts			
Visual Arts			

Option two allows for blocks of time in Performing Arts and Visual Arts over each term.

Term 1 – 15 weeks
Visual Arts 80 minutes a week for 7.5 weeks
Performing Arts 80 minutes a week for 7.5 weeks
Music 40 minutes a week for 15 weeks
Term 2 – 13 weeks
Visual Arts 80 minutes a week for 6.5 weeks
Performing Arts 80 minutes a week for 6.5 weeks
Music 40 minutes a week for 13 weeks
Term 3 – 11 weeks
Visual Arts 80 minutes a week for 5.5 weeks
Performing Arts 80 minutes a week for 5.5 weeks
Music 40 minutes a week for 11 weeks

Achievement objectives by level

Year One

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	define and organise sounds into simple structures that represent creative ideas symbolically.	sing and play on non-pitched instruments a variety of music from memory and basic notation.	listen and respond to a variety of music and make judgements about musical preference.
Dance Students are learning to	identify and use movements that are part of their daily experience.	describe the differences between their own dance phrases and those of others.	identify various reasons people dance in daily life and various contexts in which they do so.
Drama Students are learning to	identify and engage in dramatic and role-play.	express feelings and ideas about a drama experience or performance in a variety of ways, making personal connections to the characters and themes in the story.	identify and describe drama forms and explain activities that they have experienced in their home, school and community situations.
Visual Arts Students are learning to	make drawings paintings, collages and simple constructions, using basic art elements, as they communicate ideas about their personal environment.	explain ideas, feelings and the materials they use in their own work and respond to the artworks of others.	identify who they are and where they come from in order to plan artworks based on their personal histories.

Year Two

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	define and organise sounds into simple structures that represent creative ideas symbolically.	sing and play on non-pitched instruments a variety of music from memory and basic notation.	listen and respond to a variety of music and make judgements about musical preference.
Dance Students are learning to	describe and imitate a Samoan dance creating one that uses similar hand and body movements.	observe and compare some performances from different communities around the world.	identify and describe a variety of dance forms that they experience in their home, school environment and media.
Drama Students are learning to	mime simple experiences of personal grooming and define the space they perform in.	express thoughts, feelings and ideas about drama experiences and performances in a variety of ways.	demonstrate an awareness of some drama and theatre traditions in Samoa.
Visual Arts Students are learning to	use imagination and basic art skills while making two-dimensional and three-dimensional artworks focusing on people, animals and objects in their local community.	examine artworks in the classroom and describe the art elements, materials and ideas that have been used in the works.	identify examples of artworks and objects used in everyday domestic life within their own community and local environment.

Year Three

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	define and organise sounds into simple structures that represent creative ideas symbolically.	sing and play on non-pitched instruments a variety of music from memory and basic notation.	listen and respond to a variety of music and make judgements about musical preference.
Dance Students are learning to	use a variety of locomotor and non-locomotor movements to depict creatures and objects of the world around them.	identify and describe the role of dance in the community.	identify the different purposes of dance and describe distinctive features and purposes of personal dance works.
Drama Students are learning to	by using simple visual and technological tools communicate feelings and ideas to a familiar audience.	describe how elements of drama are used to shape their works and those of others.	demonstrate an awareness of particular drama and theatre traditions from around the world.
Visual Arts Students are learning to	demonstrate an understanding of art elements and principles of art as they plan and develop artworks that focus on special events.	explain how elements and principles of art are used to communicate meaning and understanding in their work and the work of others.	explain, describe and record a variety of artistic forms that are displayed and used during special occasions in their local community.

Year Four

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	define and organise sounds into simple structures that represent creative ideas symbolically.	sing and play on non-pitched instruments a variety of music from memory and basic notation.	listen and respond to a variety of music and make judgements about musical preference.
Dance Students are learning to	translate into dance a variety of movement sequences observed in nature like wind, rain, caterpillar evolving.	view and respond to new dances and identify how the different approaches communicate ideas and feelings.	prepare, rehearse and perform a traditional dance for an audience using the necessary tools and technologies.
Drama Students are learning to	imitate movements found in their natural environment in a variety of ways and incorporate them into drama.	respond to drama in oral, aural, written or symbolic form and express opinions about their own drama and that of others.	identify ways in which drama artists like Samoan comedians promote and perform their works.
Visual Arts Students are learning to	experiment with different materials as they design and construct artworks based on personal interpretations of customary attire and decorative arts.	explain and describe performances, customary events, attire and art forms and communicate personal responses to them.	analyse and describe the designs and materials used in making customary dress and body decoration.

Year Five

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	develop an understanding of musical concepts and employ notation systems to present these ideas.	sing and play music, making informed judgements about musical concepts, performance directions and techniques.	listen and respond to a variety of music and make judgements about its influence on societies past and present.
Dance Students are learning to	use dance as a language to explore, interpret and communicate ideas derived from a traditional story.	explain how musical elements are used to create desired moods, tensions and feelings in dance.	identify and discuss ways in which contemporary Samoan artists/performers promote their work to the community.
Drama Students are learning to	create, challenge and recreate performances that convey meaning about issues in the community.	explain using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their own and others' drama works.	identify and analyse the historical values of drama.
Visual Arts Students are learning to	use a variety of materials, tools and techniques as they create artworks based on the design elements found in traditional patterns.	analyse and describe the purpose of, and processes used in making, traditional tapa.	research designs and patterns from traditional art forms and interpret and apply this knowledge to their own artworks.

Year Six

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	develop an understanding of musical concepts and employ notation systems to present these ideas.	sing and play music, making informed judgements about musical concepts, performance directions and techniques.	listen and respond to a variety of music and make judgements about its influence on societies past and present.
Dance Students are learning to	use their imaginations and guided research to connect dances from the past, present and future in a performance.	use guided improvisation in a variety of ways as a starting point for choreography.	identify and describe some ways in which popular culture and the media influence our awareness, understanding and appreciation of dance.
Drama Students are learning to	communicate feelings, thoughts and ideas to a specific audience, using audio, visual, and/or other technological aids to strengthen the impact on the viewer.	use appropriate language to analyse traditional drama focusing on performances, story patterns and story themes.	demonstrate an understanding of some drama and theatre themes and traditions from a variety of times, communities and places.
Visual Arts Students are learning to	use elements of art to illustrate ideas, messages and meaning in traditional stories and legends.	analyse different styles of illustration in picture books.	describe how oral traditions and stories convey messages about the past and have significance in the present.

Year Seven

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	develop an understanding of musical concepts and employ notation systems to present these ideas.	sing and play music, making informed judgements about musical concepts, performance directions and techniques.	listen and respond to a variety of music and make judgements about its influence on societies past and present.
Dance Students are learning to	use dance as a language to represent the main ideas in poems and stories focusing on body and space.	analyse the types of dances through history, and explain their functions and the tools used to enhance them.	explore and explain the significance of Samoan dance today.
Drama Students are learning to	plan and shape the direction of a drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives.	analyse a class presentation and find ways to resolve presentation problems.	recognise the distinguishing features of drama that are pertinent to a particular culture, time and place in history. They use this knowledge to inform works.
Visual Arts Students are learning to	demonstrate skills in making artworks based on traditional art forms, while showing modern interpretations of them.	use appropriate language to articulate an understanding of the different types of traditional art forms in their community.	research and analyse traditional artworks and the materials, processes and techniques used to make them.

Year Eight

	CREATIVE PRACTICE	RESPONSE AND ANALYSIS	ARTS IN CONTEXT
Music Students are learning to	develop an understanding of musical concepts and employ notation systems to present these ideas.	sing and play music, making informed judgements about musical concepts, performance directions and techniques.	listen and respond to a variety of music and make judgements about its influence on societies past and present.
Dance Students are learning to	create a dance using dance skills and techniques: space, energy, timing, levels.	analyse and explain how traditional cultural dance can be incorporated in modern dance.	work solo and/or in groups to present dance works that demonstrate an awareness of ecological and cultural issues.
Drama Students are learning to	experiment with ideas in abstract ways to demonstrate and develop knowledge in drama.	evaluate the organisation of drama performances: well rehearsed, well prepared, well presented.	identify and describe a wide variety of ways in which drama and theatre make or have made contributions to social and economic life in a variety of times and places.
Visual Arts Students are learning to	research and experiment with form and materials as they create contemporary artworks based on personal ideas and concerns.	distinguish different styles used by contemporary artists and communicate personal preferences for selected artworks.	research contemporary Samoan art forms that convey a sense of personal identity.

Year Level: achievement objectives, learning outcomes by subject, by strand

Music

Year One

KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP1.0 define and organise sounds into simple structures that represent creative ideas symbolically	**CP1.1 IDENTIFY SOUNDS** a. describe situations where beat is present in daily life and in music b. identify how sounds are similar and different in duration and/or pitch c. identify examples of dynamics in their environment and in music d. identify sound sources that are natural, industrial, electronic, reproduced and of their classroom and home environment e. identify tempi in their environment and music f. describe sound qualities verbally (e.g. rumbling, choppy, whirring, droning, loud, crackling)	**Sound Elements:** • beat (heartbeat, clock ticking, steady pulse of teacher's ruler in singing, etc.) • duration • sounds and silences • pitch • sound sources **Organising Sounds:** • rhythm patterns • 'do-re-mi' • mapping sounds • pre-notation symbols **Sound Changing Elements:** • dynamics (changes of volume in sound) • registers • timbre (e.g. door slamming, chalk squeaking, car horns, animal sounds, phone ringing, etc)
		CP1.2 REPRODUCE SOUNDS a. listen and tap, beat, clap, play the metric beat of the song b. listen then mimic and match tones or pitch by copy singing c. record rhythm and sounds using non-traditional notation d. answer melodic questions in melodic combinations of 'so-mi-la' e. use 'do-re-mi' numbers to read pitch f. identify ways in which the human voice produces different timbre on like pitch (whisper, calling, speaking, singing, etc.) g. create rhythm patterns from the sounding syllables of their names and thematic words (e.g. fruit, vegetables, colours, objects)	**Application** • ear tests for aural perception • sounds understanding • cognitive discernment **Creativity:** • delineating sounds • rhythm dictation • soundscapes **Mode of presentation:** • singing • solo or group participation • antiphonal • sound maps

KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA1.0 sing and play on non-pitched instruments a variety of music from memory and basic notation	**RA1.1 MAKING MUSIC** **Playing Instruments** a. play rhythm patterns alone and with others b. make and use homemade instruments c. play rhythm passages from rote learning d. demonstrate an understanding of the basic elements of music for this level in performing music	**Instruments:** • non-pitched/percussive • body parts • homemade • pātē • household objects like fala, tins, plastic containers, etc. **Range of notation:** • stick notation • graphic notation • sound maps **Representation of sounds:** • 'ta' for long sounds • 'ti' for short sounds **Technique:** • Non-locomotor movements • vocalising
MUSIC IN CONTEXT	MC1.0 listen and respond to a variety of music and make judgements about musical preference	**MC1.1 MAKING MUSIC** **Singing** a. sing alone and with others in unison b. demonstrate an awareness of expressing dynamics when singing for this level c. demonstrate good posture and an awareness of diaphragmatic breathing when singing d. sing songs from memory following conductor's directions e. produce specific sound effects (e.g. animal sounds, rainfall, sound of wind, vroom-vroom of car engine, siren, tap dripping, etc.)	**Scope:** • unison • antiphonal **Method:** • solo and group • rote learning • from memory **Technique:** • non-speech tones • basic diaphragmatic breathing **Repertoire:** • children's music • lullabies & nursery rhymes • prayers • action music
		MC1.2 LISTEN, EVALUATE & COMMUNICATE a. identify repetition in music examples (melody, text) b. communicate thoughts and feelings about music they hear, using language and art forms (e.g. story, crayons, dance) c. demonstrate actions (e.g. animal) of which music reminds them d. talk about the title of the song e. identify ways in which music is a part of their daily life f. create sound effects to songs, poems, stories, movie clips, using their voice or available materials	**Sources:** • live performances • recorded music and DVDs • class activities • self-copy singing **Texture:** • one voice • many voices **Opportunities:** • discussions • making decisions • moving to music • demonstrate sounds

KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
		MC1.3 DEVELOP MUSICAL IDE a. identify types of music from different cultures as dance songs, folk songs, songs for celebrations, etc. b. talk about uses of environmental sounds in songs and stories c. use words like 'sad', 'happy', 'scary' to describe cause and effect d. respond with own answer to 'call' in so-mi-la patterns e. mix and match tunes and lyrics f. classify style (e.g. verse and refrain, beginning and ending, fast and slow, swinging and slow-moving, cal, and active)	Structure: • beginning & ending • start & stop • pese/song Form: • AB • Call & response Genre: • children's music • music of Polynesia

Musical Concepts Introduced in Year 1
meter: beat, steady pulse
duration: long, short, ta, ti-ti, sounds and silences, picture notation, stick notation
tempo: slow, fast, slower, faster
pitch: high, middle, low, sol-fa syllables, solmisation (do-re-mi-fa-so)
dynamics: soft, loud
structure: beginning, start, ending, stop, pese, song
meter: beat, steady pulse
duration: long, short, ta, ti-ti, sounds and silences, picture notation, stick notation
tempo: slow, fast, slower, faster
pitch: high, middle, low, sol-fa syllables, solmisation (do-re-mi-fa-so)
dynamics: soft, loud,
structure: beginning, start, ending, stop, pese, song

Year Two

KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP2.0 define and organise sounds into simple structures that represent creative ideas symbolically	**CP2.1 IDENTIFY SOUNDS** a. classify situations where beat is present in daily life and in music b. differentiate with pre-notation symbols sounds and silences according to their durations c. illustrate examples of dynamics in their environment and in music d. classify sounds according to their sound sources (natural, industrial, electronic, reproduced and of their classroom and home environment) e. name tempi (slow, slower, fast, faster) in their environment and music f. demonstrate sound qualities in locomotor movements (e.g. rumbling, choppy, whirring, droning, loud, crackling)	**Sound Elements:** • beat (heartbeat, clock ticking, steady pulse of teacher's ruler in singing, etc) • duration • sounds and silences • pitch • sound sources **Organising Sounds:** • rhythm patterns • 'do-re-mi' • mapping sounds • pre-notation symbols **Sound Changing Elements:** • dynamics (changes of volume in sound) • registers • timbre (door slamming, chalk squeaking, car horns, animal sounds, phone ringing, etc.)
		CP2.2 REPRODUCE SOUNDS a. tap, beat, clap, play the beat of the song while singing songs b. listen then mimic or match tones or pitch by copy singing and respond in non-locomotor movements (stomp, pat, clap, tap, etc.) c. record rhythm and sounds using non-traditional notation d. answer melodic questions in melodic combinations of 'so-mi- re-la' e. use 'do-re-mi' numbers to find pitch f. demonstrate how the human voice changes timbre on like pitch (whisper, calling, speaking, singing, etc.) g. create and play rhythm patterns from the sounding syllables of their names and words from other subjects	
RESPONSE AND ANALYSIS	RA2.0 sing and play on non-pitched instruments a variety of music from memory and basic notation	**RA2.1 MAKING MUSIC** **Playing Instruments** a. play rhythm patterns and *ostinato to accompany singing b. demonstrate a developing style of playing homemade instruments c. play while reading pre-notation symbols d. demonstrate an understanding of the expression markings in performing music for this level ***ostinato**: a constantly repeated pattern of rhythm and/or pitch	**Instruments:** • non-pitched/percussive • body parts • homemade • pātē • household objects like fala, tins, plastic containers, etc. **Range of notation:** • stick notation • graphic notation • sound maps **Representation of sounds:** • 'ta' for long sounds • 'ti' for short sounds **Technique:** • Non-locomotor movements • vocalising

KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
		RA2.2 MAKING MUSIC **Singing** a. sing alone and with others the melody or a counterpart in unison b. apply elements of music for this level when singing c. demonstrate good posture and basic diaphragmatic breathing when singing d. sing songs from memory with good pitch matching and following the conductor's directions e. create specific effects to match origin of sounds (e.g. animal sounds, rainfall, sound of wind, vroom-vroom of car engine, siren, tap dripping, etc.)	**Scope:** • unison • antiphonal **Method:** • solo and group • rote learning • from memory **Technique:** • non-speech tones • basic diaphragmatic breathing **Repertoire:** • children's music • lullabies & nursery rhymes • prayers • action music
MUSIC IN CONTEXT	**MC2.0** listen and respond to a variety of music and make judgements about musical preferences	**MC2.1 LISTEN, EVALUATE & COMMUNICATE** a. discriminate melody and accompaniment in music examples b. communicate thoughts and feelings about music they hear, using language and art forms (e.g. story, crayons, dance) c. demonstrate actions (e.g. jumping, sleeping, walking, running) of which music reminds them d. talk about suitability of song title e. identify ways in which specific music is a part of their daily life f. create sound effects to songs, poems, stories, movie clips, using their voice or available materials	**Sources:** • live performances • recorded music and DVDs • class activities • self-copy singing **Texture:** • one voice • many voices **Opportunities:** • discussions • making decisions • moving to music • demonstrate sounds
		MC2.2 DEVELOP MUSICAL IDEAS a. identify how and why people make music in their daily lives (e.g. singing, listening to the radio, dancing, worship, in response to moods) b. talk about uses of environmental sounds in songs and stories c. use words like 'sad', 'happy', 'scary' to describe cause and effect d. respond with own answer to 'call' in so-mi-la patterns e. mix and match tunes and lyrics f. identify purposes of music from listening to music of different countries g. pick out first and second sections of music and name an example (e.g. verse & refrain, AB form)	**Structure:** • beginning & ending • start & stop • pese/song **Form:** • AB • Call & response **Genre:** • children's music • music of Polynesia • popular music

Musical Concepts Introduced in Year 1 and Developed at Year 2
meter: beat, steady pulse
duration: long, short, ta, ti-ti, sounds & silences, picture notation, stick notation
tempo: slow, fast, slower, faster
pitch: high, middle, low, sol-fa syllables, solmisation (do-re-mi-fa-so)
dynamics: soft, loud,
structure: beginning, start, ending, stop, pese, song
timbre: everyday sounds, environmental sounds
texture: one voice, many voices
style: activity/action based music, lullabies, prayers, movie themes
vocal: making sounds, speaking voice, speaking clearly, mouth, voice, throat, singing voice
instrumental: fingers, hands, feet, tongue, drum, tap, clap, bang, hit, play

Year Three

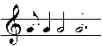| KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP3.0 define and organise sounds into simple structures that represent creative ideas symbolically	**CP3.1 IDENTIFY SOUNDS** a. fit sound patterns that include silences into a beat or number of beats b. classify sound in values (e.g. one long sound is equal to another long sound of the same length or two sounds of the same short length that equal the complete length of the one long sound) c. identity music elements using proper terminology pertaining to this level d. use *solfege* hand signs to locate pitch as *do=1* *fa=4* *ti=* *re=2* *so=5* *do=8* *mi=3* *la=6*	**Sound Elements:** • timing • rhythm • melody **Organising Sounds:** • metric attributes • rhythm patterns • 'do-re-mi' • mapping sounds • pre-notation symbols **Sound Changing Elements:** • dynamics • tempo • registers • timbre (sound sources)
		CP3.2 REPRODUCE SOUNDS a. listen, recall and respond by clapping back, singing back, or notating rhythm passages of ear tests b. listen then match pitch by copy singing or name pitch by *solfege* numbers c. use stick notation to transcribe rhythm d. identify a selection of musical instruments by picture and sound e. capture sounds as drawings f. create rhythm patterns from sounding durations of name syllables	**Application:** • ear tests for aural perception • sounds understanding • cognitive discernment **Creativity:** • delineating sounds • rhythm dictation • soundscapes **Mode of presentation:** • singing • solo or group participation • antiphonal • sound maps
RESPONSE AND ANALYSIS	RA3.0 sing and play on non-pitched instruments a variety of music from memory and basic notation	**RA3.1 MAKING MUSIC** **Playing Instruments** a. play percussive instruments (including the use of body parts) following a rhythmic score or sound map b. read and play stick notation c. demonstrate awareness of percussion techniques d. apply expression according to dynamics and tempi markings e. present own rhythm passage created from names/words syllables	**Instruments:** • non-pitched/percussive • body parts • homemade • pātē • household objects like fala, tins, plastic containers, etc. **Range of notation:** • stick notation • graphic notation • sound maps **Representation of sounds:** • ta, ta-a, ta-a-a, ta-a-o-o • ti, ti-ti **Technique:** • Non-locomotor movements • vocalising

KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
		RA3.2 MAKING MUSIC **Singing** a. demonstrate a developing awareness of diaphragmatic control b. sing demonstrating *solfege* hand signs to locate and maintain pitch c. sing basic melodic notation following conductor's directions d. demonstrate an understanding of the basic elements of music for this level in singing music e. sing a second part	**Scope:** • unison • 2-part singing **Method:** • solo and group • rote learning • basic melodic notation • from memory **Technique:** • non-speech tones • basic diaphragmatic breathing **Repertoire:** • children's music • action music • popular music
MUSIC IN CONTEXT	**MC3.0** listen and respond to a variety of music and make judgements about musical preference	**MC3.1 LISTEN, EVALUATE & COMMUNICATE** a. listen to music examples and describe pitch movement of the melody b. listen to music examples and describe how background sounds behave in contrast to the melody c. demonstrate an understanding of the basic elements in creating sound stories inspired by listening to music d. identify ways in which specific music can be a part of their daily life	**Sources:** • live performances • recorded music and DVDs • class activities • self-copy singing **Texture:** • tunes • background music **Opportunities:** • discussions • express opinions • moving to music • demonstrate sounds • illustrate sounds
		MC3.2 DEVELOP MUSICAL IDEAS a. create simple songs with spontaneity using do-re-mi-so-la b. use a tune to extend another tune c. classify purpose and use of rhythm by other Polynesians in contrast to the purpose and use by Samoa d. express an opinion on the rhythms of Latino dance music	**Structure:** • compositional thinking • delineating sounds • textural contrast **Form:** • AB • Call & response **Genre:** • children's music • music of Polynesia • popular music

Musical Concepts Introduced in Year 3
meter: regular beats, strong beat, weak beat, syncopation, 2-beat time, 3-beat time
duration: minim, crotchet, quaver, notes, rests, rhythmic parameters
tempo: gradually getting slower, gradually getting faster, tempo, a tempo
pitch: staff, lines, spaces, treble clef, middle C – G
dynamics: softer, louder, getting softer, getting louder
structure: verse, fuaiupu, chorus, tali, call & answer, imitation, song form
timbre: naturally produced sounds, sounds produced through imitation
texture: melody, solo, duet, trio, quartet, group, accompaniment
style: movement based, rhythm, popular music, dance
vocal: lips, tongue, teeth, upper jaw, lower jaw, vowels, messa di voce
instrumental: wood block, plastic bottles, selo, p t , metal, coconut shells

Year Four

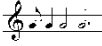| KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP4.0 define and organise sounds into simple structures that represent creative ideas symbolically	**CP4.1 IDENTIFY SOUNDS** a. distinguish values of sounds and silences as stick notation according to their durations b. accurately distribute rhythm and melody in calculated motions according to timing (meter) attributes c. identity music elements using proper terminology pertaining to this level d. describe pitch in the melodic intervals of *solfege* as: *do=1* *fa=4* *ti=* *re=2* *so=5* *do=8* *mi=3* *la=6*	**Sound Elements:** • timing • rhythm • melody **Organising Sounds:** • metric attributes • rhythm patterns • 'do-re-mi' • mapping sounds • pre-notation symbols **Sound Changing Elements:** • dynamics • tempo • registers • timbre (sound sources) • soundscapes
		CP4.2 REPRODUCE SOUNDS a. listen, recall and respond by clapping back, singing back, or notating rhythm passages of ear tests b. calculate pitch approximately using *solfege* numbers and hand signs c. use stick notation and coloured note-heads to transcribe rhythm d. identify a selection of musical instruments by picture and sound e. capture sounds in sound maps f. create rhythm passages in piecing together names/words syllables	**Application:** • ear tests for aural perception • sounds understanding • cognitive discernment **Creativity:** • delineating sounds • rhythm dictation **Mode of presentation:** • singing • solo or group participation • antiphonal • sound maps
RESPONSE AND ANALYSIS	RA4.0 sing and play on non-pitched instruments a variety of music from memory and basic notation	**RA4.1 MAKING MUSIC** **Playing Instruments** a. play percussive instruments (including the use of body parts) following a rhythmic score or sound map b. read and play non-traditional notation and sound maps c. demonstrate developing skills in percussion playing techniques d. define expression markings e. develop responding skills for ear tests (sing back, play back, clap, name, write)	**Instruments:** • non-pitched/percussive • body parts • homemade • pātē • household objects like fala, tins, plastic containers, etc. **Range of notation:** • stick notation • graphic notation • sound maps **Representation of sounds:** • ta, ta-a, ta-a-a, ta-a-o-o • ti, ti-ti **Technique:** • Non-locomotor movements • vocalising

KEY STAGE 1	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
		RA4.2 MAKING MUSIC **Singing** a. demonstrate a developing awareness of diaphragmatic control b. sing demonstrating *solfege* hand signs to locate and maintain pitch c. sing basic melodic notation and express the conductor's directions d. demonstrate an understanding of the basic elements of music for this level in singing music e. sing a second part	**Scope:** • unison • 2-part singing **Method:** • solo and group • rote learning • basic melodic notation • from memory **Technique:** • non-speech tones • basic diaphragmatic breathing **Repertoire:** • children's music • action music • popular music
MUSIC IN CONTEXT	**MC4.0** listen and respond to a variety of music and make judgements about musical preference	**MC4.1 LISTEN, EVALUATE & COMMUNICATE** a. listen to music examples and describe pitch movement of the melody b. listen to music examples and describe how background sounds behave in contrast to the melody c. demonstrate an understanding of the basic elements in creating sound stories inspired by listening to music d. present a collage, story, or play, to show ways in which specific music can be a part of their daily life	**Sources:** • live performances • recorded music and DVDs • class activities • self-copy singing **Texture:** • tunes • background music **Opportunities:** • discussions • express opinions • moving to music • demonstrate sounds • illustrate sounds
		MC4.2 DEVELOP MUSICAL IDEAS a. readily create simple songs using ti-do-re-mi-so-la b. set a text to own ti-do-re-mi-so-la composition c. classify purpose and use of rhythm in popular music and decide on similar and different use by Samoa d. express an opinion on the backing instrumentation of dance music	**Structure:** • compositional thinking • delineating sounds • textural contrast **Form:** • AB • Call & response **Genre:** • children's music • music of Polynesia • popular music

Musical Concepts Introduced in Year 3 and Developed in Year 4
meter: regular beats, strong beat, weak beat, syncopation, 2-beat time, 3-beat time
duration: minim, crotchet, quaver, notes, rests, rhythmic parameters
tempo: gradually getting slower, gradually getting faster, tempo, a tempo
pitch: staff, lines, spaces, treble clef, middle C – G
dynamics: softer, louder, getting softer, getting louder
structure: verse, fuaiupu, chorus, tali, call & answer, imitation, song form
timbre: naturally produced sounds, sounds produced through imitation
texture: melody, solo, duet, trio, quartet, group, accompaniment
style: movement based, rhythm, popular music, dance
vocal: lips, tongue, teeth, upper jaw, lower jaw, vowels, messa di voce
instrumental: wood block, plastic bottles, selo, pate, metal, coconut shells

Year Five

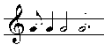| KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP5.0 develop an understanding of musical concepts and employ notation systems to present these ideas	**CP5.1 IDENTIFY SOUNDS** a. distinguish durations of sounds as quaver, crotchet or minim b. calculate durations of sounds in fraction values c. write and name pitch as letter names d. accurately distribute rhythm and melody in calculated motions according to timing (meter) attributes e. identity music elements using proper terminology pertaining to this level	**Sound Elements:** • traditional notation • time signatures 2-beat, 3-beat, 4-beat • pitch (middle C – high D) **Organising Sounds:** • treble clef staff • notes, rests, bars, **Sound Changing Elements:** • dynamics • tempo • registers • timbre β # • modulations
		CP5.2 REPRODUCE SOUNDS a. develop skills in aural perception (listen, recall, sing back, play back, clap, name, write, conduct) b. use traditional notation to record pitch and duration c. identify a selection of musical instruments by picture and sound d. capture sounds as drawings and graphic maps e. discriminate sounds as consonant or dissonant	**Application:** • ear tests for aural perception • sounds knowledge • instrumental concepts • cognitive discernment **Creativity:** • delineating sounds • rhythm dictation • soundscapes **Mode of presentation:** • singing • solo or group participation • music score • video recording
RESPONSE AND ANALYSIS	RA5.0 sing and play music, making informed judgements about musical concepts, performance directions and techniques	**RA5.1 MAKING MUSIC** **Playing Instruments** a. read and play traditional notation using pitched instruments b. demonstrate developing skills in performance techniques c. express dynamics and apply tempo markings d. play alone and in a group demonstrating a developing ability to sight-play instrumental music e. play in groups and demonstrate a togetherness in rhythm and dynamic levels	**Instruments:** • recorder • ukulele • percussion instruments **Range of notation:** • written music • recorder (middle G – high D) • ukulele (middle C – middle G) • chord chart (I, IV, V) **Representation of sounds:** **Technique:** • blowing, fingering, breathing • picking, fingering, strumming

KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
		RA5.2 MAKING MUSIC **Singing** a. sing in groups with demonstrating the ability to blend b. control diaphragmatic projection and match dynamic levels c. demonstrate a developing ability to sight-sing vocal scores d. demonstrate an understanding of the basic elements of score reading e. sing a second part f. observe conductor's directives	**Scope:** • unison • 2-part, 3-part singing **Method:** • solo and group • score reading • from memory **Technique:** • singing • diaphragmatic breathing **Repertoire:** • children's music • action music • popular music
MUSIC IN CONTEXT	**MC5.0** listen and respond to a variety of music and make judgements about its influence on societies past and present	**MC5.1 LISTEN, EVALUATE & COMMUNICATE** a. identify importance of sound elements in creating music works b. discern reasons why percussion music is written differently to melodic music c. classify reasons why music layers differ horizontally and vertically d. find out ways in which instrument of study can be a part of daily life e. observe reactions of family and community to the instrument of choice	**Sources:** • live performances • recorded music and DVDs • class activities • students' compositions **Texture:** • tunes • background music **Opportunities:** • discussions • express opinions • demonstrate sounds • music dictation
		MC5.2 DEVELOP MUSICAL IDEAS a. identify differences in how the same popular music is represented as a contrasting rendition b. observe how environmental sounds are used as music in movies c. decide how rhythm influenced 'pese lotu' and gospel music d. set a 'pese lotu' to a style of another society (e.g. beguine, Dixieland jazz, tamure, taualuga rhythm, etc)	**Sources:** • live performances • recorded music and DVDs • class activities • students' compositions **Texture:** • tunes • background music **Opportunities:** • discussions • express opinions • demonstrate sounds • music dictation

Musical Concepts Introduced in Year 5

meter: bars, barlines, meter, time signature, counts, 6/8 time, 4-beat time
duration: simple notation, basic compound notation
tempo: andante, moderato, allegro, presto
pitch: semitone, sharp, flat, natural, t-t-s, tetrachord
dynamics: *piano, mezzo piano, mezzo forte, forte, pianissimo, crescendo, decrescendo, fortissimo*
structure: section, theme, contrast, repeat
timbre: bow, pluck, hit, beat, sing, blow, sustain, detach
texture: layers, horizontal, vertical
style: gospel music, technology, popular music, arrangement, rendition
vocal: articulation, hard palate, soft palate, diaphragm, lungs, breathing, voice box, consonants, sight-sing
instrumental: blow, pick, strum, play, sight-play, exercises, scales, techniques, practice, rehearsal, public performance

Year Six

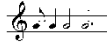| KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP6.0 develop an understanding of musical concepts and employ notation systems to present these ideas	**CP6.1 IDENTIFY SOUNDS** a. calculate durations of sounds in fraction values according to time signatures b. develop skills of writing and reading notation c. identity music elements using proper terminology pertaining to this level	**Sound Elements:** • traditional notation • time signatures 2-beat, 3-beat, 4-beat • pitch (middle C – high D) **Organising Sounds:** • treble clef staff • notes, rests, bars, **Sound Changing Elements:** • dynamics • tempo • registers • timbre β # • modulations
		CP6.2 REPRODUCE SOUNDS a. develop skills in aural perception (listen, recall, sing back, play back, clap, name, write, conduct) b. develop understanding of notation c. recognise how to modulate sounds according to d. identify sounds as consonance, dissonance, major or minor	**Application:** • ear tests for aural perception • sounds knowledge • instrumental concepts • cognitive discernment **Creativity:** • delineating sounds • rhythm dictation • soundscapes **Mode of presentation:** • singing • solo or group participation • music score • video recording
RESPONSE AND ANALYSIS	RA6.0 sing and play music, making informed judgements about musical concepts, performance directions and techniques	**RA6.1 MAKING MUSIC** **Playing Instruments** a. demonstrate developing skills in performance techniques b. express dynamics with stylistic interpretation c. play alone, in a duet, trio, quartet, small ensemble and in a group d. demonstrate a developing accuracy in note reading, location and fingering	**Instruments:** • recorder • ukulele • percussion instruments **Range of notation:** • written music • recorder (middle E – high E) • ukulele (middle C – high C) • chord chart (I, IV, V, II, VI) **Representation of sounds:** **Technique:** • blowing, fingering, breathing • picking, fingering, strumming
		RA6.2 MAKING MUSIC **Singing** a. recognise vocal range for children is like the female voice b. demonstrate awareness of harmony and blend with other voices in volume and in tone c. develop adeptness to interchange pitch d. develop diaphragmatic control to support vocal projection	**Scope:** • unison • 2-part, 3-part singing **Method:** • solo and group • score reading • from memory **Technique:** • singing • diaphragmatic breathing **Repertoire:** • children's music • action music • popular music

KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
MUSIC IN CONTEXT	MC6.0 listen and respond to a variety of music and make judgements about its influence on societies past and present	**MC6.1 LISTEN, EVALUATE & COMMUNICATE** a. identify how spiritual practices use music b. compare Samoa's use to another cultures use of gospel music c. decide relevance of gospel music to its specific use in worship (e.g. call to worship, prayer, amen, praise, seasonal festivities, etc.)	**Sources:** • live performances • recorded music and DVDs • class activities • students' compositions **Texture:** • tunes • background music **Opportunities:** • discussions • express opinions • demonstrate sounds • music dictation
		MC6.2 DEVELOP MUSICAL IDEAS a. discover how societies influenced rhythm in music b. discover how electronic devices influenced instrumentation in popular music c. analyse commercial jingles and describe their cause and effect on daily life	**Structure:** • section • theme • contrast • repeat **Form:** • AB • ABA • Call & response • Verse & Chorus • Bridge **Genre:** • children's music • music of Polynesia • popular music

Musical Concepts Introduced in Year 6
meter: bars, barlines, meter, time signature, counts, 6/8 time, 4-beat time
duration: simple notation, basic compound notation
tempo: andante, moderato, allegro, presto
pitch: semitone, sharp, flat, natural, t-t-s, tetrachord
dynamics: piano, mezzo piano, mezzo forte, forte, pianissimo, crescendo, decrescendo, fortissimo
structure: section, theme, contrast, repeat
timbre: bow, pluck, hit, beat, sing, blow, sustain, detach
texture: layers, horizontal, vertical
style: gospel music, technology, popular music, arrangement, rendition
vocal: articulation, hard palate, soft palate, diaphragm, lungs, breathing, voice box, consonants, sight-sing
instrumental: blow, pick, strum, play, sight-play, exercises, scales, techniques, practice, rehearsal, public performance

Year Seven

KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP7.0 develop an understanding of musical concepts and employ notation systems to present these ideas	**CP7.1 IDENTIFY SOUNDS** a. develop familiarisation with semitones, accidentals and key signatures b. demonstrate swift recognition of frequently used terms c. categorise a variety of musical sounds as single notes, diatonic intervals and triads d. use terminology to explain construction of keys and cadences	**Sound Elements:** • traditional notation • time signatures 2-beat, 3-beat, 4-beat • pitch (middle C – high D) **Organising Sounds:** • treble clef staff • notes, rests, bars, **Sound Changing Elements:** • dynamics • tempo • registers • timbre β # • modulations
		CP7.2 REPRODUCE SOUNDS a. listen, recall and respond to ear tests with developing adeptness in aural perception for the level b. use a system, notes and rests for music dictation c. calculate rhythm patterns involving triplets d. calculate distribution of note groupings according to meter	**Application:** • ear tests for aural perception • sounds knowledge • instrumental concepts • cognitive discernment **Creativity:** • delineating sounds • rhythm dictation • soundscapes **Mode of presentation:** • singing • solo or group participation • music score • video recording
RESPONSE AND ANALYSIS	RA7.0 sing and play music making informed judgements about musical concepts, performance directions and techniques	**RA7.1 MAKING MUSIC** **Playing Instruments** a. play using feelings, musical knowledge, technical skills and understanding of the instrument b. perform music representing diverse levels of difficulty for the instrument of choice c. demonstrate awareness of ergonomics in performance of the instrument of choice	**Instruments:** • recorder • ukulele • percussion instruments **Range of notation:** • written music • recorder (middle C – high E) • ukulele (middle C – high C) • chord chart (I, IV, V, II, VI) **Representation of sounds:** **Technique:** • blowing, fingering, breathing • picking, fingering, strumming
		RA7.2 MAKING MUSIC **Singing** a. demonstrate awareness of vocal ergonomics (daily care and hygiene, warming up exercises, vocal range, posture, singing without force, etc.) b. play using feelings, musical knowledge, technical skills and understanding of the instrument c. perform music representing diverse levels of difficulty for the instrument of choice	**Scope:** • unison • 2-part, 3-part singing **Method:** • solo and group • score reading • from memory **Technique:** • singing • diaphragmatic breathing **Repertoire:** • children's music • action music • popular music

KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
MUSIC IN CONTEXT	MC7.0 listen and respond to a variety of music and make judgements about its influence on societies past and present	**MC7.1 LISTEN, EVALUATE & COMMUNICATE** a. identify and describe roles of musicians in music settings and cultures b. compare roles of musicians between the 1960s and the 1990s c. decide how roles of musicians influenced the use of technology in popular music and 'musika a Samoa'	**Sources:** • live performances • recorded music and DVDs • class activities • students' compositions **Texture:** • tunes • background music **Opportunities:** • discussions • express opinions • demonstrate sounds • music dictation
		MC7.2 DEVELOP MUSICAL IDEAS a. discover how musicians influenced instrumentation and arrangement of music b. decide how technology influenced popular music c. set a popular melody to a style of another genre (e.g. Latino, jazz, ballad, sāsā rhythm, etc)	**Structure:** • section • theme • contrast • repeat **Form:** • AB • ABA • Call & response • Verse & Chorus • Bridge **Genre:** • children's music • music of Polynesia • popular music

Musical Concepts Introduced in Year 7
meter: beating time, conducting, duple time, triple time, quadruple time
duration: melodic notation, rhythmic notation, instrumental notation
tempo: andantino, allegretto, prestissimo, ritardando, allargando
pitch: construction of major key: t-t-s-t-t-t, diatonic intervals, triads
dynamics: balance, volume, phrasing, determine appropriate levels
structure: form, binary, ternary
texture: one voice, many voices, antiphonal, monotone, polyphony
style: incidental, improvisation, rearrangement, medium, genres, jingles, commercials
vocal: pitch placement, tone control, soprano, alto, tenor, choral, chorus
instrumental: blow, pick, strum, play, sight-play, exercises, scales, techniques, practice, rehearsal, public performance

Year Eight

KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP8.0 develop an understanding of musical concepts and employ notation systems to present these ideas	**CP8.1 IDENTIFY SOUNDS** a. calculate semitones, accidentals and key signatures b. demonstrate accurate use of terms c. categorise a variety of musical sounds as chords and clusters, major and minor, dissonant and consonant d. use terminology to explain tonal music and atonal music	**Sound Elements:** • traditional notation • time signatures 2-beat, 3-beat, 4-beat • pitch (middle C – high D) **Organising Sounds:** • treble clef staff • notes, rests, bars **Sound Changing Elements:** • dynamics • tempo • registers • timbre β # • modulations
		CP8.2 REPRODUCE SOUNDS a. listen, recall and respond to ear tests with skilled aural perception for the level b. use notation and graphs for music dictation c. calculate cross rhythms d. improvise on a simple melody e. reproduce melodic phrases by 'ear'	**Application:** • ear tests for aural perception • sounds knowledge • instrumental concepts • cognitive discernment **Creativity:** • delineating sounds • rhythm dictation • soundscapes **Mode of presentation:** • singing • solo or group participation • music score • video recording
RESPONSE AND ANALYSIS	RA8.0 sing and play music, making informed judgements about musical concepts, performance directions and techniques.	**RA8.1 MAKING MUSIC Playing Instruments** a. play making informed judgements in understanding the instrument when executing technical and expressive interpretative skills b. sight-read accurately and expressively music with a late Grade 1 difficulty level	**I Instruments:** • recorder • ukulele • percussion instruments **Range of notation:** • written music • recorder (middle C – high E) • ukulele (middle C – high G) • chord chart (I, IV, V, II, VI) **Representation of sounds:** **Technique:** • blowing, fingering, breathing • picking, fingering, strumming
		RA8.2 MAKING MUSIC Singing a. sing making informed judgements in understanding the mechanism of the voice when applying technical and expressive interpretative skills b. sight-sing accurately and expressively two different parts of a hymn	**Scope:** • unison • 2-part, 3-part singing **Method:** • solo and group • score reading • from memory **Technique:** • singing • diaphragmatic breathing **Repertoire:** • children's music • action music • popular music

KEY STAGE 2	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
MUSIC IN CONTEXT	MC8.0 listen and respond to a variety of music and make judgements about its influence on societies past and present.	**MC8.1 LISTEN, EVALUATE & COMMUNICATE** a. describe how elements of music are used to create jingles for media advertisement b. compare jingles of diverse meaning and purposes c. decide relevance and connection of rhythm and melody to the product being marketed	**Sources:** • live performances • recorded music and DVDs • class activities • students' compositions **Texture:** • tunes • background music **Opportunities:** • discussions • express opinions • demonstrate sounds • music dictation
		MC8.2 DEVELOP MUSICAL IDEAS a. identify musical ideas that best convey marketing meaning for the viewer/consumer b. compose a melody for lyrics/text of a television or radio commercial and decide reasons for improving the jingles chosen	**Structure:** • section • theme • contrast • repeat **Form:** • AB • ABA • Call & response • Verse & Chorus • Bridge **Genre:** • children's music • music of Polynesia • popular music

Performing Arts: Dance

Year One

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP1.0 identify and use movements that are part of their daily experience.	**CP1.1 MOVEMENTS ARE PART OF DAILY EXPERIENCES** a. Identify some movements that they do every day like getting out of bed, sweeping the floor, washing the dishes, picking up the rubbish. b. Alter and exaggerate movements based on even rhythms such as walking, galloping, and swimming; and uneven movements such as skipping, jumping, waving. **CP1.2 BIG AND SMALL MOVEMENTS** a. Identify big movements by waving to a friend who is far away, and small movements by waving to a friend who is close by. b. Create a short dance phrase using large movements like a giant running in slow motion, and small movements like a mouse creeping on the floor. **CP1.3 MOVEMENTS CAN BE CONNECTED** a. Identify how movements are connected using a variety of ways. b. Demonstrate a short dance phrase that connects a spin (non-locomotor movement) to a walk and a skip (locomotor movement).	**Dance Experiences** • movements as part of daily experiences • big and small movements • movements change in speed or rhythm when movements are bigger or smaller **Elements of Dance** • *body:* body awareness, use • of body zones, whole body, body shapes, locomotor movements, non-locomotor movements; • *space:* levels, directions, • *time:* tempo, rhythm • *energy:* quality

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA1.0 describe the differences between their own dance phrases and those of others.	**RA1.1 DIFFERENCES IN THE WAY PEOPLE MOVE IN DANCE** a. Identify some of the dance moves that are used in their own dances; compare them with the dance moves of others. b. In a group demonstrate a short dance phrase on a set theme and observe the different and similar movements. **RA1.2 CONTRASTING WAYS OF USING THE BODY TO COMMUNICATE IDEAS IN DANCE** a. Describe with guidance how curved shapes versus straight shapes can communicate contrasting ideas. b. Demonstrate movements that show that they are angry, and movements that show that they are happy. **RA1.3 DIFFERENT LEVELS OF DANCE TO SHOW DIFFERENT EMOTIONS AND FEELINGS** a. Identify and describe the different levels of dance that show the differences between happiness and anger, sadness and joy. b. Demonstrate a short dance phrase using the levels of high and low and show angry movements versus happy movements.	**Dance Experiences** • differences in the way people move in dance • contrasting ways of using the body to communicate ideas in dance • different levels of dance to show different emotions and feelings **Dance Elements** • *body:* body awareness, upper body, whole body, body parts, locomotor/non-locomotor movements • *space:* levels, directions, general and personal • *time:* tempo, rhythm • *energy:* quality, • *relationship:* with a partner
DANCE IN CONTEXT	DAC1.0 identify various reasons people dance in daily life and various contexts in which they do so.	**DAC1.1 DANCE EXPERIENCES HAPPEN IN EVERYDAY LIFE** a. Describe some of the dance experiences that happen in everyday life, like dancing to radio music, dancing in front of the mirror, dancing to a television musical. b. Demonstrate how to dance to a specific piece of music. **DAC1.2 THERE ARE VARIOUS REASONS WHY PEOPLE DANCE IN DAILY LIFE** a. Identify different places where people dance like at a wedding, a party, a church youth group dance; dancing for fun. b. Dance with a partner to a favourite song on the radio, or one that is shown on television, or a movie. **DAC1.3 PEOPLE DANCE IN VARIOUS CONTEXTS** a. Identify the different contexts in which people dance, like socialising, meeting other people, celebrating, or a *fiafia*, exercising, or telling a story b. Demonstrate a *Taupou* dance using the *mo'emo'e* action.	**Dance Experiences** • dance experiences happen in everyday life • there are various reasons why people dance in daily life • people dance in various contexts **Dance Elements** • *body:* body awareness, body parts, body shapes, locomotor, non-locomotor movements, body bases • *space:* levels, directions • *time:* tempo, rhythm • *energy:* quality • *relationship:* with a partner

Year Two

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP2.0 describe and imitate a Samoan dance creating one that uses similar hand and body movements.	**CP2.1 HAND AND BODY MOVEMENTS IN SAMOAN DANCE** a. Describe the hand and body movements that are used in Samoan dance. b. Demonstrate to the class some basic hand and feet movements of Samoan dance. **CP2.2 DANCE ELEMENTS IN SAMOAN DANCE** a. Identify the dance elements used in Samoan dance like turning, bending, using body parts like feet to move the body (se'e), use of space and direction. b. Demonstrate the se'e or the lalo to the class. **CP2.3 NEW MOVEMENTS TO CHANGE SAMOAN DANCE** a. Identify some Samoan dance movements that are used in contemporary dances like hip-hop. b. Create a Samoan dance that uses new movements which are similar and different like the making of the 'ava movement versus the mo'emo'e movement.	**Dance Experiences** • hand and body movements in Samoan dance • dance elements in Samoan dance • new movements to change Samoan dance **Elements of Dance** • *body:* body awareness, use of body parts like hands and finger tips, feet, body bases • *space:* levels, pathways, directions • *time:* freeze, tempo, rhythm • *energy:* force, quality • *relationship:* shadowing with a partner
RESPONSE AND ANALYSIS	RA2.0 observe and compare some performances from different communities around the world.	**RA2.1 DANCES FROM DIFFERENT COMMUNITIES AROUND THE WORLD** a. Describe some of the dances from communities around the world like folk dances from Germany, ceremonial dances from Africa, salsa from Cuba. b. Demonstrate some salsa moves to appropriate music. **RA2.2 USE OF DIFFERENT MOVEMENTS IN DIFFERENT DANCES** a. With guidance identify a dance that does not use too much arm movement and one that uses a lot of arm movement. b. With a partner demonstrate to the class a short dance phrase based on a sequence where only feet and leg movements are used, and a dance sequence that uses a lot of hand movements. **RA2.3 DIFFERENCES AND SIMILARITIES OF SAMOAN AND INDIAN DANCES** a. Compare and contrast the *siva* (Samoan dance) and the *bangra* (Indian dance) and explain the differences and similarities. b. Combine and demonstrate in a dance phrase some *bangra* moves and *siva* movements.	**Dance Experiences** • dances from different communities around the world • use of different movements in different dances • differences and similarities of Samoan and Indian dances **Dance Elements** • *body:* body awareness, use of body zones, body parts, locomotor/non-locomotor movements • *space:* levels, pathways, directions • *time: freeze, tempo, rhythm* • *energy:* force, quality • *relationship:* shadowing with a partner
DANCE IN CONTEXT	DAC2.0 identify and describe a variety of dance forms that they experience in their home, school, environment and media.	**DAC2.1 PEOPLE EXPERIENCE A VARIETY OF DANCE FORMS** a. Drawing on personal experience, give examples of special occasions on which people dance. b. Demonstrate a simple dance from home. **DAC2.2 DANCE FORMS CAN BE EXPERIENCED IN THE HOME, AT SCHOOL, OR IN THE MEDIA** a. Analyse different types of dances that individuals take part in at various times and places. b. Demonstrate a short dance to music by, e.g., Felise Mikaele, Luki Dee or Savage. **DAC2.3 DANCE CAN BE SIMILAR OR DIFFERENT** a. Talk about the similarities and differences of dances, what people wear, and the music they perform to. b. Illustrate two different types of dance like a waltz and a *siva.*	**Dance Experiences** • people experience a variety of dance forms • dance forms can be experienced in the home, at school, or in the media • dance can be similar or different **Dance Elements** • *body:* body awareness, use of body zones, locomotor and non-locomotor movements, body bases • *space:* levels, pathways, directions • *time:* freeze, tempo, rhythm • *energy:* force, quality • *relationship:* shadowing with a partner

Year Three

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP3.0 use a variety of locomotor and non-locomotor movements to depict creatures and objects of the world around them.	**CP3.1 LOCOMOTOR MOVEMENTS** a. Identify locomotor movements used by creatures in the world, e.g. galloping, hopping, crawling, running, wriggling, squirming. b. Demonstrate with a partner how horses move as compared to how cats move. Note the different rhythms and body movements. **CP3.2 NON-LOCOMOTOR MOVEMENTS** a. Identify and list some non-locomotor movements used by creatures in the world like lifting, pulling, reaching, waving of arms, marching on the spot. b. Create a short dance phrase using non-locomotor movements, e.g. leaves waving in the wind, trees bending over, people reaching to the sky. **CP3.3 DIFFERENT RHYTHMS AND PATTERNS OF MOVEMENT OF CREATURES AND OBJECTS IN THE WORLD** a. Identify and describe a dance phrase that can include some of the different movements of creatures and objects of the world. b. Demonstrate how the different creatures and objects of the world move by imitating, e.g. movements of animals, leaves falling to the ground, rain scattering in the wind, plants growing. Choose appropriate music to perform to.	**Dance Experiences** • locomotor movements • non-locomotor movements • different rhythms and patterns of movement of creatures and objects in the world **Elements of Dance** • *body:* body actions, body shapes, locomotor movements, non-locomotor movements, body areas, body bases • *space:* levels, pathways, directions, size of movement • *time:* freeze, tempo • *energy:* force, effort, quality erratically • *relationship:* interconnected shapes
RESPONSE AND ANALYSIS	RA3.0 identify and describe the role of dance in the community.	**RA3.1 PEOPLE DANCE FOR VARIOUS REASONS** a. Identify with guidance why people dance in daily life. b. Demonstrate a challenge dance like the Manu Samoa dance, or the haka. **RA3.2 PEOPLE DANCE IN DIFFERENT CONTEXTS IN DAILY LIFE** a. View some information (illustrations/photographs, or a video), e.g. Indigenous Australian Dream Dance, and Indigenous American Pow-wow, and discuss why they dance in this way. b. Demonstrate some of the movements observed and combine two or three movements into a dance phrase. Use appropriate rhythm patterns. **RA3.3 PEOPLE DANCE AT CEREMONIES IN SAMOA** a. Identify the different ceremonies in Samoa that people dance at. b. b) Perform a *mo'emo'e* in an *'aiavā*	**Dance Experiences** • people dance for various reasons • people dance in different contexts in daily life • people dance at ceremonies in Samoa **Dance Elements** • *body:* body actions, body shapes, locomotor movements, non-locomotor movements, body bases, body zones • *space:* levels pathways, directions • *time:* freeze, tempo, rhythm • *energy:* force, effort, quality, • *relationship:* interconnected shapes

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DANCE IN CONTEXT	DAC3.0 identify the different purposes of dance and describe distinctive features and purposes of personal dance works.	DAC3.1 DIFFERENT PURPOSES OF DANCE COMMUNICATE FEELINGS AND IDEAS a. Identify dances that express feelings and ideas suggested by songs, stories and poems. b. Improvise a hula dance that expresses the meanings of the words in the song. DAC3.2 PERSONAL DANCE WORKS HAVE DISTINCTIVE FEATURES AND PURPOSES a. Identify a theme and the main feature and purpose of their personal work. b. Create in a group a dance about their own experiences and perform to an audience. DAC3.3 DISTINCTIVE FEATURES OF DANCE USE MOVEMENTS AND GROUPINGS TO CONVEY MEANING AND PURPOSE a. View a dance performance, describe what the dance is about, and identify the main meanings and features suggested by the dance. b. In a group, create a performance of a legend and emphasise the main features and purpose of the story.	**Dance Experiences** • different purposes of dance communicate feelings and ideas • personal dance works have distinctive features and purposes • distinctive features of dance use movements and groupings to convey meaning and purpose **Dance Elements** • *body:* body actions, body shapes, locomotor movements, non-locomotor movements, body bases, body zones • *space:* levels, pathways, directions • *time:* freeze, tempo • *energy:* force, effort, quality • *relationship:* interconnected shapes

Year Four

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP4.0 translate into dance a variety of movement sequences observed in nature like wind, rain, caterpillar evolving.	**CP4.1 MOVEMENT SEQUENCES IN DANCE** a. Identify the body movements in a sequence of dance like symmetry versus asymmetry, organic versus curved shapes, tall versus short, irregular, erratic, pause, stillness. b. Demonstrate a short dance sequence using symmetrical shapes together with asymmetrical shapes, e.g. tall trees reaching for the sky versus short trees that reach outwards. **CP4.2 TRANSLATION OF MOVEMENTS OBSERVED IN NATURE TO SEQUENCES OF DANCE** a. Investigate dance elements and sequences of dance that depict movements in nature. b. Create short dance phrases using sequences of movements that show, e.g. the life cycle of a butterfly, wind developing into a tornado, water freezing and melting, rain developing into a storm. **CP4.3 USE OF ELEMENTS OF ENERGY AND TIME IN A SEQUENCE OF DANCE TO COMMUNICATE IDEAS** a. Identify the elements of energy like float, explode, collapse, time duration and suddenness. b. Create a dance on a theme, e.g. of a balloon floating, exploding suddenly, and collapsing to the floor; or on a tempest blowing, waves crashing, rain pouring and people running for cover.	**Dance Experiences** • movement sequences in dance • translation of movements observed in nature to sequences of dance • Use of elements of energy and time in a sequence of dance to communicate ideas **Elements of Dance** • *body:* symmetry versus asymmetry, organic versus geometric shape, angular versus curved space, gesture, body zones • *space:* positive versus negative space, pathways • *time:* tempo, duration, rhythm • *energy:* effort, force, quality • *relationship:* meet/part/follow/lead/ groupings
RESPONSE AND ANALYSIS	RA4.0 view and respond to new dances and identify how different approaches communicate ideas and feelings.	**RA4.1 NEW DANCES USE DIFFERENT BODY MOVES TO COMMUNICATE IDEAS** a. Identify and use dance vocabulary and elements of dance to explain how different body movements communicate ideas in new dances. b. Demonstrate with guidance a short dance phrase using break dance moves and hip-hop moves. **RA4.2 THE LANGUAGE OF DANCE CLARIFIES AND HIGHLIGHTS IDEAS IN NEW DANCES** a. Identify how language of dance clarifies ideas like the use of relationships, pathways and shapes to emphasise mood. b. Demonstrate with a partner how to improvise a short routine using new moves, keeping in mind relationships, pathways, and body shapes used. **RA4.3 DIFFERENT APPROACHES IN NEW DANCES COMMUNICATE FEELINGS AND IDEAS** a. With teacher guidance, identify and describe new ways of doing the Samoan *siva;* describe how they communicate feelings and ideas. b. Demonstrate the Manumea dance by Mary-Jane McKibbin, and use moves that communicate feelings and ideas of the dance.	**Dance Experiences** • new dances use different body moves to communicate ideas • the language of dance clarifies and highlights ideas in new dances • different approaches in new dances communicate feelings and ideas **Dance Elements** • *body:* symmetry/asymmetry, organic versus geometric shape, angular versus curved shape, gesture, body zones • *space:* positive/negative space, pathways • *time:* tempo, rhythm, pause • *energy:* effort, force, quality • *relationship:* meet/part/follow

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DANCE IN CONTEXT	DAC4.0 prepare, rehearse and perform a traditional dance for an audience using the necessary tools and technologies.	**DAC4.1 A NUMBER OF TRADITIONAL DANCES CAN BE REHEARSED** a. Identify and describe some Samoan traditional dances that can be rehearsed like *ma'ulu'ulu, sasa, faataupati, siva ipu.* b. Demonstrate and rehearse a *sasa* for a performance. **DAC4.2 TRADITIONAL DANCES USE SOME TOOLS AND TECHNOLOGIES** a. Discuss how traditional dances use traditional rhythms, movements, and patterns by using appropriate tools like *pātē, fala*, and technologies like CD player and speakers, keyboard and microphone. b. Demonstrate, for an audience, a group dance using a *pātē* for rhythm. **DAC4.3 TRADITIONAL DANCES HAVE THEIR OWN DANCE PHRASES** a. Identify a traditional dance phrase that uses groupings into levels – standing, kneeling, and sitting levels. b. Create a costumed performance of a traditional dance that uses grouping levels like a *ma'ulu'ulu.*	**Dance Experiences** • a number of traditional dances can be rehearsed • traditional dances use some tools and technologies • traditional dances have their own dance phrases **Dance Elements** • *body:* symmetry versus asymmetry, organic versus geometric shape, angular versus curved shape, gestures, body zones • *space:* positive versus negative space, pathways • *time:* tempo, rhythm, stillness, with or without music, duration • *energy:* effort, force, quality, • *relationship:* meet, part, follow, lead, groupings

Year Five

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP5.0 use dance as a language to explore, interpret and communicate ideas derived from a traditional story.	**CP5.1 A TRADITIONAL STORY CAN BE INTERPRETED IN DANCE** a. Discuss the myth of Vaea and Apaula to identify actions and emotions depicted in the myth. b. Create and perform a myth set in another community like New Zealand, e.g. the story of how Maui caught the sun in his net. **CP5.2 ACTION WORDS IN A STORY CAN BE A BASIS FOR MOVEMENTS** a. Identify and make a list of action words in the story of Vaea and Apaula that will determine the kinds of movements in a dance, like the astonished men in the boat on the tree tops, Vaea turning into rock slowly. b. Create a dance that uses explosive action like surprise, anger, bursting, fear, wildness. **CP5.3 THE DILEMMA IN THE STORY CAN BE COMMUNICATED USING DANCE LANGUAGE** a. Identify body movements that reflect sadness, and elements of energy, e.g. Apaula collapsing and crying with sadness. b. With a partner demonstrate, using appropriate movements, dilemma and confusion, e.g. as experienced by Apaula when she returned to Samoa from Fiji to find Vaea dying. Use timing duration and pause.	**Dance Experiences** • interpreting a traditional story into dance • action words in the story as a basis for movement • communicate the dilemma in the story using dance language **Elements of Dance** • *body:* body awareness, body parts, locomotor/non-locomotor movements, symmetry versus asymmetry, geometric versus organic shapes • *space:* levels, pathways, • *time:* tempo, rhythm • *energy:* effort, force, quality • *relationship:* meet/part/follow/lead, emotional connections between dancers/groupings
RESPONSE AND ANALYSIS	RA5.0 explain how musical elements are used to create desired moods, tensions and feelings in dance.	**RA5.1 MUSIC ELEMENTS CREATE DESIRED MOODS AND TENSION IN DANCE** a. Identify the differences of moods and tensions between, e.g. a Tokelauan dance and a Fijian dance. b. Demonstrate a dance to the beat of, e.g. a Fijian *meke* and another one to the beat of a Tokelauan dance. **RA5.2 MUSIC SOUND SOURCES DENOTE EMOTIONAL CHANGES IN DANCE** a. Identify selected sound sources that accompany choreographic works to heighten meaning and mood. b. Choreograph a short movement work based on a nature theme using appropriate sounds and rhythms that will heighten tension and moods. **RA5.3 APPROPRIATE SAMOAN MUSIC CREATES THE DESIRE TO DO THE SAMOAN SIVA** a. Identify and explain why certain Samoan music creates the desire to do the Samoan *siva*. b. Choose a piece of Samoan music that is good to dance to and demonstrate the Samoan *siva*.	**Dance Experiences** • music elements create desired moods and tension in dance • music sound sources denote emotional changes in dance • appropriate Samoan music creates the desire to do the Samoan *siva* **Dance Elements** • *body:* body awareness, use of body shapes, locomotor and non locomotor movements, body bases • *space:* levels, pathways, directions • *time:* tempo, rhythm, duration • *energy:* effort, quality, force • *relationship:* meet, part, emotional connection between dancers/groupings

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DANCE IN CONTEXT	DAC5.0 identify and discuss ways in which contemporary Samoan artists/performers promote their work to the community.	**DAC5.1 CONTEMPORARY ARTISTS/ PERFORMERS PROMOTE THEIR WORKS TO THE COMMUNITY IN A VARIETY OF WAYS** a. Identify appropriate language to describe and promote works by contemporary Samoan artists/performers such as Alan Alo, Shigeyuki Kihara, Peter Tamases and Mary-Jane McKibbin. b. Investigate, and propose ideas on how to advertise works by these artists. **DAC5.2 ADVERTISEMENT AND WORD OF MOUTH ARE THE BEST WAYS TO PROMOTE ARTISTS' WORKS TO THE COMMUNITY** a. Identify ways of promoting artists' work – equipment, work spaces, ways of advertising such as posters, radios, school news, and word of mouth. b. Create some colourful visual art posters to advertise a coming event.	Dance Experiences • contemporary artists/performers promote their works to the community in a variety of ways • advertisement and word of mouth are the best ways to promote artists' works to the community Dance Elements • *body:* body awareness, use of body parts, body shapes, locomotor and non-locomotor movements, body bases, • *space:* levels, pathways, directions, patterns, positive versus negative space • *time:* tempo, rhythm, with or without music • *energy:* effort, force, quality • *relationship:* emotional connectedness of dancers and groups

Year Six

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP6.0 use their imaginations and guided research to connect dances from the past, present and future in a performance.	**CP6.1 SIMILAR AND DIFFERENT MOVEMENTS, TECHNIQUES AND LANGUAGES WHICH CONNECT DANCES FROM THE PAST WITH THOSE OF THE PRESENT AND THE FUTURE** a. Identify via live performances, video, print or Internet, the movements and styles of dance of different culture groups across time and place. b. Choreograph a short dance using old dance moves combined with some present day ones. Choose appropriate music to perform to. **CP6.2 USE OF IMAGINATION AND GUIDED RESEARCH ON DANCES FROM THE PAST TO CONNECT THEM TO DANCES OF THE PRESENT AND THE FUTURE** a. Research vocabularies and dance phrases that interpret themes from history, looking at the different genres of dance from the past that are still used today, e.g. the waltz, or the *ma'ulu'ulu.* b. Rehearse a group dance from the past like the *sasa* using the different levels of dance like the standing dancers, the kneeling ones and the sitting performers. Use the appropriate dance tools like a *pātē* or a *fala.* **CP6.3 USE OF DANCE IDEAS, STYLES, VOCABULARIES AND TECHNIQUES OF PERFORMANCE TO COMMUNICATE A VARIETY OF IDEAS FROM THE PAST TO THE PRESENT** a. Identify and perform popular social dances from two or three decades of the twentieth century like rock 'n' roll in the 1950s, the twist in the 1960s, and the hustle in the 1970s. b. With a partner, put together a rock 'n' roll or a twist performance for an audience. Choose the appropriate costumes and music.	**Dance Experiences** • similar and different movements, techniques, languages which connect dances from the past with those of the present and the future • use imagination and guided research on dances from the past to connect them to dances of the present and future • use dance ideas, styles, vocabularies and techniques of performance to communicate a variety of ideas from the past to the present **Elements of Dance** • *body:* body awareness, use of body parts, locomotor, non-locomotor movements, geometric versus organic shapes • *space* pathways, directions, positive/ negative space • *time:* tempo, rhythm, pause, stillness, with music, without music • *energy:* effort, force, quality • *relationship:* dancers to props/objects

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA6.0 use guided improvisation in a variety of ways as a starting point for choreography.	**RA6.1 GUIDED IMPROVISATION IS A STARTING POINT FOR CHOREOGRAPHY** a. Identify new ideas and ways of expressing dance using different body movements and shapes, pathways and levels. b. Improvise a short work with the help of the teacher; reflect on and describe the movements and pathways used. **RA6.2 IMPROVISATION OF WORKS EXPLORES ELEMENTS OF DANCE** a. Observe a dance group and identify the different elements of dance used in their performance. b. Improvise a new work that explores elements of body awareness and space. **RA6.3 A CERTAIN THEME CAN BE CHOREOGRAPHED WITH TEACHER GUIDANCE** a. Analyse a sports theme like netball or football, identifying body movements like shapes, locomotor and non-locomotor movements, and levels used. b. With teacher guidance choreograph a class dance based on a sports theme to be presented to an audience.	**Dance Experiences** • guided improvisation is a starting point for choreography • improvisation of works explore elements of dance • a certain theme can be choreographed with teacher guidance **Dance Elements** • *body:* body awareness, body parts, body shapes, locomotor and non-locomotor movements, symmetry/asymmetry, geometric versus organic shapes • *space:* pathways, directions • *time:* tempo, rhythm, pause • *energy:* effort, force, quality • *relationship:* dancers to props and objects, meet, part, follow
DANCE IN CONTEXT	DAC6.0 identify and describe some ways in which popular culture and the media influence our awareness, understanding and appreciation of dance.	**DAC6.1 OUR AWARENESS AND APPRECIATION OF DANCE IS INFLUENCED BY POPULAR CULTURE** a. Describe and discuss how popular culture and the media have influenced our awareness and understanding of dance. b. Describe and demonstrate some new dances that they know or have seen on television like salsa, hip-hop, rock 'n' roll, cha cha cha, marengue. **DAC6.2 POPULAR CULTURE PROMOTES DIVERSE USES OF DANCE IN SOCIETY** a. Identify popular dance shows or aerobics classes on television and describe how they help us view dance as a way to have a healthy lifestyle. b. Demonstrate some aerobics, yoga, and jazzercise moves to the class. **DAC6.3 THE MEDIA MAY INFLUENCE A PERSON'S CHARACTER DEVELOPMENT AND SENSE OF IDENTITY** a. Identify ways in which dance or music artists in the media may influence young people's lives by providing dance role models who represent and/or promote particular lifestyles, values and attitudes. b. Demonstrate some dance moves from a popular artist of their choice like Michael Jackson, or Mr. T; Zealous Hip Hop Dancers.	**Dance Experiences** • our awareness and appreciation of dance is influenced by popular culture • popular culture promotes diverse uses of dance in society • the media may influence a person's character development and sense of identity **Dance Elements** • *body:* body awareness, use of body parts, body shapes, locomotor and non-locomotor movements, body bases, symmetry versus asymmetry • *space:* pathways, directions, positive versus negative space, various group formations • *time:* tempo, rhythm, pause, stillness, with or without music, acceleration and deceleration • *energy:* effort, force, quality • *relationship:* dancers to props, objects, connection between the dancers

Year Seven

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP7.0 use dance as a language to represent the main ideas in poems and stories focusing on body and space.	**CP7.1 THE MAIN IDEAS IN POEMS AND STORIES CAN BE EXPRESSED IN DANCE LANGUAGE** a. Describe a dance piece from TV, a video, or from a live performance that expresses feelings and emotions as in a poem or in other social issues like health (AIDS), violence, death, departure. b. Create a dance piece inspired by a student-authored work such as a poem about relationships with the natural world, or by a student media work about divorce or loss. **CP7.2 THE INCLUSION OF DANCE ELEMENTS IN DANCE LANGUAGE TO EXPRESS FEELINGS IN POEMS AND STORIES** a. Identify and explain dance elements that would best communicate the different perspectives presented in a poem or student writing. Use pathways, levels, energy, space and timing that would demonstrate feelings better. b. Create with a partner a short dance phrase based on the line of a well known poem, e.g. Robert Louis Stevenson's 'Under the Wide and Starry Sky'. **CP7.3 IMAGES OF POEMS AND STORIES CAN BE EXPRESSED IN DANCE TO PORTRAY MOOD AND/OR THEMES** a. Identify some specific poetry and/or story themes that can be expressed in dance. b. b) Create a dance phrase from, e.g. the modern *fagogo* of *Sina ma le Tuna*, combining the sadness felt by Sina when she had to leave the village and the anxiety felt by Tuna when he found out that she was gone.	**Dance Experiences** • the main ideas in poems and stories are expressed in dance language • the inclusion of dance elements in dance language to express feelings in poems and stories • images of poems or stories are expressed in dance to portray mood and/or themes **Elements of Dance** • *body:* body awareness, body shapes, locomotor/non-locomotor movements, body bases, isolation of body parts, weight transfer • *space:* levels, pathways, directions, proximity of a dancer to another, various group formations • *time:* pause, freeze, with/ without music, duration, tempo, acceleration, deceleration • *energy:* effort, force, quality, inaction versus action, percussion, fluidity • *relationship:* dancers to objects, emotional, connections between dancers and groupings
RESPONSE AND ANALYSIS	RA7.0 analyse the types of dances through history and explain their functions and the tools used to enhance them.	**RA7.1 DIFFERENT TYPES OF DANCES HAVE HISTORICAL ORIGINS** a. Describe the historical origins of different dance forms and the way they challenged existing traditions of the periods from which they emerged, like the African American dances and music during the time of black slavery in America. b. Improvise a dance using African American shuffle moves to an African American beat. **RA7.2 DANCE FORMS IN HISTORY HAD DIFFERENT FUNCTIONS AND ROLES IN SOCIETY** a. Identify, compare and contrast dances in history from a variety of cultures that used narrative structures of dance to tell stories. b. Choreograph a dance that uses narrative structures of movements to show a sequence of events like paddling a canoe, migrating birds, making sinnet. **RA7.3 A VARIETY OF ETHNIC GROUPS THROUGH HISTORY HAVE USED SPECIFIC OBJECTS AS INTEGRAL PARTS OF DANCE** a. Investigate and describe tools and specific objects that were used by different ethnic groups in history as integral parts of dance. b. b) Choreograph a dance that uses some of these dance tools and perform it for an audience	**Dance Experiences** • different types of dances have historical origins • dance forms in history had different functions and roles in society • a variety of ethnic groups through history used specific objects as integral parts of dance **Dance Elements** • *body:* body awareness, body parts, locomotor/non-locomotor movements, isolation of body parts, weight transfer • *space:* levels, pathways, directions, performance space • *time:* freeze, tempo, rhythm, acceleration/deceleration • *energy:* effort, force, quality, fluidity • *relationship:* dancers to objects, groupings, opposition, meet, part

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DANCE IN CONTEXT	DAC7.0 explore and explain the significance of Samoan dance today.	**DAC7.1 SAMOAN DANCE TODAY IS A RELEVANT PART OF CULTURE** a. Identify an important Samoan dance and explain its significance. b. Demonstrate a group *sasa* using different levels as well as some old and new movements. **DAC7.2 SAMOAN DANCE TODAY USES CONTEMPORARY MOVEMENTS** a. Identify, by watching a dance group – for example during Independence or Teuila Festival – the possible contemporary influences on dance today. b. Improvise with a partner a Samoan dance that uses contemporary movements. **DAC7.3 SAMOAN DANCE TODAY HAS CULTURAL IMPORTANCE** a. Investigate and identify some important features of Samoan dance today like a *taualuga*. b. Explain when a *taualuga* should be performed and who performs it. Demonstrate one to the class.	**Dance Experiences** • Samoan dance today is a relevant part of culture • Samoan dance today uses contemporary movements • Samoan dance today has cultural importance **Dance Elements** • *body:* body awareness, body parts, body shapes, locomotor and non-locomotor movements, body bases, angular shapes, curved shapes, isolation of body parts, weight transfer • *space:* levels, pathways, directions, performance space • *time:* pause, freeze, rhythm, tempo, acceleration/deceleration • *energy:* effort, force, quality • *relationship:* dancers to objects, opposition, groupings, emotional connections between dancers, groupings

Year Eight

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP8.0 create a dance using dance skills and techniques, space, and energy, timing, levels.	**CP8.1 THE NEED FOR APPROPRIATE DANCE ELEMENTS AND CHOREOGRAPHIC FORMS** a. Identify phrases of dance that use different elements of dance, skills and techniques, movements that use space energy and timing like the salsa, cha cha cha, marengue or the tamure. b. Create a dance phrase using some of these dances and their different dance elements, techniques and skills. Find the appropriate music. **CP8.2 EXPRESSING PERSONAL IDEAS AND FEELINGS THROUGH DANCE USING IMAGINATION AND CREATIVITY** a. Describe an imaginative performance that will combine skills and a variety of techniques such as timing, energy, levels and space. b. Perform a solo dance to an imaginative theme that uses combined skills and techniques. **CP8.3 COMBINING MATCHING AND CONTRASTING MOVEMENTS, NEW AND OLD MOVEMENTS** a. Describe movements that are associated with the theme of being the same and being different, like combining rolling, leaping, spiralling and twirling to achieve contrast. b. Demonstrate a dance that combines old and new movements such as a creative Samoan *siva*. Pay attention to the contrast of dance elements in the levels of dance.	**Dance Experiences** • the need for appropriate dance elements and choreographic forms • expressing personal ideas and feelings through dance using imagination and creativity • combining matching and contrasting movements, new and old movements **Elements of Dance** • *body:* body awareness, use of body parts, body shapes, locomotor/non-locomotor movements, geometric versus organic shape, curved versus angular shape • *space:* levels, pathways, directions, positive versus negative space, use of performance space • *time:* stillness, rhythm, tempo, pause, freeze, with/without music • *energy:* quality, inaction/action, percussion, fluidity • *relationship:* dancers to objects, opposition, groupings, emotional connections between dancers

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA8.0 analyse and explain how traditional cultural dance can be incorporated in modern dance forms.	**RA8.1 CULTURAL DANCE MOVEMENTS CAN BE INCORPORATED INTO MODERN DANCE** a. Identify and describe some cultural dance moves that can be incorporated into modern dances like *sasa* moves that are easily incorporated into hip hop. b. Improvise with a partner a short modern dance sequence incorporating some moves from Samoan dances like the *siva, ma'ulu'ulu,* and the *sasa*. **RA8.2 MODERN DANCE MOVEMENTS ARE INCORPORATED INTO SOME CULTURAL DANCES** a. Identify the incorporation of modern dance movements into cultural dances. b. Demonstrate a short traditional group dance that incorporates modern dance movements. **RA8.3 SOME MODERN DANCES PERFORMED ON STAGE ARE BASED ON CULTURAL STORIES** a. Research and describe some modern Samoan performances that were based on social and cultural ideas, e.g. Alan Alo's choreographed work *Silence of AIDS.* b. b) Create and choreograph a piece of work using some of these ideas.	**Dance Experiences** • cultural dance movements can be incorporated into modern dance • modern dance movements are incorporated into some cultural dances • some modern dances performed on stage are based on cultural stories **Dance Elements** • *body:* body awareness, body parts, body shapes, locomotor movements, non-locomotor movements, isolation of body parts, weight transfer • *space:* levels, pathways, direction • *time:* stillness, rhythm, tempo, freeze, acceleration/deceleration • *energy:* quality, action/inaction • *relationship:* dance objects, opposition, groupings
DANCE IN CONTEXT	DAC8.0 explore and explain the significance of Samoan dance today.	**DAC8.1 SAMOAN DANCE TODAY IS A RELEVANT PART OF CULTURE** a. a) Identify an important Samoan dance and explain its significance. b. b) Demonstrate a group *sasa* using different levels as well as some old and new movements. **DAC8.2 SAMOAN DANCE TODAY USES CONTEMPORARY MOVEMENTS** a. a) Identify, by watching a dance group – for example during Independence or Teuila Festival – the possible contemporary influences on dance today. b. b) Improvise with a partner a Samoan dance that uses contemporary movements. **DAC8.3 SAMOAN DANCE TODAY HAS CULTURAL IMPORTANCE** a. a) Investigate and identify some important features of Samoan dance today like a *taualuga*. b. b) Explain when a *taualuga* should be performed and who performs it. Demonstrate one to the class.	**Dance Experiences** • ecological and cultural issues are presented in dance works • solo and group dances interpret themes • responses to ecological and cultural themes are communicated in a variety of ways **Dance Elements** • *body:* body awareness, use of body parts, body shapes, locomotor and non-locomotor movements, body bases, geometric versus organic shape, isolation of body parts, weight transfer • *space:* levels, pathways, directions • *time:* pause, freeze, duration, rhythm, tempo, acceleration/deceleration • *energy:* effort, force, quality, percussion, fluidity, inaction/action • *relationship:* dancers to objects, opposition, groupings

Performing Arts: Drama

Year One

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP1.0 identify and engage in role play.	**CP1.1 A VARIETY OF SOURCES ARE USED TO INVESTIGATE ROLE PLAYING** a. Identify movements and voices that express thoughts and feelings of familiar storybook characters. b. Demonstrate a character from a favourite story like the fierce dragon, or the big giant. Use appropriate voices and movements to express the characters. **CP1.2 DRAMATIC ROLE PLAY IS PLANNED AND SHAPED BY BUILDING ON STUDENT'S IDEAS AND THOSE OF OTHERS** a. Identify the roles of others and comment on their use of props and costumes. b. Select a prop, costume or uniform and work with it to take on a role it suggests, like a bus driver.	**Drama Experiences** • a variety of sources are used to investigate role playing • dramatic role play is planned and shaped by building on students' ideas and those of others **Drama Elements** • *role/character:* adopting the attitude, voice or emotional state of a fictional character • *relationship:* listening and responding in role to other characters in role • *time and place:* pretending to be in the established setting of the drama • *tension:* being aware of a sense of mystery of a problem to be solved • *focus and emphasis:* being aware of the main idea in the drama

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA1.0 express feelings and ideas about a drama experience or performance in a variety of ways, making personal connections to the characters and themes in the story.	**RA1.1 DAILY HAPPENINGS ARE CLOSELY RELATED TO DRAMA THEMES AND STORIES** a. Identify a favourite character in a favourite story. b. Explain how they are different from or similar to their favourite character like Cinderella, Sina, Snow White, Barney, Spiderman, Tigilau. **RA1.2 DRAMA EXPERIENCES MAKE YOU THINK OF STORIES YOU HAVE READ** a. Explain how they feel about today's read-aloud story or the drama performance. Explain what advice they would give the character if they had a chance. b. Act out their favourite character. **RA1.3 FAMILY RELATIONSHIPS OR COMMON RELATIONSHIPS ARE COMMON DRAMA THEMES** a. Identify family relationships in a drama theme. b. Perform a story about relationships such as the story of Cinderella, and take special note of the relationships, e.g. between Cinderella and her stepsisters.	**Drama Experiences** • daily happenings are closely related to drama themes and stories • drama experiences make you think of stories you have read • family relationships or common relationships are common drama themes **Drama Elements** • *role/character:* adopting the attitude, voice or emotional state of a fictional character • *relationship:* listening and responding in role to other characters in role • *time and place:* pretending to be in the established setting of the drama • *tension:* being aware of a sense of mystery or of a problem to be solved • *focus and emphasis:* being aware of the main idea or issue in the drama
DRAMA IN CONTEXT	DRC1.0 identify and describe drama forms and explain activities that they have experienced in their home, school and community situations.	**DRC1.1 TELEVISION PROGRAMMES TELL MANY STORIES** a. Discuss some of their favourite stories on TV, and say why they like them. b. Demonstrate to the class a character from a favourite story like Sina, Cinderella, Superman, Spiderman, Super Heroes. **DRC1.2 WE PRETEND TO BE SOMEONE ELSE IN DRAMA** a. Describe the meaning of role playing – playing a role of being someone else. b. Pretend to be someone or something else like a tree, a mouse, a bee, a bus driver, a doctor. **DRC1.3 SOME STORIES ARE GOOD TO ACT** a. Identify stories and/or themes that have imaginative play with action figures, dramatic plays. b. Interact with picture books and story telling by dressing up and pretending to be someone else or a character from a favourite story.	**Drama Experiences** • television programmes tell many stories • we pretend to be someone else in drama • some stories are good to act **Drama Elements** • *role/character:* adopting the attitude, voice and emotional state of a fictional character • *relationship:* listening and responding in role to other characters in role • *time and place:* pretending to be in the established setting of the drama • *tension:* being aware of a sense of mystery or of a problem to be solved

Year Two

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP2.0 mime simple experiences and define the space they perform in.	**CP2.1 SIMPLE EXPERIENCES CAN BE MIMED USING SIMPLE EXPRESSIONS** a. Identify and discuss simple experiences that happen to them every day. b. Perform a mime of a simple experience to a familiar audience – peers, teacher, and/or the whole class. **CP2.2 SITUATIONS FROM A STORY CAN BE MIMED** a. Identify a situation from a given story or issue like a camping trip, endangered animal, planting a tree. b. Perform a short mime such as going to the beach, or going surfing. **CP2.3 THE SPACE OF PERFORMANCE IS IMPORTANT** a. Identify the imagined space in which a mime is going to take place. b. Demonstrate, in performance of a group pantomime, effective use of space.	**Drama Experiences** • simple experiences can be mimed using simple expressions • situations from a story can be mimed • the space of performance is important **Drama Elements** • *role/character:* adopting attitude/point of view of fictional character, using body language, costumes and props, voice • *relationship:* listening and responding to in role to other characters in role • *time and place:* establishing a fictional setting and relating to role • *tension:* being aware of a sense of mystery or a problem to be solved • *focus and emphasis:* identifying the main idea or central theme of the drama
RESPONSE AND ANALYSIS	RA2.0 express feelings and ideas about a drama experience or performance in a variety of ways, making personal connections to the characters and themes in the story.	**RA2.1 DAILY HAPPENINGS ARE CLOSELY RELATED TO DRAMA THEMES AND STORIES** a. a) Identify a favourite character in a favourite story. b. b) Explain how they are different from or similar to their favourite character like Cinderella, Sina, Snow White, Barney, Spiderman, Tigilau. **RA2.2 DRAMA EXPERIENCES MAKE YOU THINK OF STORIES YOU HAVE READ** a. a) Explain how they feel about today's read-aloud story or the drama performance. Explain what advice they would give the character if they had a chance. b. b) Act out their favourite character. **RA2.3 FAMILY RELATIONSHIPS OR COMMON RELATIONSHIPS ARE COMMON DRAMA THEMES** a. a) Identify family relationships in a drama theme. b. b) Perform a story about relationships such as the story of Cinderella, and take special note of the relationships, e.g. between Cinderella and her stepsisters.	**Drama Experience** • a journal is a good way to record drama • inner thoughts and feelings of characters can be explored • certain characters and parts of a play are important to the viewer **Drama Elements** • *role/character:* adopting the attitude, language, costumes and props, varying vocal levels, tones to support character depiction • *relationship:* listening and responding in role to other characters in role • *time and place:* establishing a fictional setting and relating to it in role • *tension:* being aware of a sense of mystery

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DRAMA IN CONTEXT	DRC2.0 demonstrate an awareness of some drama and theatre traditions in Samoa.	**DRCA2.1 FEATURES OF SAMOAN DRAMA** a. Discuss a performance – *tala, koneseti,* or a *faleaitu* that took place in their community. b. Create a short *tala, koneseti* or *faleaitu*. **DRC2.2 FALEAITU IS A SAMOAN DRAMA** a. Describe a *faleaitu* that they have seen and identify their favourite actor. b. Perform to the class a short scene from their favourite *faleaitu*; explain why they like it. **DRC2.3 A LOTU TAMAITI PERFORMANCE IS DIFFERENT FROM A FALEAITU** a. Explain why a *lotu tamaiti* performance is different from a *faleaitu* performance. Explain which performance makes them laugh and why. b. Perform a *lotu tamaiti* story and a *faleaitu* story and explain the similarities and differences.	**Drama Experiences** • features of Samoan drama • *faleaitu* is a Samoan drama • a *lotu tamaiti* performance is different from a *faleaitu* **Drama Elements** • *role/character:* adopting the attitude, point of view of a fictional character, dialogue, body language, costumes, props, varying vocal levels, tones and ranges to support the depiction of a character • *relationship:* listening and responding in role to other characters in role • *time and place:* establishing a fictional setting and relating to it in role • *tension:* being aware of a sense of mystery or a problem to be solved • *focus and emphasis:* identifying the main idea or central theme of the drama

Year Three

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP3.0 communicate feelings and ideas to a familiar audience by using simple technological and visual tools.	**CP3.1 SIMPLE TECHNOLOGICAL AND VISUAL TOOLS COMMUNICATE IDEAS AND FEELINGS** a. Identify some simple technological ideas that can be used in a drama piece. b. Act out a familiar story using props instead of words, for example dim lights to create a spooky mood. **CP3.2 FOUND OBJECTS AND LIGHTS CAN CREATE DIFFERENT EFFECTS** a. Identify moods that can be enhanced through using a torch with red crepe paper. b. Perform a story using light to create an effect, e.g. *Ali Baba and the Forty Thieves* – use the flashlight idea inside the cave to heighten mood. **CP3.3 COSTUMES AND PROPS CAN MAKE A MEANING CLEARER IN A PLAY** a. Find and use objects or props such as feathers or leaves for animal covering, an old sheet for a cloak, a basket for a hiding place. b. Create a story about the different animals of the forest and dramatise it using leaves, feathers and other props to enhance the story.	**Drama Experiences** • simple technological and visual tools communicate ideas and feelings • found objects and lights can create different effects • costumes and props can make a meaning clearer in a play **Drama Elements** • *role/character:* adopting the attitude/point of view of a number of different fictional characters, dialogue • *relationship:* listening and responding in role to other characters in role • *time and place:* establishing a clear setting • *tension:* identifying factors that contribute to the mystery or tension in drama • *focus and emphasis:* identifying the central theme and/or problem in drama

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA3.0 describe how elements of drama are used to shape their works and those of others.	**RA3.1 DIFFERENT CHARACTER ACTIONS HELP CREATE TENSION AND SUSPENSE IN DRAMA** a. Describe a moment that stood out in a drama piece and explain why. b. In groups devise and share a mime that explores the tension of a situation of conflict, departure or anticipation. Use gestures and facial expressions. **RA3.2 ACTORS HAVE DIFFERENT WAYS OF COMMUNICATING FEELINGS TO THE AUDIENCE** a. Identify how actors communicate feelings to the audience and explain how the audience knew that the actors were friends/not friends. b. Devise short scenes that explore how people in contrasting roles use voice, stance, movement, facial expressions to communicate status, feelings or information like king and servant, grandparent and child, wolf and grandmother.	**Drama Experiences** • different character actions help create tension and suspense in drama • actors have different ways of communicating feelings to the audience **Drama Elements** • *role/character*: adopting attitude/ point of view of a number of different fictional characters, dialogue • *relationship:* listening and responding in role to other characters in role • *time and place:* establishing a clear setting • *tension:* identifying factors that contribute to mystery or tension in the drama • *focus and emphasis:* identifying the central theme and/or problem in a drama
DRAMA IN CONTEXT	DRC3.0 identify and describe drama forms and explain activities that they have experienced in their home, school and community situations.	**DRC3.1 TELEVISION PROGRAMMES TELL MANY STORIES** a. Discuss some of their favourite stories on TV, and say why they like them. b. Demonstrate to the class a character from a favourite story like Sina, Cinderella, Superman, Spiderman, Super Heroes. **DRC3.2 WE PRETEND TO BE SOMEONE ELSE IN DRAMA** a. Describe the meaning of role playing – playing a role of being someone else. b. Pretend to be someone or something else like a tree, a mouse, a bee, a bus driver, a doctor. **DRC3.3 SOME STORIES ARE GOOD TO ACT** a. Identify stories and/or themes that have imaginative play with action figures, dramatic plays. b. Interact with picture books and story telling by dressing up and pretending to be someone else or a character from a favourite story.	**Drama Experiences** • festivals, pageants and circuses are drama experiences • visiting dramatists and actors come to our school sometimes • special objects are used in celebrations around the world **Drama Elements** • *role/character:* adopting an attitude/point of view of a number of different fictional characters, dialogue • *relationship:* establishing a clear setting • *tension:* identifying factors that contribute to mystery or tension in a drama • *focus and emphasis:* identifying the central theme and/or problem in a drama

Year Four

	ACHIEVEMENT OBJECTIVES STUDENTS LEARN TO	LEARNING OUTCOMES STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN	CORE CONTENT
CREATIVE PRACTICE	CP4.0 imitate movements found in their natural environment in a variety of ways and incorporate them into a drama.	**CP4.1 USED IN DRAMA** a. Identify and discuss the tensions in movements found in the environment like a rugby match, running to catch a bus, birds flying, a cat ready to pounce. b. In a group, devise a drama piece that uses these tensions. **CP4.2 FACIAL EXPRESSIONS AND GESTURES ARE IMPORTANT** a. Identify and discuss the use of gestures and facial expressions in a drama. b. Create a drama piece that uses a lot of facial expressions and gestures. **CP4.3 EXAGGERATED GESTURES AND REACTIONS ARE USED TO PROJECT CHARACTER TYPES AND MEANINGS PARTICULARLY IN MIME** a. Identify and discuss the roles of clowns in a circus and what they do to be funny. b. Perform a mimed clown act using clumsy gestures and comical accidents.	**Drama experiences** • a number of movements found in the environment can be imitated and used in drama • facial expressions and gestures are important • exaggerated gestures and reactions are used to project character types and meanings, particularly in mime **Drama Elements** • *role/character:* adopting a role and maintaining focus in role; use of body language, movement and gestures, varying voice • *relationship:* developing and analysing relationships between characters • *time and place:* establishing and sustaining belief in a setting • *tension:* identifying contributing factors to the tension and mystery of drama • *focus and emphasis:* identifying the central theme
RESPONSE AND ANALYSIS	RA4.0 respond to drama in oral, aural, written or symbolic form, and express opinions about their own drama and that of others.	**RA4.1 DRAMA CAN BE RESPONDED TO IN AURAL, ORAL, WRITTEN OR SYMBOLIC FORM** a. Identify some aural, oral, written and symbolic forms that are used in radio drama, e.g. listening to the radio drama (aural), performing the radio drama through speaking (oral), putting the script together (written or symbolic form). b. Listen to a radio play, and make notes on how sound technology and voice expressions and intonations provide moods and feelings in a play. **RA4.2 THE USE OF DRAMA TOOLS CAN PROVIDE ELEMENTS OF TENSION** a. Research the different kinds of drama tools that can provide elements of tension and mood in drama. b. Create a short work that communicates tension and mood by using simple drama tools, e.g. a darkened room, singing voices, beating drums. **RA4.3 TENSION CAN BE BUILT BY USING A SOUNDSCAPE** a. Identify and describe the different voices and pitches that create sound effects in a play like a scream for tension or danger. b. Create a group soundscape to build tension in a scene.	**Drama Experiences** • drama can be responded to in aural, oral, written or symbolic form • the use of drama tools can provide elements of tension • tension can be built by using a soundscape **Drama elements** • *role/character:* adopt role, maintain focus on role; communicate character traits and character choices through body movement, gestures, varying voice • *relationship:* developing and analysing relationships between and among characters in a drama • *time and place:* establishing a clear setting • *tension:* identifying factors that contribute to tension or mystery in a drama • *focus and emphasis:* identifying the central theme and/or problem in the drama, drawing audience to a specific aspect of drama

	ACHIEVEMENT OBJECTIVES STUDENTS LEARN TO	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DRAMA IN CONTEXT	DRC4.0 identify ways in which drama artists like Samoan comedians, promote and perform their works.	**DRC4.1 ARTISTS PROMOTE THEIR WORKS IN THE NEWSPAPER, ON TELEVISION AND ON THE RADIO** a. Describe how people advertise their works using posters, written words and images (photos) in the paper, images and sounds on TV, and words and sounds on the radio. b. Create an advertisement for a play or a *koneseti* by choosing the medium of advertising (poster, paper, TV, radio). **DRC4.2 ARTISTS PROMOTE THEIR WORKS BY DOING A PLAY OR FALEAITU IN PUBLIC** a. Explain why people like to watch a *koneseti* or a *faleaitu.* b. Describe a village *koneseti*, and demonstrate a short scene from a known *koneseti*, e.g. *Vaea ma 'Apa'ula.* **DRC4.3 ARTISTS PROMOTE THEIR WORKS BY SELLING DVDS OF THEIR WORKS** a. Identify and describe how artists sell DVDs of their works either at the places where they perform or in certain shops in Samoa. b. Make a list of different ways to promote an artist's work if they were the promoters.	**Drama Experiences** • artists promote their works in the newspaper, on television, on the radio • artists promote their works by doing a play or *faleaitu* in public • artists promote their works by selling DVDs of their works **Drama Elements** • *role/character:* adopting a variety of roles; considering both the inner and the outer life in developing a character; sustaining familiar and unfamiliar roles; varying position • *relationship:* developing and analysing a character in terms of his/her relationships with other characters • *time and place:* establishing a clear setting • *tension:* using audio, visual, and/ or technological aids and stage effects to heighten suspense and engage audience • *focus and emphasis:* using drama conventions to communicate key emotions and motivations to audience

Year Five

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP5.0 create, challenge and recreate performances that convey meaning about issues in the community.	**CP5.1 PERFORMANCES CAN BE CREATED, CHALLENGED AND RECREATED** a. Research and discuss a theme or a newspaper article as a stimulus for investigating an issue; focus on characterisation and setting. b. Create a dramatic situation using characterisation and setting. **CP5.2 PERFORMANCES CONVEY MEANINGS ABOUT ISSUES IN THE COMMUNITY** a. Identify a space for creating a short dramatic piece about a community issue. b. Create a drama about a community issue like violence in the home, poverty, drunkenness. Define the space for performance. **CP5.3 DEEPER MEANINGS OF ISSUES IN THE COMMUNITY ARE BETTER INTERPRETED THROUGH DRAMATISATION** a. Discuss and make a list of some important issues in the community that can be dramatised, like health, environmental awareness, violence and school drop-outs. b. Improvise a short mime about one of the community issues like crime, planting trees, helping the poor.	**Drama Experiences** • performances can be created, challenged and recreated • performances convey meanings about issues in the community • deeper meanings of issues in the community are better interpreted through dramatisation **Drama Elements** • *role/character:* adopting a variety of roles, considering both the inner and outer life in creating a character; sustaining familiar and unfamiliar roles • *relationship:* developing and analysing a character in terms of his/her relationships with other characters • *time and place:* establishing a clear setting • *tension:* using audio, visual, and/or technological aids and stage effects to heighten suspense and engage the audience • *focus and emphasis:* using drama conventions to reveal/communicate key emotions and motivations to the audience and/or to draw audience attention to specific aspects of drama
RESPONSE AND ANALYSIS	RA5.0 explain, using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their own and others' drama works.	**RA5.1 SPECIFIC SCENES AND CHARACTERS CREATE TENSION** a. Identify and describe, using drama terminology, how tension is built up through the relationships of the characters. b. Plan and organise a group drama and define each character using drama technology to describe the elements of drama that are going to be used. **RA5.2 DIFFERENT ELEMENTS ARE USED TO COMMUNICATE AND REFINE THE INTENDED MESSAGE** a. Explain using drama terminology how the different elements such as role/character, relationship, time and place, tension, are used to communicate and refine messages in their own and others' works. b. Write a short analysis of a class play using drama terminology to describe the different elements that made up the play, like the relationships between the characters, the tension in the relationships, and the roles of the characters. **RA5.3 STAGE EFFECTS COMMUNICATE MOOD AND TENSION** a. Describe the types of stage effects that influence mood and tension, like a sense of danger. b. Review a school performance, evaluating how lighting and other technologies were used to communicate mood and tension to the audience.	**Drama Experiences** • specific scenes and characters create tension • different elements are used to communicate and refine the intended message • stage effects communicate mood and tension **Drama Elements** • *role/character:* adopting a variety of roles; considering the inner and outer life in developing a character, sustaining a role • *relationship:* developing and analysing character in terms of his/her relationship to other characters • *time and place:* establishing a clear setting • *tension:* using audio/visual and/or technological aids in stage effects to heighten suspense • *focus and emphasis:* using drama conventions to reveal/communicate key emotions and motivations to the audience and/or to draw audience attention to specific aspects of drama

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DRAMA IN CONTEXT	DRC5.0 identify and analyse the historical values of drama.	**DRC5.1 DRAMA HAS BEEN PRACTISED FOR A LONG TIME** a. Identify and describe some historical forms of drama such as oral storytelling (*fagogo*) and stories told in song and actions *(pese faamatala).* b. In a group improvise a *pese faamatala* about events that happen in their class. **DRC5.2 DRAMA HELPS US UNDERSTAND PEOPLE, TIMES AND PLACES THAT WE HAVE NEVER ACTUALLY EXPERIENCED IN OUR LIVES** a. Investigate and describe why studying drama from around the world can help them understand themselves and others. b. Create a short drama on a story from another culture **DRC5.3 STUDYING DRAMA FROM AROUND THE WORLD HELPS US UNDERSTAND OURSELVES AND OTHERS** a. Identify some different drama forms from other parts of the world and describe examples of contemporary drama and old drama forms. b. View a film or listen to a story from, e.g. Korea. Describe why they like/dislike the story, and whether some of the events relate to life in Samoa.	**Drama Experiences** • drama has been practised for a long time • drama helps us understand people, times, places that we have never actually experienced in our lives • studying drama from around the world helps us understand ourselves and others **Drama Elements** • *role/character:* considering in depth the inner and outer life in developing a character; differentiating between authentic characters and stereotypes, using gestures and movements to convey character • *relationship:* analysing and portraying how relationships influence character development/change • *time and place:* establishing a clear setting, maintaining belief in the fictional setting • *tension:* using sound, light and technology to heighten stage effects • *focus and emphasis:* using drama conventions to reveal or communicate key emotions, motivations, perspectives and ideas to the audience

Year Six

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP6.0 communicate feelings, thoughts and ideas to a specific audience using audio, visual, and/or other technological aids to strengthen the impact on the viewer.	**CP6.1 FEELINGS, THOUGHTS, IDEAS CAN BE COMMUNICATED TO A SPECIFIED AUDIENCE** a. Identify the different kinds of drama aids that can be used to communicate feelings, thoughts and ideas to an audience. b. Create a performance using music, masks and unusual lighting to create mood. **CP6.2 THE IMPACT OF A DRAMA PIECE ON THE VIEWER IS STRENGTHENED BY USING AUDIO, VISUAL OR TECHNOLOGICAL TOOLS** a. Identify and discuss the different techniques that one can use to portray character in a drama. b. Exaggerate the features of a mask to allow the audience to see the character from a distance, like heavy eyebrows, large nose, large eyes, jutting chin. **CP6.3 OBJECTS FROM ANOTHER HISTORICAL PERIOD CAN BE VIEWED USING TECHNOLOGICAL TOOLS** a. Describe a particular period in which a drama piece is set. Find objects that will enhance the drama. b. Create a short piece of drama from another period of time and communicate aspects of person, time and space.	**Drama Experiences** • feelings, thoughts, ideas can be communicated to a specified audience • the impact of a drama piece on the viewer is strengthened by using audio, visual or technological tools • objects from another historical period can be visually viewed, using technological tools **Drama Elements** • *role/character:* in depth study of inner and outer life of the developing character; differentiating between authentic and stereotype characters • *relationship:* analysing and portraying how relationships influence character development/change • *time and place:* establishing a clear setting, sustaining belief in the fictional setting • *tension:* using sound, light, technology and stage effects to heighten tension/suspense • *focus and emphasis:* using drama conventions to reveal or communicate key emotions, motivation, perspectives and ideas and audience
RESPONSE AND ANALYSIS	RA6.0 use appropriate language to analyse traditional drama focusing on performances, story patterns and story themes	**RA6.1 TRADITIONAL DRAMA FOCUSES ON PERFORMANCES AND STORY PATTERNS** a. Identify and describe some traditional story patterns and themes, looking at their similarities and differences. b. Captivate an audience by narrating a Pacific Island legend like 'Tigilau's Turtles'; use different voices and expressions, tones and speeds to create the mood of the story. **RA6.2 APPROPRIATE LANGUAGE IS USED TO ANALYSE DRAMA** a. Analyse the story of Sina ma le Tuna using appropriate language to describe the story pattern, narration and characterisation. b. Narrate and mime the story using the *tagi* interlude. **RA6.3 THEMES OF TRADITIONAL DRAMA COMMUNICATE CONTEXTUAL IDEAS** a. Identify one or more dramatic works in the genres of the *koneseti* or *faleaitu* that are intended to raise political awareness. b. Create a short *koneseti* or *faleaitu* on the theme of illiteracy and why not knowing how to read can lead to adverse consequences in society.	**Drama Experiences** • traditional drama focuses on performances and story patterns • appropriate language is used to analyse drama • themes of traditional drama communicate contextual ideas **Drama Elements** • *role/character:* considering in depth developing of inner and outer life of the character, differentiating between authentic characters and stereotypes, gestures and movements convey character • *relationship:* analysing and portraying how relationships influence character development/change • *time and place:* establishing a clear setting; sustaining belief in the fictional setting • *tension:* using sound, light, technology, stage effects to heighten tension/suspense • *focus and emphasis:* using drama conventions to reveal/communicate key emotions, motivations, ideas to the audience

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DRAMA IN CONTEXT	DRC6.0 demonstrate an understanding of some drama and theatre themes and traditions from a variety of times, communities and places.	**DRC6.1 DIFFERENT COMMUNITIES HAVE DIFFERENT VERSIONS OF A SHARED STORY** a. Discuss why a story like Cinderella is told differently in several countries, or why a story like Sina in the Moon is told differently in the Cook Islands, New Zealand, Samoa and other parts of the Pacific. Explain what elements are different and what elements are the same in these stories. b. Perform their own version of the story of Cinderella and make the class aware of the similarities and differences between their story and the original one. **DRC6.2 SOME COMMUNITIES HAVE DIFFERENT THEATRE FORMS** a. Identify some of the differences between Samoan theatre and that of another country, e.g. PNG. b. Practise a drama from another country e.g. PNG, about the birds of the forest, and use masks and costumes to enhance the drama. **DRC6.3 DRAMA AND THEATRE THEMES FROM OTHER COMMUNITIES CAN BE VIEWED ON FILM AND TELEVISION** a. Describe some of the popular contemporary forms of drama and theatre themes from other communities that can be viewed on TV and DVDs. b. Tell the class about their favourite contemporary TV themes like Super Heroes, Wolverine, Spiderman, Naruto.	**Drama Experiences** • different communities have different versions of a shared story • some communities have different theatre forms • drama and theatre themes from other communities can be viewed on film and television **Drama Elements** • *role/character:* adopting a variety of roles; considering both inner and outer life in developing a character; sustaining familiar and unfamiliar roles; varying positions • *relationship:* developing and analysing a character in terms of his/her relationships with other characters • *time and place:* establishing a clear setting • *tension:* using audio, visual, and/or technological aids and stage effects to heighten suspense • *focus and emphasis:* using drama conventions to reveal/communicate key emotions and motivations to the audience and/or to draw audience attention to specific aspects of the drama

Year Seven

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP7.0 plan and shape the direction of a drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives.	**CP7.1 DIFFERENT EMOTIONS EXPERIENCED BY DIFFERENT CHARACTERS IN A DRAMA CAN BE PHYSICALLY REPRESENTED** a. Investigate through writing the feelings and motivations of the characters in role. b. Use body and facial expressions to portray emotions like a sad mother, a lost child, a hungry person. **CP7.2 WORKING WITH OTHERS BOTH IN AND OUT OF ROLE CAN HELP THE PLANNING AND SHAPING OF DRAMA** a. Discuss the sequences of a drama piece identifying the different conventions of drama. b. Use the conventions of flashback and flash forward to examine turning points and major decisions in drama. **CP7.3 NEW PERSPECTIVES IN DRAMA CAN FOSTER A SENSE OF EMPATHY WITH THE CHARACTER** a. Identify and discuss out of role with group members a new perspective that can be introduced in a play. b. Enhance characterisation in a play by introducing a new perspective during role playing like turning into a person from another planet, and acquiring characteristics of that character.	**Drama Experiences** • different emotions experienced by different characters in a drama can be physically represented • working with others both in and out of role can help the planning and shaping of drama • new perspectives in drama foster a sense of empathy with the character **Drama Elements** • *role/character:* considering motivations of historical and fictional characters; considering aspects of a multidimensional character; revealing character through the use of props and movement/blocking • *relationship:* developing and analysing multidimensional relationships in the drama • *time and place:* using sound, lighting, technology and stage effects to heighten tension • *tension:* using sound, lighting, technology and stage effects heightens tension • *focus and emphasis:* using a range of devices and effects to highlight specific aspects of the performance for the audience
RESPONSE AND ANALYSIS	RA7.0 analyse a class presentation and find ways to resolve presentation problems.	**RA7.1 CLASS PRESENTATIONS USUALLY ENCOUNTER PROBLEMS** a. Identify problems in a presentation and highlight areas for improvement, e.g. the drama creators, the performers and the audience members. b. Create a chart outlining the processes that they can use to solve given problems (like acting skills), what works and what they could do differently next time. **RA7.2 STAGE SKILLS ARE IMPORTANT** a. Identify how stage combat skills can be properly staged for good effect as well as for safety like sword fighting, karate skills. b. Apply these skills in a scene from, e.g., *Star Wars, Romeo and Juliet*, or a devised drama piece. **RA7.3 VOICE, FACE AND BODY EXPRESSIONS ARE IMPORTANT** a. Identify voice, face and body expressions, and describe how they are used to show age, status, mood or nationality of a character. b. Use these in dramatic styles such as pantomime, shadow puppetry, cartoons.	**Drama Experiences** • class presentations usually encounter problems • stage skills are important • voice, face and body expressions are important **Drama Elements** • *role/character:* considering motivations of historical and fictional characters, considering multidimensional characters, using props and movement to reveal character • *relationship:* developing and analysing multidimensional relationships in drama • *time and place:* improvising with and adapting available materials to establish setting; using blocking and stage areas • *tension:* using sound, lighting, technology and stage effects to heighten tension and suspense • *focus and emphasis:* using a range of devices and effects to highlight specific aspects of the performance

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
DRAMA IN CONTEXT	DRC7.0 Students recognise the distinguishing features of drama that are pertinent to a particular culture, time and place in history. They use this knowledge to inform works.	**DRC7.1 EACH CULTURE HAS DISTINCTIVE FEATURES OF DRAMA IN HISTORY** a. Identify some drama or theatre pieces in history that are quite well known like the Shakespearean plays that were written in the 1400s in England. b. Try reading and performing a few lines from some Shakespearean sonnets or plays. **DRC7.2 STORYTELLING IS A DISTINGUISHING FEATURE OF SAMOAN DRAMA** a. Identify and discuss the different types of stories which are the basis of Samoan drama – like *fagogo*, *tala faasolopito*, *tala tuu*. b. Demonstrate one of these. **DRC7.3 SAMOAN DRAMA BENEFITS FROM INCLUDING NEW IDEAS IN ITS STRUCTURE** a. Identify the kinds of introduced ideas that can be included in Samoan drama. b. Narrate a *fagogo* using contemporary music and costumes to enhance the story.	**Drama Experiences** • each culture has distinctive features of drama in history • storytelling is a distinguishing feature of Samoan drama • Samoan drama benefits from including new ideas in its structure **Drama Elements** • *role/character:* motivations of historical and fictional characters; considering facets of multidimensional characters, revealing character through the use of props and movement • *relationship:* developing and analysing multidimensional relationships in drama • *time and place:* improvising with/adapting available materials to establish setting, blocking and stage areas • *tension:* using sound, lighting, technology and stage effects to heighten suspense and tension • *focus and emphasis:* using a range of devices and effects to highlight specific aspects of the performance for the audience

Year Eight

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP8.0 experiment with ideas in abstract ways to demonstrate and develop knowledge in drama.	**CP8.1 ABSTRACT IDEAS IN DRAMA CAN BE COMMUNICATED THROUGH VISUAL AND TECHNOLOGICAL AIDS TO HEIGHTEN THE DRAMATIC EXPERIENCE** a. Identify and discuss some abstract ideas in drama that can communicate thoughts and feelings, like music to create mood, drums and cymbals to signal the climax of an event; make notes about them. b. Use music and sound to intensify audience reaction, and illustrations on paper or fabric to create a backdrop of images; costumes and props to enhance a setting or a character. **CP8.2 DIFFERENT SOUND EFFECTS CAN BE ACQUIRED THROUGH THE USE OF EVERYDAY OBJECTS** a. Identify different objects that can make effective sound effects for a play; define the kinds of sounds they make. b. Use different sound effects to enhance a narrated story like the sound of thunder using pot lids, the sound of rain using a *salu* swishing on the floor, the sound of leaves using paper rustling. **CP8.3 TECHNOLOGY HELPS LISTENERS TO VISUALISE THE ACTION OF A RADIO DRAMA THROUGH THE USE OF SOUND** a. Identify the kinds of objects that can be used to make effective sounds for background in radio drama. b. Choose the appropriate recorded sounds and music as background for a radio drama – like the sound of waves crashing, the wind, eerie music to illustrate mood.	**Drama Experiences** • abstract ideas in drama can be communicated through visual and technological aids to heighten the dramatic experience • different sound effects can be acquired through the use of everyday objects • technology help listeners to visualise the action of a radio drama through the use of sound **Drama Elements** • *role/character:* analysing the background; motivation, speech, and actions of characters, voice, stance, gesture, facial expression • *relationship:* analysing relationships to develop the interplay between characters • *time and place:* using props, costumes, furniture to establish setting, modify production elements to suit different audiences • *tension:* using various stage effects to produce specific audience reactions • *focus and emphasis:* using a wide range of devices to highlight the central theme for the audience; making deliberate artistic choices to sharpen focus

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA8.0 evaluate the organisation of drama performances: well rehearsed, well prepared, well represented.	**RA8.1 DRAMA PERFORMANCES ARE EVALUATED ACCORDING TO THEIR PRESENTATION** a. Identify ways in which the presentation of a drama performance affects its evaluation, e.g. the effective use of drama elements in a presentation can engage the audience and communicate the theme and message well. b. Direct other students in a presentation by applying knowledge of drama practice in scene development. **RA8.2 RESEARCH IS IMPORTANT FOR THE ORGANISATION OF DRAMA PERFORMANCES** a. Explain and give examples of why research is important in the organisation of drama performances, e.g. research into a certain theme can determine whether using a historical setting enhances the presentation of a contemporary theme. b. Prepare a stage setting for a performance using research findings in settings and backdrops. **RA8.3 REHEARSAL IS NEEDED IN ORDER TO PRESENT A PERFORMANCE PROPERLY** a. Describe a scripted piece of theatre that incorporates technical roles like lighting, make-up and stage management to support a presentation. b. Create, rehearse and demonstrate a drama piece that communicates meanings clearly to an audience.	**Drama Experiences** • drama performances are evaluated according to their presentation • research is important for the organisation of drama performances • rehearsal is needed in order to present a performance properly **Drama Elements** • *role/character:* analysing the background, motivation, speech, actions of character roles, voice, stance, gestures and facial expressions • *relationship:* analysing relationships to develop interplay between characters • *time and place:* using props, costumes • *tension:* using various stage effects • *focus and emphasis:* highlighting the central of the theme using a variety of choices
DRAMA IN CONTEXT	DRC8.0 identify and describe a wide range of ways in which drama and theatre make or have made contributions to social and economic life in a variety of times and places.	**DRC8.1 DRAMA AND THEATRE HAVE MADE CONTRIBUTIONS TO SOCIAL LIFE IN A VARIETY OF WAYS** a. Describe how drama and theatre have provided opportunities for personal enjoyment, celebration and entertainment like a stage production, the film theatre, *tala Lotu Tamaiti.* b. Talk about a film they have seen and explain why they liked/disliked it. **DRC8.2 DRAMA AND THEATRE HAVE CONTRIBUTED TO CULTURE AND SOCIAL LIFE** a. Identify and explain the kinds of jobs that are generated by drama and theatre – like the ticket seller, the usher, the costume designer, the lighting manager, the production manager. b. Write a short account about the kinds of jobs they would want to do if they were involved with theatre. **DRC8.3 THEATRE AND DRAMA PERFORMANCES WERE IMPORTANT IN TIMES BEFORE PEOPLE COULD READ OR WRITE** a. Identify and explain why storytelling and acting were important as a means of entertainment and information before people were able to read and write. b. Illustrate sign language and mime and demonstrate why they were/are important elements of drama in communicating ideas and information.	**Drama Experiences** • drama and theatre have made contributions to social life in a variety of ways • drama and theatre have contributed to culture and social life • theatre and drama performances were important in times before people could read or write **Drama Elements** • *role/character:* analysing background, motivation, speech, actions, using voice, stance, gesture, facial expression to portray character • *relationship:* analysing relationships to develop the interplay between characters • *time and place:* using props, costumes and furniture to establish setting, modifying production elements to suit different audiences • *tension:* using various stage effects to produce specific audience reactions • *focus and emphasis:* using a wide range of devices to highlight the central theme for the audience, making deliberate artistic choice to sharpen focus

Visual Arts

Year One

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP1.0 make drawings, paintings, collages and simple constructions, using basic art elements as they communicate ideas about their personal environment.	**CP1.1 WAYS TO DRAW DIFFERENT TYPES OF LINE:** a. Draw lines using pencils, pens, sticks, feathers, charcoal, paint, cardboard, and any object that will make a mark. **CP1.2 PRIMARY COLOURS ARE RED, BLUE AND YELLOW:** a. Make a picture using primary colours. **CP1.3 SHAPES ARE FOUND IN EVERYDAY OBJECTS AND BUILDINGS:** a. Draw geometric and organic shapes in nature, objects and houses and make artworks based on these shapes and forms.	**Art Experiences** Two-dimensional and three-dimensional activities – drawings, paintings, crayon and pastel works, collages, paper construction. **Art Elements** • Line: in everyday objects spiral, straight, zigzag, curved. • Shape and form: geometric and organic shapes. • Space: objects in the distance appear smaller. • Colour: mixing primary colours, warm and cool colours. • Texture: textures of familiar objects. • Value: light and dark. **Art Principles** Contrast: large/small.
RESPONSE AND ANALYSIS	RA1.0 explain ideas, feelings and the materials they use in their own work and respond to the artworks of others.	**RA1.1 SHAPES ARE ALL AROUND US:** a. Identify geometric and organic shapes in the classroom, school and community. **RA1.2 THERE ARE MANY KINDS OF TEXTURES** a. Identify, touch and describe rough and smooth textures in the classroom and found objects from the playground and local community. **RA1.3 BIG AND SMALL OBJECTS CREATE CONTRAST:** a. Describe how contrast of size makes a picture interesting.	**Core Content** **Art Experiences** • Feelings and ideas in artworks. • Art forms found in the domestic environment. • Features, materials and ideas used in development of personal artworks. • The process and any problems encountered. **Art Elements** • How art elements are used, e.g. line, shape, colour and objects and subject matter in an image. • Visual arts words used to describe some basic art elements viewed in artworks. **Art Principles** Contrast: the use of opposites to attract the eye of the observer.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
VISUAL ARTS IN CONTEXT	VC1.0 identify who they are and where they come from in order to plan artworks based on their personal histories.	**VC1.1 WHO THEY ARE AND WHERE THEY COME FROM:** a. Explain who they are and where they come from – and plan drawings of family members, their village and community. **VC1.2 HOW ART CONNECTS PEOPLE IN THE SCHOOL AND WIDER COMMUNITY:** a. Examine and describe artworks in the classroom and community.	**Art Experiences** • Who they are and where they come from. • What they and other people look like. • What people in their community wear at home, school and in the community.

Year Two

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP2.0 use imagination and basic art skills while making two-dimensional and three-dimensional artworks focusing on people, animals and objects in their local community.	**CP2.1 DRAWING AND ART MAKING TECHNIQUES:** a. Develop artworks using a variety of techniques and ideas based on their village and domestic environment. **CP2.2 GEOMETRIC SHAPES ARE FOUND ALL AROUND US:** a. Make pencil drawings of geometric shapes in the classroom, school buildings or playground. **CP2.3 PRIMARY COLOURS CAN BE MIXED TO CREATE SECONDARY COL:OURS:** a. Make a painting using combinations of primary and secondary colours and experiment with colour mixing red, blue and yellow into secondary colours purple, orange and green.	**Art Experiences** Two-dimensional and three-dimensional activities – drawings, paintings, crayon and pastel works, collages, simple print methods, paper construction, simple weaving, mosaic, murals. **Art Elements** • Line: horizontal, vertical, diagonal, pointy, curvy. • Shape and form: geometric shapes, e.g. buildings. • Space: overlapping of objects. • Colour: secondary colours. • Texture: of familiar objects, creating textures. • Value: mixing of a tint using colour plus white. **Art Principles** Rhythm, colour, shapes in pattern.
RESPONSE AND ANALYSIS	RA2.0 examine artworks displayed in the classroom and describe the art elements, materials and ideas that have been used in the works.	**RA2.1 HOW BUILDINGS ARE MADE FROM GEOMETRIC SHAPES AND LINES:** a. Observe and discuss the shapes and lines used in drawing people, objects and buildings in the domestic, village or community setting. **RA2.2 HOW PATTERNS ARE MADE:** a. Describe how repeated lines, shapes and colours when placed together form a pattern.	**Art Experiences** • Feelings and ideas in artworks. • Materials and ideas used in development of personal artworks. • Shape and form in the local environment. • The process used to make own work. **Art Elements** • Elements and principles used in both two-dimensional and three-dimensional media. • Elements of shape and form in objects and buildings. • Visual arts words which describe some basic art elements viewed in artworks. **Art Principles** Repetition and rhythm as viewed in everyday objects and patterns.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
VISUAL ARTS IN CONTEXT	VC2.0 identify examples of artworks and objects used in everyday domestic life within their own community and local environment.	**VC2.1 THE DIFFERENT STYLES AND PURPOSE OF BUILDINGS IN THE VILLAGE:** a. Describe the shape, size, materials and purpose of different buildings in the village.	**Art Experiences** • Visual art forms and objects found in the home, school and community and the purpose they serve. • Styles of buildings in the local community and the purpose that they serve. • The local community, places where people work and relax, hold meetings and formal events.

Year Three

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP3.0 demonstrate an understanding of art elements and principles of art as they plan and develop artworks that focus on special events.	**CP3.1 THAT LINES CAN SHOW VARIETY OF SIZE, LENGTH AND DIRECTION:** a. Produce drawings showing different varieties of line, short, thick, thin, spiral, long. **CP3.2 THAT SOME SHAPES ARE CALLED ORGANIC SHAPES:** a. Develop and plan ideas for making an artwork based on organic shapes. **CP3.3 HOW SPACE IS MADE UP OF FOREGROUND, MIDDLE GROUND, BACKGROUND:** a. Produce a picture based on a village event to show foreground, middle ground, and background.	**Art Experiences** Two-dimensional and three-dimensional activities – drawings, paintings, crayon and pastel works, collage, mixed media, paper construction, illustration. **Art Elements** • Line: variety of line. • Shape and form: organic shapes e.g. nature. • Space: foreground, middle ground, background. • Colour: colours that express mood/ emotion. **Art Principles** Variety: strong contrasts, line, shapes, colours to create interest.
RESPONSE AND ANALYSIS	RA3.0 Students explain how elements and principles of art are used to communicate meaning and understanding in their work and the work of others.	**RA3.1 THE IMPORTANCE OF SPECIAL EVENTS IN THE VILLAGE:** a. Describe and explain why special events are important in the village or community. **RA3.2 VARIETY MAKES FOR AN INTERESTING ARTWORK:** a. Describe and explain why special events are important in the village. **RA3.3 WAYS TO PRESENT, DISPLAY, AND DISCUSS ARTWORKS IN THE CLASSROOM:** a. Examine their own works and the works of their peers and explain the challenges experienced when making the works.	**Art Experiences** • Feelings and ideas in artworks. • Materials and ideas used in development of personal artworks that recall special community events. • The process and any problems encountered. **Art Elements** • Elements and principles used to communicate meaning and understanding in students' own and others' works. • Visual arts words to describe some basic art elements viewed in artworks. **Art Principles** Variety used to create interest in a two-dimensional or three-dimensional artwork.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
VISUAL ARTS IN CONTEXT	VC3.0 Students explain, describe and record a variety of artistic forms that are displayed and used during special occasions in their local community.	VC3.1 WAYS OF RERCORDING LOCAL EVENTS IN THE LOCAL COMMUNITY: a. Use sketchbooks to take down information while observing sports and other events in the village. VC3.2 WAYS OF RECORDING FEATURES IN THE NATURAL ENVIRONMENT: a. Use sketchbooks to record aspects of the natural environment and plan artworks that focus on the natural environment, flora and fauna.	Core Content Art Experiences • Special events in the local community. • Purpose and function of objects and implements used on special occasions. • Purpose and function of special apparel used on community occasions.

Year Four

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP4.0 experiment with different materials as they design and construct artworks based on personal interpretations of customary attire and decorative arts.	CP4.1 TYPES OF LINE THAT CONVEY EMOTIONS AND CHARACTER: a. Make lines and give them a personality or character, e.g. angry, happy, excited, nervous. CP4.2 HOW TO DEVELOP EXPERIMENTAL APPROACHES USING FOUND AND NATURAL MATERIALS: a. Develop plans for making decorative accessories used in ritual and ceremonies. CP4.3 HOW TO DRAW FROM DIFFERENT NATURAL ENVIRONMENTS: a. Develop paintings, murals or three-dimensional art forms depicting creatures such as birds, turtles, fish, sharks, dolphins, whales.	Art Experiences Two-dimensional and three-dimensional activities – drawing, paintings, crayon and pastel works, collages, mixed media, paper, natural and found object construction. Art Elements • Line: lines to show emotion, contour lines. • Shape and form: imaginative freeform shapes. • Space: positive and negative shapes. • Colour: monochromatic colour schemes. • Value: mixing of shades by adding black to a colour. Art Principles Emphasis: placement to create focal point.
RESPONSE AND ANALYSIS	RA4.0 explain and describe performances, customary events, attire and art forms and communicate personal responses to these.	RA4.1 SAMOAN MATERIAL CULTURAL FORMS AND THEIR CULTURAL CONTEXT: a. Develop an inventory in a personal journal of Samoan art forms used in cultural and ritual exchanges. RA4.2 WHAT MATERIALS ARE USED IN MAKING SAMOAN TRADITIONAL ART FORMS AND ATTIRE: a. Describe the process and materials used for making Samoan traditional art forms.	Art Experiences • Feelings and ideas in artworks. • Materials and ideas used in development of personal artworks that identify social and customary events. • The process and any problems encountered. Art Elements • Elements and principles, and how they are used to communicate meaning and understanding. • Visual arts words to describe some basic art elements viewed in artworks. Art Principles Emphasis creates a focal point in a two-dimensional or three-dimensional artwork.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
VISUAL ARTS IN CONTEXT	VC4.0 analyse and describe the designs and materials used in making customary dress and body decoration.	VC4.1 THE IMPORTANCE OF RITUAL AND CEREMONY IN SAMOAN FAMILY, VILLAGE AND NATIONAL LIFE: a. Draw sketches in response to observations of rituals and ceremonies in the family, village or nationally. VC4.2 THE PURPOSE OF MATERIALS USED IN MAKING TRADITIONAL GARMENTS AND DECORATIVE ADORNMENTS USED IN SAMOAN CEREMONIES: a. Plan designs for making three-dimensional customary attire and decorative adornments using found and natural materials.	Art Experiences • Purpose and function of apparel used on ceremonial occasions. • Body decorations, what they are made from, how they are valued. • Cultural implements and their function in the traditional context.

Year Five

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP5.0 use a variety of materials, tools and techniques as they create artworks based on the design elements found in traditional patterns.	CP5.1 LINES CAN BE LINEAR AND CURVED: a. Draw traditional Samoan patterns using linear and curved lines. CP5.2 HOW SHAPES AND FORMS CREATE SPACE IN A PICTURE: a. Develop a collage artwork where shape and form create space based on traditional patterns. CP5.3 HOW TO IDENTIFY COMPLEMENTARY COLOURS: a. Make an abstract painting or simple weaving using complementary contrasting colours.	Art Experiences Two-dimensional and three-dimensional activities include: drawings, paintings, crayon and pastel works, tapa making, cardboard printmaking, mosaics, murals, three dimensional models and construction. Art Elements • Line: linear and curved lines. • Shape and form: shapes and space, interlocking shapes. • Space: shading creates depth in a picture. • Colour: complementary colours. Art Principles Proportion: the scale of an object compared to things around it.
RESPONSE AND ANALYSIS	RA5.0 analyse and describe the purpose of, and processes used in making, traditional tapa.	RA5.1 THE PROCESSES, TECHNIQUES, AND MATERIALS USED IN TAPA PRODUCTIONS: a. Analyse the techniques, materials, design elements and processes used in making Samoan tapa. RA5.2 WHERE TAPA SYMBOLS COME FROM: a. Explain the natural sources that inspire tapa designs. RA5.3 HOW TO ANALYSE ARTWORK: a. Discuss how line, shape, form, colour and texture create interest in an artwork.	Art Experiences • Feelings and ideas about artworks. • Features, materials and ideas used in development of personal artworks. • Processes used in traditional tapa making. • Evaluation of own work. Art Elements • Use of art elements and principles, and how they are used to communicate meaning and understanding. • Reading and interpreting traditional symbols. Art Principles Proportion – the scale of one object compared to its surroundings.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
VISUAL ARTS IN CONTEXT	VC5.0 research designs and patterns from traditional art forms and interpret and apply this knowledge to their own artworks.	**VC5.1 WHERE IDEAS FOR SAMOAN PATTERNS COME FROM:** a. Explain how Samoan patterns find their origin in nature and family. **VC5.2 WHAT TOOLS AND MATERIALS ARE USED IN MAKING SAMOAN TAPA AND OTHER ART FORMS:** a. Explain the purpose of different Samoan tools and materials used in siapo making and other art forms.	**Art Experiences** • Roles people play in the community. • Designs and patterns made by traditional artists. • Significance of traditional arts.

Year Six

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP6.0 use elements of art to illustrate ideas, messages and meaning in traditional stories and legends.	**CP6.1 LINE CAN DIRECT THE VIEWER'S ATTENTION:** a. Develop an imaginative picture where line shows direction and gives information about things depicted in the picture. **CP6.2 THAT SHAPE AND FORM IF EQUALLY PLACED IN A PICTURE ARE SYMMETRICAL:** a. Develop a picture where symmetrical balance is achieved. **CP6.3 HOW TO SELECT A LEGEND OR POEM TO BE USED IN AN ARTWORK:** a. Select a legend or poem and develop sketches for making an illustrated legend/poem using a mixed media approach.	**Art Experiences** Two-dimensional and three-dimensional activities include: drawings, paintings, crayon and pastel works, collages, illustrations, calligraphy, print making (stencils, cardboard), three-dimensional construction, mixed media, murals. **Art Elements** • Line: wavy wiggly lines that direct viewer's attention. • Shape and form: symmetrical shapes. • Space: centre of interest/focal point, basic facial features. **Art Principles** Balance: arrangement of elements to create equality in importance in an artwork.
RESPONSE AND ANALYSIS	RA6.0 analyse different styles of illustrations in picture books.	**RA6.1 BALANCE IS IMPORTANT WHEN PLANNING THE COMPOSITION OF AN ARTWORK:** a. Explain how balance can create stability in an artwork while harmony blends the elements in a pleasing way, creating a restful composition. **RA6.2 HOW TO ANALYSE ARTWORKS ON DISPLAY:** a. Evaluate their own works and the works of others, discussing use of art elements and principles and the effectiveness of design materials, and how the individual student has managed to convey a message or personal meaning.	**Art Experiences** • Feelings and ideas in artworks. • Materials and ideas used in development of personal artworks. • Shape and form in the local environment. • The process used to make own work. **Art Elements** • Elements and principles used in both two-dimensional and three-dimensional media. • Elements of shape and form in objects and buildings. • Visual arts words which describe some basic art elements viewed in artworks. **Art Principles** Repetition and rhythm as viewed in everyday objects and patterns.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
VISUAL ARTS IN CONTEXT	VC6.0 describe how oral traditions and stories convey messages about the past and have significance in the present.	VC6.1 LEGENDS CONVEY MORALS AND VALUES TO THE PEOPLE: a. Describe some of the morals and values that are communicated in legends. VC6.2 CERTAIN LANDMARKS AND HISTORICAL SITES IN SAMOA ARE LINKED TO LEGENDS: a. Explore and discuss historical sites that are connected to particular national legends.	Art Experiences • Stories and legends in the community. • Role of the artist in illustrating and portraying images.

Year Seven

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP7.0 Students demonstrate skills in making artworks based on traditional art forms, while showing modern interpretations of them.	CP7.1 HOW TO IDENTIFY ANALOGOUS COLOURS: a. Use harmonious or analogous colours in an artwork based on a traditional art form. CP7.2 HOW UNITY AND HARMONY CREATE A RESTFUL COMPOSITION: a. Experiment and make an artwork using patterns, textures, lines and colours that harmonise. CP7.3 HOW SHADING TECHNIQUE ADD VOLUME TO AN OBJECT OR FORM: a. Make an artwork of an artifact and show how shading shows the form of an object.	Art Experiences Two-dimensional and three-dimensional activities include: drawings, paintings, crayon and pastel works, collages, mixed media, three-dimensional construction and manipulation of natural materials, lashing, weaving. Art Elements • Line: lines for expressive purpose, repetition to create rhythm. • Shape and form: asymmetric shapes. • Colour: analogous colours. • Texture: created with a variety of tools. • Value: shading. Art Principles Harmony: balance, similarity, repetition of colours.
RESPONSE AND ANALYSIS	RA7.0 Students use appropriate language to articulate an understanding of the different types of traditional art forms in their community.	RA7.1 RELEVANT LANGUAGE TO DESCRIBE SAMOAN TRADITIONAL ART FORMS: a. Use appropriate Samoan terminology for describing materials, techniques and ideas that are used in the creation of traditional art forms. RA7.2 METHODS AND TECHNIQUES OF TRADITIONAL AND CONTEMPORARY SAMOAN ARTISTS: a. Analyse traditional and contemporary artworks and describe changes from natural-based materials and changes to new technologies, such as metal, fabrics, digital imagery and the use of new tools.	Art Experiences • Feelings and ideas about artworks. • Features, materials and ideas used in development of personal artworks. • Function and purpose of traditional art forms. • Evaluation of own work. Art Elements • Use of art elements and principles, and how they are used to communicate meaning and understanding. • Art elements and principles used in traditional art forms. Art Principles • Unity and harmony to create a restful composition.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
VISUAL ARTS IN CONTEXT	VC7.0 Students research and analyse different traditional artworks and the materials, processes and techniques used to make them.	**VC7.1 THE MATERIALS AND PROCESSES USED BY TRADITIONAL SAMOAN ARTISTS:** a. Investigate the materials and techniques used by traditional artists for art forms such as building fale, building boats, weaving fine mats, sleeping mats and fans, making fish-hooks, spears, etc. **VC7.2 HOW TO COMPARETHE WORKS OF TRADITIONAL AND CONTEMPORARY ARTISTS;** a. Identify changes in the use and application of materials, techniques and technologies used by traditional artists and contemporary artists.	**Art Experiences** Local traditional artists and the themes, subject matter and techniques they use.

Year Eight

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
CREATIVE PRACTICE	CP8.0 research and experiment with form and materials as they create contemporary artworks based on personal ideas and concerns.	**CP8.1 HOW TO IDENTIFY AND MIX TERTIARY COLOURS:** a. Experiment with tertiary colours to make an artwork based on traditional symbols. **CP8.2 HOW TO DEVELOP ARTWORKS BASED ON SAMOAN TATTOOING:** a. Make sketches and develop original ideas for an artwork based on Samoan tattooing designs using two and three-dimensional art forms such as printmaking, painting, mosaic, mural, relief carving. **CP8.3 TECHNIQUES AND SKILLS USED IN THREE DIMENSIONAL ART MAKING PROCESSES:** a. Use found and natural materials in a creative way while developing a three-dimensional artwork or wearable art form.	**Art Experiences** Two-dimensional and three-dimensional activities include: drawings, paintings, crayon and pastel works, collages, mixed media, printmaking, three-dimensional construction, murals, mosaics. **Art Elements** • Line: directional line, contour lines drawing figures. • Shape and form: three-dimensional constructions. • Space: one-point perspective. • Colour: tertiary colours. • Texture: real textures in the environment. • Value: cross-hatching. **Art Principles** Movement: lines, shapes, colours that lead the viewer's eye around an image or object.

	ACHIEVEMENT OBJECTIVES *STUDENTS LEARN TO*	LEARNING OUTCOMES *STUDENTS WILL DEMONSTRATE SUCH LEARNING WHEN THEY CAN*	CORE CONTENT
RESPONSE AND ANALYSIS	RA8.0 distinguish different styles used by contemporary artists and communicate personal preferences for selected artworks.	**RA8.1 ART CONNECTS PEOPLE AND GIVE THEM A SENSE OF IDENTITY:** a. Explain how contemporary artists are making statements about their identity and culture through use of traditional symbols and art forms. **RA8.2 THE MEANING OF TATTOO SYMBOLS:** a. Document tattooing symbols and their meanings.	**Art Experiences** • Features, materials and ideas used in development of personal artworks. • Purpose and meaning of cultural art forms and contemporary artworks. • Evaluation of own work. **Art Elements** • Use of art elements and principles, and how they are used to communicate meaning and understanding. • Art elements and principles used in contemporary art forms. **Art Principles** Movement: where repetition of elements creates action in an artwork.
VISUAL ARTS IN CONTEXT	VC8.0 research a contemporary Samoan art forms that convey a sense of personal identity.	**VC8.1 WAYS IN WHICH CONTEMPORARY SAMOAN TATTOOING IS DIFFERENT FROM TRADITIONAL TATTOOING:** a. Describe and explain changes in tools, practice, symbols and design as seen in contemporary Samoan tattooing. **VC8.2 HOW CONTEMPORARY SAMOAN DECORATIVE ARTS AND DRESS, THOUGH BASED ON TRADITIONAL ART FORMS, USE NEW MATERIALS AND FORMS IN CREATIVE AND INNOVATIVE WAYS:** a. Analyse the work of contemporary artists using decorative arts as their source of motivation and describe the process and materials used in their works.	**Art Experiences** • Contemporary methods of making art. • Issues and themes being explored by contemporary artists.