

Visual Arts

Years 9-12

Samoa Secondary School Curriculum

Visual Arts. Years 9-12
Samoa Secondary School Curriculum

Curriculum Design and Materials Division
Ministry of Education, Sports and Culture

This curriculum statement was prepared by the Visual Arts Subject Committee. This is the final product of several reviews conducted of the original curriculum statement since the year 2013.

The curriculum review was a collective effort between Ministry of Education, Sports and Culture, its stakeholders and art educators to improve the existing Visual Arts Curriculum, with the determination to maximize its implementation realizing its full extent, yielding all that was set out to be achieved.

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Introduction

Secondary School Education for the Twenty First Century

The goal of the Samoan Secondary Curriculum Review is to ensure that all subjects remain relevant to the time framework in which they are written and reviewed. The first Secondary Visual Arts Curriculum was written in 2004 and implemented into selected schools in 2005. During the ensuing fifteen years there have been changes in the approach to arts education and the number of schools to procure the necessary equipment to create art works, and the supply of supporting

texts for teachers and students. Of growing importance has been the need for individuals in our community to develop skills and an intellectual background in the arts to provide for our increasingly sophisticated workplace requirements. By offering Visual Arts as a subject for secondary students we are increasing their prospects for employment success after they have completed their secondary schooling.

The Importance of Visual Arts in the Secondary School Curriculum

The goal of Samoan secondary schools is to support high quality learning while giving individual students the opportunity to choose programs that suit their skill and interest. The updated Samoan curriculum will enable student to better customize their high school education and improve their prospects for success in school and employment opportunities after their school education.

Experiences in all the arts-dance, drama, media arts, music, and the visual Arts- play a valuable role in the education of all students. Through participation in the arts, students can develop their creativity, learn about their identity and develop self-awareness, self-confidence and a sense of well-being.

All of the arts communicate through complex symbols-verbal, visual, and aural- and help students understand aspects of life in a variety of ways. Students gain insights into the human condition through ongoing exposure to works of art. In producing their own works, students communicate their insights while developing artistic skills and aesthetic judgement.

Education in the Arts involves students intellectually, emotionally, socially, and physically. Learning through the arts therefore encourages the combination of students' cognitive, emotional, sensory, and motor capacities, and enables students with a wide variety of learning styles to increase their learning potential. Study in the arts can be enjoyable and fulfilling, while at the same time all arts subjects are intellectually demanding disciplines.

The Visual Arts curriculum described in this document prepares students for a wide range of challenging careers in the arts, as well as careers in which they can draw upon knowledge and skill acquired through the arts. Students who aspire to be writers, actors, musicians, dancers, painters, or animators, for example, are not the only ones who can benefit from the study of the arts. Arts education prepares students for the fast-paced changes and the creative economy of the twenty-first century.

Learning through the arts develops many skills, abilities, and attitudes that are critical in the workplace. The include communication and problem-solving skills; the ability to be creative,

imaginative, innovative, and original; the ability to be adaptable and to work with others; and positive attitudes and behaviours.

Participation in all arts courses helps students develop their ability to listen and observe, and thus develop their communication and collaborative skills. It encourages students to take risks, to solve problems in original ways, and to draw on their resourcefulness. In arts courses, stu-

dents develop their ability to reason and to think critically as well as creatively. They learn to approach issues and present ideas in new ways, to teach and persuade, entertain, and make designs with attention to aesthetic considerations. They also gain experience in using various forms of technology and the skills developed in the study of the arts can be applied in many other endeavours and in variety of careers.

Scope of the Curriculum

The national curriculum is made up of:

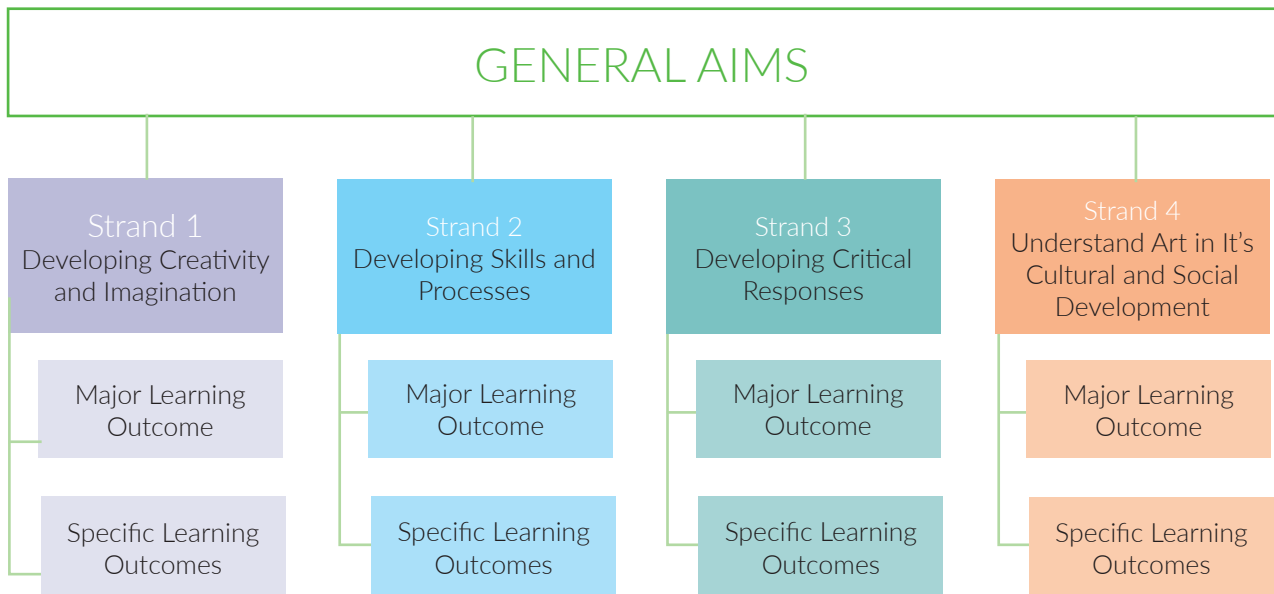
- The Samoa Secondary Curriculum Overview document that outlines the framework of underpinning principles and required learning areas, and
- A set of subject curriculum statements that define the learning principles and achievement aims and learning objectives which all Samoan schools are required to follow.

The Visual Arts curriculum sets out progressions of skills, knowledge and attitudes for stu-

dents in secondary schools in Samoa. The curriculum statement applies to:

- All secondary schools in Samoa.
- All students and is inclusive of gender, race, religion, social and cultural background.
- All students including those who are gifted, those with learning difficulties, physical disabilities.
- Socio-economic and disadvantaged and isolated students; and
- Year 9-12 secondary school education.

Structure of the Visual Art Curriculum



Key Principles

The National Curriculum Framework lists five key principles which underpin all aspects of the Samoan education system including the development of the curriculum. These are embedded in the teaching of Health and Physical Education in schools.

Equity

Equity requires that the system treats all individuals fairly and justly in the provision of educational opportunities. Policies and practices that advantage some social groups and disadvantage others will be avoided, while those that 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 behavior, and results from the complex interplay of professional and technical factors, and social cultural practices. Policies promoting these will focus on the learning institutions specifically on the day to day classroom practices including monitoring, assessment and reporting of students outcomes and teacher effectiveness.

Relevance

Relevance in education implies a system which is meaningful, recognized, 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 nation.

Efficiency

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

Sustainability

Sustainability requires the wise utilization 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 local and national development will be promoted.

Curriculum Principles

The curriculum framework for the Arts represent the key knowledge, experience, skills, values and attitudes that students are to develop at the senior secondary level. It forms the basis on which schools and teachers plan their school-based curriculum and design appropriate learning, teaching and assessment activities.

The Visual Arts Curriculum is based on the principles of the Secondary School Curriculum stated in the Samoan Secondary School Curriculum Overview document. These principles guide all curriculum subjects and:

1. Provide a challenge for all students and allow for individual differences.
2. Foster and enhance learners to be self-directed in their learning.
3. Provide all learners with a broad and balanced general education.
4. Is based on what is best in the Fa'aSamoa.
5. Will be responsive and relevant to meet the needs of the individual learner.
6. Are responsive to the community and national development.
7. Are flexible to individual schools access to resource while stressing that visual arts subjects require specialized equipment.
8. Ensure that each learner experience progresses in a coherent and systematic way.
9. Provide the presentation of essential knowledge in a bi-lingual setting.
10. Promote language learning that benefits all subject areas.
11. Provide sound assessment practices.
12. Are inclusive of race, religion, disability.

General Aims

Students will develop a broad range of skills as they create, present, interpret and appreciate the arts in the schools by:

- Developing knowledge.
- Developing skills and processes.
- Developing critical responses.
- Understanding art in context.
- Developing cultural and cross-cultural understanding.
- Developing personal identity values and attitudes.

Four Major Strands

1. Developing Creativity and Imagination

This is achieved through art appreciation; criticism and making students enhance their power of imagination, creative thinking and presentation skills. They create artworks to express themes, topics related to themselves and their culture and environment. They can make critical analysis of their own and others, artworks and develop new perspectives.

2. Developing Skills and Processes

Students will learn to use visual language, different visual arts forms and a variety of materials and techniques for visual arts making. They will develop their skills in using verbal language for visual arts making. They will develop their skills in using verbal language to describe, analyse, communicate, and carry out a dialogue as well as develop a positive attitude for continual exploration and experimentation through the process of making, illustrating and presenting their artistic ideas.

3. Developing Critical Responses

As students learn to understand works of visual arts, they acquire the abilities to give critical,

informed and intelligent responses based on a well-explored background of information about the artwork, the artist, and just as importantly, with reference to their own experience, training, culture and personal judgments.

4. Understanding Art in Its Cultural and Social Environment

Students will learn when and where the art work was made, and how the artwork is related to their cultures. They will identify how art influence their cultural and social environment.

Strands in detail

In order to achieve the Four Learning Outcomes, students should achieve relevant learning objectives through a variety of activities. Students' abilities should be developed gradually in accordance with the progression of learning stages. Appropriate learning objectives and activities are to be selected in accordance with student levels of ability, learning needs and the learning and teaching context.

Strand 1: Developing Creativity and Imagination

The development of student creativity and imagination will be a major learning outcome for the Arts courses. In order to develop creativity and imagination students will:

- Develop new and different ways to develop their imagination and creative thinking.
- Plan a wide range of activities so they can develop ideas from observation memories imagination and experiences.
- Be assisted to explore alternative ways of expression by using different materials and techniques.
- Be encouraged to seek, select and organize information for the purpose of art creation.
- Use direct observation and various experiences to explore ideas.
- Explore visual elements and principles of organization to express ideas and feelings.
- Use sketching to explore a range of possible outcomes for finishing a piece of work.
- Record responses and conceptualize ideas, experiences and imagination by using verbal and non-verbal presentation.

- Use new or different perspective to interpret or re-interpret concepts, reality and visual forms.
- Develop ideas from observation, experience, memory and imagination, and from nature, man-made environment and objects, etc.
- Develop ideas by searching for and processing visual information and by manipulating visual elements based on aesthetic logic and principles of organization, etc.
- Use sketching, drawing, information technology or other appropriate tools and resources to stimulate and develop ideas.

Strand 2: Developing Skills and Processes

The development of student skills and processes will be another major learning outcome for the Arts courses. In order to develop skills and processes, students will:

- Use visual elements to express ideas and feelings.
- Recognize the characteristics of different visual arts media.
- Safely and correctly use appropriate tools, materials and techniques for processes to create visual arts works for the expression of feelings and thoughts.
- Convey ideas in a selected medium.
- Explore and use a variety of visual arts media, tools and technique.
- Select appropriate visual arts knowledge, skills and processes to communicate ideas and feelings in understanding and making the visual arts.
- Visualize a theme in a medium and criticize the work from an aesthetic perspective explore and apply skills and knowledge of traditional and emerging technology in visual communication.

Strand 3: Developing Critical Response

The development of student ability to develop critical responses will be a major learning outcome for the Arts courses. In order to develop critical responses students will:

- Talk about the content of the Visual arts work.
- Describe visual elements applied in the visual arts work.
- Learn to express opinions and listen to other students' ideas about the visual arts work.
- Describe and analyse artwork using visual art terminology.
- Interpret visual arts work based on techniques, visual elements and principles of organization.
- Express and give reasons for their opinions and preference.
- Learn to apply criteria in assessing visual art work.
- Use visual art experiences to respond to various visual phenomena.
- Employ processes of visual arts appreciation and criticism: describing, comprehensive feeling, analyzing, interpreting and judging artwork.
- Make an informed judgment of a piece of visual arts work based on its communication effect: e.g. the informed structure, the techniques and the overall expressive quality.
- Be confident in their own artistic judgment, performances and capabilities.
- Learn to develop criteria for assessing visual artworks.

Strand 4: Understanding Art in Its Cultural and Social Environment (Locating/Setting)

The development of student ability to develop critical responses will be a major learning outcome for the Arts course. In order to develop critical responses, students will:

- Talk about art in their community and identify the use of the visual art in daily life.
- Identify the characteristic of the visual arts works in the Samoan social, cultural and historical contexts.
- Recognize Samoan art heritage and material culture and its role in society.
- Identify visual arts works using local environmental features.
- Name differences in the function of the visual art objects in traditional and modern.
- Identify the trends of contemporary art in Samoa.
- Understand how social, cultural and political context influence artists forms of expression and techniques for creation.

Major Learning Outcomes in the Arts

The major learning outcomes of the Samoan Secondary Visual Arts Curriculum focus on creative thinking, critical analysis, development of technical skills and problem solving processes. These are essential to the process of art making and communicating about art.

These outcomes are expressed in the four major STRANDS detailed above:

- Developing creativity and imagination;
- Developing skills and processes;
- Developing critical responses;
- Understanding art in context.

At the end of the course students should be able to:

- develop skill in art making;
- develop art literacy;
- develop their creativity;
- develop an understanding of social and cultural contexts or environment in which art is made;
- develop an appreciation as to why artworks are created for personal, spiritual and cultural reasons;

- encourage an interactive learning environment.

The Visual Arts Curriculum encourages the need for students to:

- Develop skills: perceptual skills, research skills, oral and visual language skills, technical skills, and aesthetic skills.
- Offer a wide range of artistic media and technical equipment that will expand the skill range of students.
- Develop cultural and cross-cultural understanding through research.
- Encourage positive values and attitudes, self-identity via art making processes and discussions.
- Improve their sense of commitment to learning and pride in achievement.
- Provide a foundation for pursuing educational and career opportunities in the art and creative industries.
- Increase skills that enable them to become employable in today's changing markets.
- Extend a range of visual arts career options that enable individuals' to support their families.

Approaches to Teaching and Learning

Assessment and Evaluation

Assessment is the process of gathering meaningful information upon which judgments are made on learners' performance. The primary purpose of assessment is to improve students' learning and the quality of learning programmes. Assessment information is also used for reporting students' progress at certain points in time. In this way assessment information provides assurance about the quality of education.

The real power of assessment in improving learning relates to the feedback dimension providing information how and why a student understands and misunderstands, and what direction the student must take to improve. Descriptive feedback gives student what they have or have not achieved, tells a student that they are right or wrong, and why and specifies or implies a better way of doing something by demonstrating or explaining.

Evaluation is the process of collecting information to judge the effectiveness and value of a programme. Sources of evaluation information can be teachers themselves carrying out self-evaluation or other teachers observing and making judgments.

Assessment in the Arts should:

- reflect of curriculum policy;
- be consistent with the aims and outcomes of the curriculum;
- actively involve students in the reviewing and reflecting on assessment information that relates to them;
- largely be based on continuous internal assessments;
- emphasize the art processes as much as the final product;
- be based on a variety of ongoing assessment strategies;
- be presented in a meaningful and supportive way, while providing feedback to students.

Characteristics of Assessment in Visual Arts

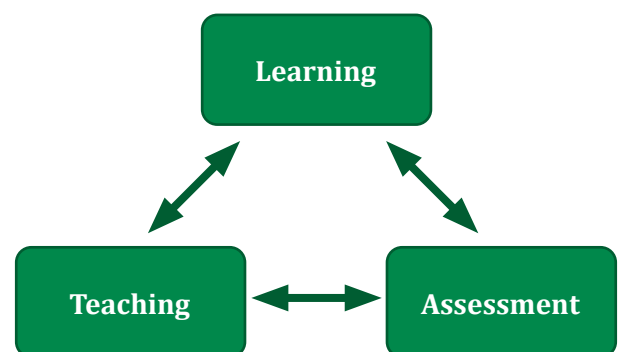
Assessment in Visual Arts will be gathered from a variety of sources including:

- ongoing assessment of students works;
- students' process diaries and final portfolio;
- exhibitions and performances;
- critical studies – discussions, essays, presentations, projects reviews, assignments

and reports;

- historical studies such as essays, projects presentations, assignments.

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 informative. 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.

Essential Skills

Students will have the opportunities to develop skills in 2D media, 3D media, Design and Time-based media (film, computer graphics, and video). In Samoa all media might not be available but schools must try and expand their choices of media and work towards meeting community requirements and career opportunities for students once they have graduated from their secondary school education. These competencies (skills and abilities) are important as students develop skills relevant for further training and employment.

- **Analytical Skills** – students develop skills in acquiring, analysis, and organizing information. These skills are essential for the processing of information and ideas when making art and for art criticism and art history.

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.

- **Communication Skills** – students develop skill in expressing ideas and responding to artworks through discussion and written essays and responses. They will become skilled in oral and written communication.
- **Planning Skills** – students will develop these skills as they plan artworks and make decisions about ideas, images, and materials and through the creation of their own artworks. They will also research artists, art history art criticism and examples of artworks as they plan written projects.
- **Co-Operative Skills** – the arts teach students how to work together and share ideas, discuss issues and examine alternative points of view with their peers and teachers.

- **Technical Skills** – Students will develop skills in using art elements and principles and exploring processes in 2D, 3D, and Design and Time Based media. In preparation for today’s expanding job market students will be required to develop knowledge in both traditional and new art processes, media and techniques; mathematical skills, computer skills, and digital media skills. The range of techniques and processes is constantly growing and this requires MESCC to offer the technologies that students require to meet employment needs in the future.
- **Problem Solving** – Students will develop skills whereby they examine the concepts, ideas, course requirements, and solve problems relating to the task they are doing. They will learn to focus, create ideas, and make judgement about form, media, materials and processes they want to use in their art making processes. There are problem solving skills used in discussions, analysis of artists’ works, their own works, and critiquing a period in art history.

Learning in Visual Arts

Visual Arts study at secondary level requires students to investigate concepts, art theory and art forms, art works and make artworks. Independent investigation, thinking and analytical skills are essential to the development of any art-

work. Therefore an inquiry learning approach is important in Visual Arts as it develops students’ skills and they research and take responsibility for their own learning.

General Learning Outcomes

- **RESEARCHING-** students react to various motivations by identifying, imagining, exploring, discovering, experimenting, inventing, observing, gathering and collecting.
- **DEVELOPING-**where students find solutions to visual art problems by organizing, analyzing, interpreting, judging, evaluating, imagining and summarizing.
- **RESOLVING-** is where students communicate about art works or art periods, through writing, discussing, presenting, displaying, explaining and evaluating.
- **REFLECTING-** is where students examine the information and ideas, methods, media, techniques and processes by reflecting, re-thinking, expressing, exploring and altering and experimenting.

Language

- Developing language skills
- Language in Visual Arts to be developed in a meaning context
- Interpreting and critically evaluating information
- Extending their oral and written skills as they analyse, create, describe and interpret artworks

Values in the Curriculum

Values are deeply held beliefs about what is important or desirable. They are expressed through the ways in which people think and act. Like the

essential skills, they are central to the personal development of each individual and the way the broader society operates. Values are not only de-

veloped 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. Every decision relating to curriculum and every interaction that takes place in a school reflects the values of the individuals involved and the collective values of the institution. The values that underpin the Sāmoan 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 consistency and sincerity in what is said and done.

Values in Visual Art

Values are qualities that learners should develop as principles underlying conduct and decision making, while positive attitudes are personal dispositions needed to perform a task well. In the teaching of Visual Art, opportunities for the development of positive values and attitudes are provided through learning tasks. Examples of positive values include self-esteem, perseverance, interdependence and tolerance. Instances of positive attitudes are responsibility, open-mindedness, confidence in using Visual Art and respect for the different cultures of the world. Learning Visual Art provides opportunities for students to explore, challenge, think critically about and clarify their values and attitudes. Through personal learning experiences inside and outside the classroom, students have a variety of opportunities to acknowledge the values and attitudes of others. In exploring different artworks students consider the values and viewpoints expressed and compare them with their own. Therefore, schools must provide learners with the basis on which they can make informed and reasonable decisions in the following areas.

Fairness, collaboration, acceptance, consultation

The learning programme in Visual Art allows students to work collaboratively, discussing ideas and feelings with each other during group discussions and brainstorming, listening attentively to their peers' views and contribution and forming their personal decisions and/or point of view. Stu-

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:

the differences and diversity within society are respected and accommodated.

dents should treat information, issues and ideas fairly in any discussions, base decisions on majority consensus, and respect others' views.

Open-mindedness, tolerance and understanding

Students should listen with an open mind to the ideas of others; personally reflect on genres discussed or read about, and respect cultural, economic and social differences within their learning environment.

Honesty and integrity

Students should be sincere and honest in what is discussed or written in relation to information, issues, topics and genre presented.

Honour and respect

Students should be able to treat others with consideration and sensitivity, and respect another person's opinions and beliefs.

Wisdom, excellence and perseverance

Students should aim to achieve to the best of their ability, learn something worthwhile and useful, utilising all language skills to research topics and issues.

Responsibility

Students should be responsible for their own actions, be able to assist others, resolve disagreements and conflicts by peaceful negotiations and

show care and concern for everyone they interact with. They should also be aware of their responsibility and obligation for the common good of humanity in various spheres of life.

Gender

The Samoa Secondary school Curriculum requires education to be gender inclusive. This means that students should not be excluded from developing good self-esteem from participating fully and successfully in learning because of traditional gender stereotypes.

School programmes and classroom learning tasks should reflect the diversity of roles available to women, men, boys and girls. Teachers need to ensure that gender is not an obstacle to learning, success or individual value. To ensure this, Arts programmes will:

- Include the interests, perspectives and contributions of both females and males in

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 for students with special needs or at risk because of social or economic circumstances. The principle

Time Allocation

The following time allocation should only be taken as a guide. It is based on the assumption that a school year consists of 40 teaching weeks.

Strands	Recommended Time Allocation (40 Weeks)
My Samoan identity in a rapidly changing world	10 weeks
Samoan material culture and ceremonies	10 weeks
Samoa, our land, our heritage, our future	10 weeks
Samoan oratory, proverbs and storytelling	10 weeks

Consideration and inclusion

In their learning, students should be concerned about themselves and others. They should be inclusive of, and cooperate with, everyone regardless of differences and abilities.

program content, resources and methods of teaching.

- Ensure that both females and males use the Arts equipment and take part in investigating and doing practical work,
- Ensure that both females and males are given equal opportunities, and take active and valued leadership roles in activities.
- Ensure females and males have equitable access to resources, including teachers' time, learning assistance and technological equipment.

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.

Safety

Students studying art must always have safety gears and safe resources to work with. It is also recommended that a special classroom is made available for art classes. Below are some of the safety measures for students to be aware of:

- do not play with carving tools;
- always wear gloves;
- wear safety;
- wear aprons;
- always clean tools after use;
- clean classroom after class;
- wear appropriate masks.



Overview of the Visual Arts Programme

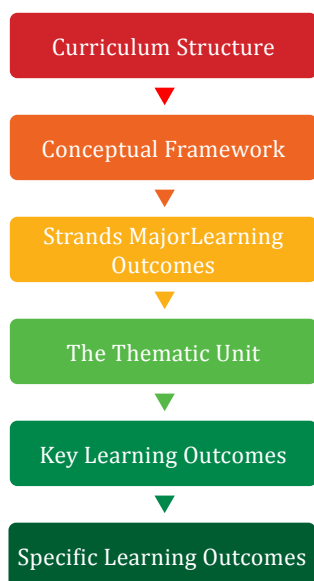
Years 9-12

Rationale

The Visual Arts (VA) curriculum will enable teachers to implement and develop the Visual Arts in Samoa Secondary Schools. The VA Curriculum offer students a means of fostering their creativity and self-expression as they learn to communicate and develop sensitivity to the world around them. Through an exploration of the forms and languages of VA, students can express ideas, feelings, culture and their re-

lationship with others and the natural and material environment. The structure of the course is both conceptual and perceptual. Students are encouraged to develop ideas and create art works as they respond sensitively and creatively to selected themes and activities. The framework below outlines the structure of the Visual Arts curriculum.

Visual Art Conceptual Framework



All works of art are made, interpreted and valued by individuals, society and cultures as reflections of individual creativity, traditions and history. Students of Art develop literacy in the arts through a number of ways. These include art communicating, interpreting and exploring arts in society and culture and visual art making.

The conceptual framework is defined as:

1. **Visual Arts Appreciation and Criticism in Context (knowing)**
2. **Visual Arts Making (doing)**

These concepts underpin the curriculum which is developed along a thematic approach integrating ideas into actual learning outcomes, which can be seen as the following;

1. Visual Arts Appreciation and Criticism in Context

This refers to students' processes in which students engage in direct response to the sensory appeal, and critical appreciation of an artwork (artworks created by their own efforts and those of other artists). Students are expected to construct knowledge, develop skills, enrich their aesthetic and artistic experience, and cultivate positive individual and social values and attitudes through the learning of visual arts appreciation and criticism in context.

This also involves the audience analyzing and enjoying a piece of artwork directly from their personal experience, and emotional responses. Art criticism should focus on the interpretation of the artwork.

2. Visual Art making

Students' creation should take in connection with art appreciation and criticism and draw on everyday life experiences, such as documentation from direct or guided ob-

ervation, emotional response, and important events, issues and people. Art appreciation and experiences help student to obtain

ideas and concepts for art making, since they inform their ways of seeing, ways of thinking, and ways of making.

Thematic Units of Work. Learning Experiences

Thematic Units of work have been identified to cover four main conceptual areas that over the course of each year will build on student awareness of who they are, where they are, where they come from and their role in Samoan society and beyond.

It is important for students to develop an understanding of traditional Samoan arts as well as to create new art media based on contemporary art trends within the Pacific and internationally.

In the curriculums, students are expected to focus on their personal environment, Samoan social structure, politics, spirituality, and social concerns. They are also expected to research and

create works about their physical environment and issues that impact on their island nation.

There are four thematic units for the visual art programme – one per term per year. In other words, each term will focus on one thematic unit.

1. My Samoan identity in a rapidly changing world: past, present, and future
2. Samoan material culture and ceremonies: our cultural materials and ceremonies
3. Samoa, our land our heritage and our future
4. Samoan oratory, proverbs and storytelling

Thematic Units

Thematic units for Visual Art are identified as:

YEAR 9	YEAR 10	YEAR 11	YEAR 12
THEMATIC UNIT 1: My Samoan identity in a rapidly changing world			
My Samoan aiga	Samoan social structure: village and urban life	Samoan belief system: religion in Samoan society	Current issues: facing Samoan society
THEMATIC UNIT 2: Samoan material culture and ceremonies			
Traditional patterns and designs	Samoan weaving and body adornment	Samoan siapo and Samoan tatau	Traditional ceremonies
THEMATIC UNIT 3: Samoa, our land, our heritage and our future			
Our vanishing forests	Our fragile mangrove and marine ecosystems	Samoan endangered species	Our land future: impacts of climate change in Samoa and the Pacific region
THEMATIC UNIT 4: Samoa, oratory, proverbs and storytelling			
Samoan songs, chants and proverbs	Samoan oratory: traditional dress for special events	Myths and legends	Samoan fagogo performance: body art and fibre art

Visual Arts Thematic Units

Years 9-12

Thematic Unit 1

My Samoan Identity

Major learning outcome:

From the study of “My Samoan Identity” students will be able to observe, explore, create, and appreciate their self-identity through different exploration of techniques and development of skills using a variety of processes and procedures.

Family

Year 9

Key learning outcomes:

Students will be able to develop knowledge, skills and understanding by:

- Creating process and imagination based on their self-identity.
- Responding to different processes and procedures based on their identity.
- Analyzing and reflecting on the cultural and social context of their identity.

Expected learning experiences/specific learning outcomes:

- Discuss the important features of family.
- Record features of family.
- Identify aspects of their personal identity and write about it and how it affects their lives.
- Explore the use of art elements and principles in relation to portraiture.

- Explain creation of works.
- Draw self-portraits of themselves or any member of their family.
- Create different types of medias personal identity.
- Use appropriate vocabulary related to personal identity.
- Explore art techniques used by other artist that relates to portraiture.
- Experiment with different media in creating an original artwork.
- Examine the work of expressionists.
- Analyse the work of artist who used the theme of ‘Portraiture’ in their work.
- Interpret the work of artist who used the theme of ‘Portraiture’ in their work.

Samoan Social Structure: Village and Urban life

Year 10

Key learning outcomes:

Students will be able to develop knowledge, skills and understanding by:

- Creating process and procedures through imagination based on Village and Urban life in Samoa.
- Creating variety of process and procedures on the Samoan Social structure.
- Responding critically to creation of artwork based on Village and Urban life in Samoa.
- Analyzing artworks from different artist.
- Analyzing and reflecting on the Social and cultural contexts of different artworks and creations.

Expected learning experiences/specific learning outcomes:

Students will be able to develop knowledge, understanding and skills by:

- Discussing the important features of village and urban life in Samoa.
- Recording features of village life and urban life in Samoa.
- Identifying aspects of personal materials in village or urban life and write about it and how it affects their lives.
- Exploring the use of art elements and principles in relation to creating different artworks.
- Explaining creation of works based on village and urban life in Samoa.
- Drawing variety of patterns and designs relating to features of Samoan structures.
- Creating different types of media to represent social and cultural contexts of artworks.
- Using appropriate vocabulary related to village and urban life in Samoa.
- Exploring art techniques used by other artists.
- Experimenting different medias in creating an original artwork.
- Examining the work of expressionists.
- Analyzing the work of artist who used their cultural background as their inspiration' for their creation of artwork.
- Interpreting the work of artists who used the theme of village or Urban life in their work artwork.

Samoan Belief Systems: Religion in Samoan Society

Year 11

Key learning outcomes:

Students will be able to develop knowledge, skills and understanding by:

- Creating variety of process and procedures relating to Religion in Samoan society.
- Critically responding to different approaches of elements and principles of Art.
- Analyzing and evaluating the work of different artists from their cultural and social contexts.
- Responding and reflecting through different creations which based on their interpretation of Religion in Samoa.

Expected learning experiences/specific learning outcomes:

Students will be able to develop knowledge, understanding and skills by:

- Discussing the importance of a religion in society
- Recording history of religion in Samoa.
- Identifying aspects of their personal identity through religion and write about it and how it affects or change lives.
- Exploring the use of art elements and principles in relation to creation of artworks based on religion.
- Explaining creation of artworks.
- Drawing of features relating to religion in Samoa.
- Creating different types of artworks used in church building in Samoa.
- Using appropriate vocabulary related to personal identity.
- Exploring art techniques used by other artist that relates to the theme of religion.
- Experimenting different medias in creating an original artwork reflecting religion in Samoa.
- Examining the works of expressionists.
- Analyzing the work of artists who used the theme of religion in their work.
- Interpreting the works of artist who used the theme of religion in their work.

Current Issues Facing Samoan Society

Year 12

Key learning outcomes:

Students will be able to develop knowledge, skills and understanding by:

- Creating artworks with creativity and imagination based on current issues in Samoa.
- Creating artworks through variety of processes and procedures reflecting issues arising in Samoan society today.
- Responding and reflecting to different issues in today society.

Expected learning experiences/specific learning outcomes:

Students will be able to develop knowledge, understanding and skills by:

- Discussing the important features of family in today society.
- Recording roles of family in today's society.
- Identifying aspects of their Samoan identity and write about it and how it affects/change their society.
- Exploring the use of art elements and principles in their artworks focusing on different issues in Samoa.
- Explaining creation of artworks relating to current issues such as health, abuse, violent etc.
- Drawings and sketches for artworks relating to selected issues that is common in Samoa.
- Exploring different types of medias for personal creation of artworks.
- Using appropriate vocabulary related to personal identity in today society.
- Exploring art techniques used by other artist that potrays the effects of current issues in today's society.
- Experimenting different medias in creating an original artwork.
- Examining the work of Michel Tuffery, Dr Vanya Taulealo, Momoe Von Reiche etc.
- Analysing the work of artist who portray issues in the Pacific in their artworks.
- Interpreting the work of artists who have created their artworks as a mean of informing others on the effects of issues in our society.
- Create original artworks that reflects issues and how it can be solved.

Thematic Unit 2

Samoan Material Culture and Ceremonies

Major learning outcome:

From the study of “Samoan Material Culture and Ceremonies” students will be able to observe, explore, create, and appreciate their self-identity through different exploration of techniques and development of skills using a variety of processes and procedures.

Traditional Patterns and Designs

Year 9

Key learning outcomes:

Students are able to develop knowledge, skills and understanding by:

- Creating artworks through creativity and imagination
- Developing processes and procedures based on the Samoan traditional patterns and design
- Critically responding to the theoretical side of Samoan patterns and design
- Reflecting on the cultural/social context of the traditional patterns and designs in the Samoan society

Expected learning experiences/specific learning outcomes:

Students will be able to develop knowledge, skills and understanding by:

- Defining the terms pattern and design.
- Describing the features of Samoan patterns and designs.
- Identify examples of Samoan patterns and designs.
- Explaining the significance of the Samoan patterns and designs.
- Explaining the changes made to the Samoan patterns and designs.

- Explaining the function and aesthetic value of the objects selected from the cultural environment to the Samoan society today.
- Sketching series of drawing based in response to the traditional patterns and designs employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Drawing observed patterns and designs to create a cubist artwork.
- Experimenting with different medias such as pencils, crayons, pastels etc. to create a painting, drawing, printmaking based on the Samoan traditional patterns and designs.
- Implementing a multi-media approach to create an artwork using traditional patterns and designs from Samoa.
- Discussing artworks of selected artist utilizing the Samoan traditional patterns and designs as their subject material such as Lalovai Peseta, Dr Vanya Taulealo, Momoe Von Reiche, Pelenato Liufau, Michel Tuffery, Fatu Feuu etc.
- Analysing artworks of selected artists who use traditional patterns and designs as their focus.
- Researching how the traditional patterns came about.

Samoan Weaving and Body Adornment

Year 10

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Creating artworks with creativity and imagination based on Samoan weaving and body adornment.
- Applying processes and procedures in designing body adornments and weaving.
- Responding critically to the significance of Samoan weaving and body adornments.
- Reflecting and responding to the changes made to Samoan weaving and body adornment according to its cultural and social context.

Expected learning experiences/specific learning outcomes:

Students will be able to:

- Define the term weaving and body adornment.
- Describe the features of weaving and body adornment.
- Identify examples of materials and equipment use in weaving and body adornments.
- Explain the use of different material culture in Samoa.
- Explain the significance of the material culture in the Samoa society.
- Explain the function and aesthetic value of the objects selected from the material environment.
- Sketch series of drawings based in response to the material environment employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Draw observed objects from different viewpoints to create a cubist artwork.
- Experiment with different media such as pencils, crayons, pastels etc. to create a still life composition.
- Implement a multi-media approach to create an artwork.
- Discuss artworks of selected artists utilizing the material environment as their subject material such as Picasso, Van Gogh, Cezanne, Matisse, Leger, Lalovai Pesea, Vanya Taulealo, Momoe Von Reiche, Pelenato Liufau etc.
- Analyse artworks of selected artists who use the material environment as the focus.

Samoan Siapo and Samoan Tatau

Year 11

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Creating variety of artworks with creativity and imagination.
- Applying process and procedures in creating artworks using different medias.
- Critically responding to different approaches to different medias or process.
- Reflecting and analyzing the work of art according to its social and cultural context.

Expected learning experiences/specific learning outcomes:

Students will be able to:

- Define siapo and tatau.
- Name different types of Samoan traditional siapo and its designs .
- Draw a series of siapo designs and patterns.
- Collect and draw examples of Samoan designs and where they are originated.
- Make drawings of Samoan traditional patterns and designs from siapo and tattoos.
- Describe features of Samoan traditional siapo and Tattoo designs.
- Identify different patterns for siapo or tattoos.
- Identify examples of different.
- Explain the different Samoan adornments.
- Explain the significance of the adornments;
- Discuss the roles of the Samoan women and the use of siapo.
- Discuss the roles of men with traditional tattooing.
- Discuss the significance of the Samoan siapo and tattoo.
- Create original artworks that reflect the use of Samoan siapo or Samoan traditional tattooing symbols.

Traditional Ceremonies

Year 12

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- • Creating artworks through creativity and imagination.
- • Apply knowledge.

Expected learning experiences/specific learning outcomes:

Students will be able to:

- Define the term *ceremony*.
- Describe the features of Samoan ceremonies
- Identify examples of Samoan ceremonies.
- Explain the use of different Samoan ceremonies.
- Explain the significance of the ceremonies in the Samoa society.
- Explain the functions of different ceremonies in Samoa.
- Sketch series of drawing based in different features of Samoan ceremonies employing various methods to create; lines, colors, forms, shape, space, value and textures of selected objects.
- Draw observed objects from different viewpoints to create an original artwork.
- Experiment with different media such as pencils, crayons, pastels etc.; to create a still life composition based on Samoan ceremony.
- Implement a multi-media approach to create an artwork.
- Discuss artworks of selected artists utilizing the features of Samoan Ceremonies as subject or theme for their artwork such as Lalovai Peseta, Vanya Taulealo, Momoe Von Reiche, Pelenato Liufau etc.
- Analyse artworks of selected artists who use the features of Samoan Ceremonies as the focus or theme.
- Use perspective devices such as foreground, background and overlapping to make an artwork based on Samoan ceremonies.

Thematic Unit 3

Samoa, Our Land: Our Heritage, Our Future

Major learning outcome:

From the study of “Samoa our land, our heritage, our future” students will be able to observe, explore, create, appreciate their self-identity through different exploration of techniques and development of skills using a variety of processes and procedures.

Our Vanishing Forest

Year 9

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Appreciating the creation of artwork through creativity and imaginations.
- Applying various skills through use of verbal language, artforms and variety of materials and techniques.
- Critical analyze work of other artists with reference to experience, training, culture and personal judgements.
- Responding to how and when artworks are made and how the artwork is related to us socially and culturally.

Expected learning experiences/specific learning outcomes:

Students will be able to:

- Define the term forest.
- Describe the features of our Samoan environment.
- Identify examples of our Samoan environment.
- Explain the different features of Samoa forest.

- Explain the significance of the rainforest in the Samoa.
- Explain the functions and aesthetic value of the objects selected from the material environment.
- Sketch series of drawing based on different aspects of our forest employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Draw observed objects from different viewpoints to create a cubism artwork that portrays the effects of climate change or developments on our forests.
- Experiment with different media such as pencils, crayons, pastels etc. to create a landscape collage, painting etc..
- Implement a multi-media approach to create an artwork.
- Discuss artworks of selected artist utilizing forest as their subject or theme such as Lalovai Peseta, Vanya Taulealo, Momoe Von Reiche, Pelenato Liufau etc.
- Analyse artworks of selected artists who portrays the theme of forest in their artworks.

Our Fragile Mangroves and Marine Ecosystems

Year 10

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Exploring various art techniques through creativity and imaginations.
- Applying processes and procedures to create visual art forms through various materials and use of visual language.
- Responding critically to the exploration of information about artists and their works considering experiences, trainings, culture and personal judgements.
- Responding to the cultural and social context of different artworks.

Expected learning experiences/specific learning outcomes:

Students will be able to:

- Define the term mangroves, marine ecosystem.
- Describe the features our Samoan mangroves and marine ecosystem.
- Identify features of our Samoan mangroves and marine ecosystem.
- Explain the different features of Samoa mangroves and marine ecosystem.
- Explain the significance of mangroves and marine ecosystems in Samoa.
- Explain how our mangroves and marine ecosystem are being affected by climate change and developments.
- Sketch series of drawing based on different aspects of our mangroves and marine lives employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Draw observed objects from different viewpoints to create original artworks (painting, cubism, landscape drawing etc.)
- Experiment different medias such as pencils, crayons, pastels etc. to create a landscape collage, painting etc.
- Implement a multi-media approach to create an artwork based on the impacts of climate change to our mangroves and marine lives.
- Discuss artworks of selected artist utilizing the effects of mangroves and marine ecosystems as their subject material such as , Lalovai Peseta, Vanya Taulealo, Momoe Von Reiche, PelenatoLiufau etc.
- Analyse artworks of selected artists who use the material environment as the focus.

Our Fragile Mangroves and Marine Ecosystems

Year 10

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Employing appropriate art vocabulary to explain what they see in the Samoan cultural ceremonies.
- Examining the use of Elements and Principles of Art in any artworks.
- Analyzing works from different artists (local and abroad).
- Developing artworks that focuses on the Samoan ceremonies.
- Researching the history of Samoan ceremonies.
- Explaining and interpreting personal interpretation of artworks form variety of artists.
- Investigating different ceremonies in Samoa, around the pacific and the rest of the world and recognize the purpose they serve.
- Examining the forms and functions of ceremonies and talk about the works of different artists who used work are based on cultural ceremonies.
- Exploring imaginative ways to develop composition in response to the different ceremonies around the Pacific and across the globe.

Expected learning experiences /specific learning outcomes:

Students will be able to:

- Define the term forest.
- Describe the features our Samoan environment.
- Identify examples of our Samoan environment.
- Explain the different features of Samoa forest.
- Explain the significance of the rainforest in the Samoa.
- Explain the functions and aesthetic values of the objects selected from the material environment.
- Sketch series of drawing based on different aspects of our forest employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Draw observed objects from different viewpoints to create a cubist artwork.
- Experiment with different media such as pencils, crayons, pastels etc. to create a landscape collage, painting etc.
- Implement a multi-media approach to create an artwork.
- Discuss artworks of selected artist utilizing the material environment as their subject material such as Picasso, Van Gogh, Cezanne, Matisse, Leger, Lalovai Pesea, Vanya Taulealo, Momoe Von Reiche, Pelenato Liufau etc.
- Analyse artworks of selected artists who use the material environment as the focus.

Samoaan Endangered Species

Year 11

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Exploring creativity and imagination through experience, observation, etc.
- Apply processes and procedures with experimentations of different art medias, tools and techniques.
- Responding critically to artworks and their visual elements and principles organization.
- Responding and appreciate visual art in daily experience.

Expected learning experiences /specific learning outcomes:

Students will be able to:

- Define the terms endangered species.
- Describe the features of endangered species.
- Identify examples of our Samoaan endangered species.
- Explain the different features of Samoaan endangered species.
- Explain the significance of the rainforest to the natural species in Samoa.
- Explain the how our Samoaan species are endangered.
- Sketch series of drawing based on different endangered species in Samoa.
- Draw sketches of different species that are in danger in Samoa.
- Experiment different medias such as pencils, crayons, pastels etc. to create a landscape collage, painting to create a poster or artwork based on Natural species in Samoa.
- Implement a multi-media approach to create artwork based on how to save our endangered species.
- Analyse artworks of selected artists who use the different media to expressed their thought in promoting ideas or ways to save our endangered species.
- Interpret the work of different artists who promotes the saving of our endangered species in their artworks.

Our Future

Year 12

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Exploring ideas through creativity and imagination.
- Explore various techniques, processes and procedures in creating how we would see our society, country, our world would be.
- Critically responding and appreciating our future through different visual phenomena.
- Reflexing the use of visual art in our daily lives depending on our cultural and social context.

Expected learning experiences /specific learning outcomes:

Students will be able to:

- Define the term *future*.
- Describe the features/or how we would see our future.
- Identify ideas of how we would see our society in the next twenty or thirty years.
- Explain how our society would look like in the next twenty or thirty years from now.
- Sketch drawing of ideas of how you would predict our future would be.
- Draw sketches of ideas for artworks based on the ideas of looking towards the future.
- Experiment different medias such as pencils, crayons, pastels etc. to create a landscape collage, painting etc.
- Implement a multi-media approach to create an artwork reflecting the future.
- Discuss artworks of selected artists whose artworks represents how they see the future.
- Interpret the work of artist based on their personal intrepration of the society's future.

Thematic Unit 4

Samoan Oratory, Proverbs and Storytelling

Major learning outcome:

From the study of “Samoan oratory, proverbs and storytelling” students will be able to observe, explore, create, and appreciate their self-identity through different exploration of techniques and development of skills using a variety of processes and procedures.

Samoan Songs, Chants and Proverbs

Year 9

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Employing appropriate art vocabulary in responding to what they see in the Samoan songs, chants and proverbs.
- Creating artworks with creativity and conceptualizing ideas and imagination.
- Creating artworks that focuses on the Samoan songs, chants and proverbs using visual art medias, tools and techniques.
- Responding critically to artworks from different artists and make informed judgment based on their cultural and social contexts.

Expected learning experiences /specific learning outcomes:

Students will be able to:

- Define the term chants, proverbs.
- Describe the use of art elements and principles in relation to the Samoan songs, chants and proverbs.
- Identify examples of our Samoan songs, chants and proverbs.

- Explain how artists expressed their view on the Samoan songs, chants and proverbs.
- Explain the significance of Samoan songs, chants and proverbs in relation in creating artworks.
- Explain the function and aesthetic value of the songs, chants and proverbs from different artists.
- Sketch series of drawing based on different aspects of artworks employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Draw observed objects from different viewpoints to create a cubist artwork.
- Experiment different medias such as pencils, crayons, pastels etc. to create a landscape collage, painting etc.
- Create original artworks representing Samoan chants, songs and proverbs.
- Implement a multi-media approach to create an artwork.
- Discuss artworks of selected artists utilizing the songs, chants and proverbs of Samoa as their subject for focus.
- Analyse artworks from different artists whose artworks are based on the Samoan proverbs, songs and chants.

Samoaan Oratory: Traditional Attire for Special Events

Year 10

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Employing appropriate art vocabulary to explain what they see and know about the Samoaan Oratory.
- Creating artworks with creativity and imagination.
- Creating process and procedures that reflect creativity and imagination of different art media, tools and techniques.
- Responding critically and appreciating artworks from different artists.
- Responding and recognizing the cultural and social influence of artwork from different artist.

Expected learning experiences /specific learning outcomes:

Students will be able to:

- Define the term *oratory*.
- Describe the features of costumes/dresses worn in Samoaan oratory.
- Identify examples of oratory in Samoa.
- Explain the different objects/materials used in the Samoa oatory.
- Explain the significance of the oratory in the Samoa.
- Explain the important function of oratory in the Samoaan society.
- Sketch series of drawing based on different aspects of costumes/dresses worn during a traditional ceremony in Samoa.
- Draw observed objects from different viewpoints to create artwork.
- Experiment different media such as pencils, crayons, pastels etc. to create a landscape collage, painting etc.
- Implement a multi-media approach to create an artwork.
- Analyse artworks from selected artists whose artworks are related to costumes or dress used in different oratory ceremonies in Samoa.
- Investigate different attire worn by orators in Samoa and design a wearable art that focuses on Samoaan oratory.

Myths and Legends

Year 11

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Apply processes and procedures that will express ideas, feelings in the making of visual arts.
- Responding critically to the use of visual elements and principle organisation.
- Responding and recognizing the Samoan cultural and social context of the myths and legends of Samoa.
- Exploring creative and imaginative ways to develop composition in response to the different myths and legends.

Expected learning experiences /specific learning outcomes:

Students will be able to:

- Define *myth and legends*.
- Describe the characters of the stories.
- Describe the use of art elements and principles in an artwork.
- Identify examples of art elements and principles in an artwork.
- Explain the different features of art elements used in artwork.
- Explain the significance of myths and legends in Samoa.
- Explain the important function of myths and legends in Samoa.
- Sketch series of drawing based on different aspects of our forest employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Draw sketches that portrays selected myths and legends.
- Select myth and legends to illustrate into a storybook.
- Experiment different medias such as pencils, crayons, pastels etc. to create a landscape collage, painting drawing etc.
- Implement a multi-media approach to create an artwork based on a selected story.
- Discuss artworks from illustrators such as Gus Hunter, Robyn K. etc.

Samoan Fagogo Performance: Body Art and Fibre Art

Year 12

Key learning outcomes:

Students will develop knowledge, skills and understanding by:

- Employing appropriate art vocabulary to explain aspects of Samoan fagogo performance, body and fibre art.
- Applying processes and procedures in the use of elements and principles of art in any artworks that relates to fagogo performance, body and fibre art.
- Critically responding to the visual experiences and techniques.
- Exploring creative and imaginative ways to develop composition in response to the different approaches to folktales, body and fibre art around the Pacific and across the globe.

Expected learning experiences /specific learning outcomes:

Students will be able to:

- Define *body and fibre art*.
- Define folktale or fagogo.
- Describe the features of body and fibre art.
- Identify examples of Samoan folktales.
- Explain the different features of Samoan body and fibre art.
- Explain the significance of fagogo in the Samoa.
- Explain the functions and aesthetic values of Storytelling in Samoa.
- Sketch series of drawing based on different aspects of our forest employing various methods to create lines, colors, forms, shape, space, value and textures of selected objects.
- Draw observed objects from different viewpoints to create a artwork.
- Experiment different media such as pencils, crayons, pastels etc. to create artworks based on Samoan storytelling or body art or fibre art.
- Implement a multi-media approach to create original artwork.
- Discuss artworks of selected artists utilizing the theme of folktales, body and fibre art as their subject.
- Analyse artworks of selected artists who use the theme of fagogo, body and fibre art in their artworks.

Terms and Definitions

The Elements of Art and the Elements of Composition

Point

The most basic element, starting with a dot on the page. Used in a variety of ways, point creates certain visual effects.

Line

The most common element of art and used to visually describe the form of an object. Using a variety of lines students can describe texture and detail of objects such as still life, landscape, and portrait. They can also experiment with the expressive nature of line and discover rhythm and movement using different surfaces and tools.

Shape

A two-dimensional area with a recognisable boundary. Shapes are derived from the square, circle and triangle, and observation of shapes is important for understanding the visual world. Shape families can be identified as geometric and organic.

Form

A form has height, width and depth. A form is three dimensional, meaning that it is solid, has volume and occupies space. All objects derive from the cone, cylinder, cube, and sphere. Shape and form are closely linked to our observation of natural and material objects.

Colour

The sensation produced in the eye by light of different wavelengths. Colour can be descriptive and symbolic. All colour mixtures are derived from the primary colours red, blue and yellow. Two primary colours mixed produce a secondary colour. Colours which are opposite each other on the colour wheel are complementary to each other, and together complementary colours create a strong contrast and energy. Cool colours are associated with cold: blues, greys and greens. Cool

colours can communicate sadness and stillness. Visually, cool colours go back or recede in the picture. Warm colours are associated with heat and are yellows, reds, oranges. Warm colours can convey feelings of well-being and energy. Warm colours come forward in a picture.

Tone

The value of light and dark in any colour. Tone is created by light falling on any object and it gives forms the illusion of solidity and depth. Tone can also create mood and atmosphere in an artwork.

Texture

How the surface of something feels to the touch; rough, smooth, gritty, hard or soft, and used in art to describe objects visually, using techniques such as brushing, drawing, cutting, scraping, stamping and embossing to give the illusion of texture.

Composition

The putting together of the parts that make an interesting image. Students learn to manipulate shapes, colours and visual material to create vitality and interest in a picture, and investigate aesthetic problems of composition.

Focal Point

Which area of the picture is more important than other parts? The focal point is the centre of interest and can be achieved by adding detail to one part of the image, changing tone or colour in a part of the image, contrasting shape or colours to attract attention to a part of the image or altering size and patterning in one part of the image.

Balance

There are two types of balance, formal or symmetrical, and informal or asymmetrical. In a formal arrangement, objects are arranged either

side of the centre line in a picture. In an informal arrangement, objects are arranged off-centre and are balanced using a range of sizes, colours and tones.

Movement

Creates vitality and interest in a picture. Controlled repetition of shapes and lines or rotation of light and dark areas creates a sense of movement in a picture. Movement can be suggested by emphasising the directions of lines, creating repeated patterns, linking lines to create a rhythm with curved lines and shapes.

Space

The way we arrange shapes, textures and colours on a page. We create distance on a page using perspective where objects are made to seem near and far. Using lighter colours at the top of a page makes things look as if they are going into the distance. Warm colours come forward and cool colours go back. Overlapping forms in a picture creates visual excitement and adding texture to objects in the foreground of a picture makes them dominant. Playing with positive and negative spaces can add visual interest to a picture.

Pattern

Created when shapes are grouped together. Students create patterns, which can be decorative or functional, when they visually describe an object. Patterns can be made for a design motif, for fabric, tiles, and are a feature of cultural expressions such as siapo and tattooing. Patterns can also be seen in nature, and may be drawn to represent insect wings, leaf veins and so forth.

Contrast

Occurs when different objects are placed alongside one another in a picture. It can create information about proportion, colour, texture, emphasise focal point and create tension and drama in a picture by focusing on the differences between visual elements.

Harmony

Occurs when lines, colours, forms and textures are similar and create a harmonious, unified and often peaceful atmosphere in an image. Spherical or circular forms and shapes are often felt to be harmonious.

Glossary of Terms

commonly used when discussing works of art

Abstract

Simplified forms, paintings that rely only on shapes, colour or texture, are non-figurative.

Aerial perspective

The effect of objects looking lighter or bluer with softer edges as they appear to move further into the distance, when compared to nearer objects on the picture plane.

Artwork

The product of making art or an art activity.

Art elements

Point, line, shape, form, colour, tone and texture.

Assemblage

Combining materials and constructing objects to make a 3-D artwork.

Calligraphy

Art of beautiful handwriting.

Chiaroscuro

The balance between light and shade used to make forms look 3-D.

Classical

Ancient Greek and Roman art Collage a 2-D combination of objects glued together to create an artwork.

Colour

When light passes through a prism it splits into the seven colours of the spectrum, red, orange, yellow, green, blue, indigo and violet.

Composition

The arrangement of elements in an artwork, i.e. shapes, lines, colours.

Complementary colours

Colours opposite each other on the colour wheel, e.g. red and green.

Contemporary

Of the present time.

Contour

Lines that go around a form.

Cross-hatching

Shading by drawing sets of parallel lines that cross each other.

Culture

Patterns of behaviour, practices, symbols and values that are preserved and transmitted by a community and can be embodied in artworks.

Drawing

A rough sketch to plan an activity or an artwork using drawing implements such as pastels, crayons, pencils and pens.

Ellipse

Flattened circle or oval.

Examine/explore

Look at ways of creating an artwork; look at different possibilities.

Experiment

Play with ideas and develop solutions to art making.

Expressionism

Painting style of the late 19th and early 20th centuries that used colour and distortion to express the artist's emotions.

Figurative

Applied to the portrayal of recognisable objects in artworks.

Focal point

Centre of attention.

Foreground

Area of a picture that is closest to the viewer.

Form

3-D shape of an object, either actual or represented in 2-D.

Fresco

Type of painting applied to fresh plastered walls and ceilings.

Found objects

Objects from the material environment.

Frottage

Production of a visual representation of a texture by laying paper over an object and rubbing with pencil or crayon.

Geometric

Patterns based on mathematical shapes such as squares, circles and triangles.

Hatching

Drawing using a series of lines to show shading.

Hieroglyphs

Picture writing of the Egyptians.

Image

A picture – a painting, an artwork or a photograph.

Line

Mark left by moving a point.

Media

Materials commonly used to make artworks.

Mixed media

Combination of materials in one composition – fabric, wood, shells, etc.

Mosaic

Picture made up of coloured stones, tiles or glass.

Motif

A dominant feature or idea in a composition.

Negative space

Area or space between solid objects in a picture.

Pattern

Design that is repeated regularly.

Pigment

Powdered colour mixed with binder to create paint.

Portrait

Drawing, painting or sculpture that represents a person.

Positive space

Solid areas of an artwork.

Prehistoric

From the time before recorded history.

Principles of art

Concepts of balance, harmony, contrast, pattern, rhythm, focal point, movement and space used in the arrangement of an artwork.

Primary colours

Red, yellow, blue.

Realism

Art which attempts to recreate things as they appear.

Relief construction

A flat sculpture made from panels of wood or stone.

Renaissance

Period of revival of art and literature from the 14th to the 16th centuries, especially in Italy.

Secondary colours

Orange, green, purple.

Shape

External appearance or outline of an object.

Silhouette

Dark shape, often a profile, outlined against a lighter background.

Sgraffito

Scratching marks that expose under-layers of different colours, as in crayon engraving.

Spectrum

Colours of the rainbow: red, orange, yellow, green, blue, indigo, and violet.

Stencil

Object used to mask an area, which leaves a mark or negative space when it is painted over.

Still life

A painting or drawing of a group of arranged objects.

Stylised

Forms simplified or abstracted to simple shapes.

Symmetry

Balanced arrangement made by placing objects of equal size either side of the centre line of a page, so that one side of the composition balances the other. Asymmetry is the opposite of symmetry.

Technique

Method of using materials in an art activity.

Texture

Feel of material or surface in artworks, or the illusion of such texture.

Tone

Lightness or darkness of an object in a picture.

Wash

Ink, paint or dye applied to a surface very thinly.

Recommended Artists' Artworks

Below are some of the artists and their artworks for students to study.

- Picasso
- Van Gogh
- Cezanne
- Matisse
- Leger
- Lalovai Peseta
- Vanya Taulealo
- Momoe Von Reiche
- Pelenato Liufau