Regional Meeting of Experts on Arts Education in the Pacific
Nadi, Fiji, 25-29 November 2002

Overview: Arts Education in the Pacific Region

A compilation of information collected from
Arts Education experts around the Pacific region

researched and written by

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WORKING DOCUMENT
"We are not interested in imitating (western art) and asking our artists to perform dances for tourists. It is time to create things for ourselves, create to established standards of excellence which match those of our ancestors.

"There is no such thing as the 'art of Oceania'. 'Oceania' does not exist, except as a geographical fiction, and 'Oceania' is a term that is not ours. But we (prefer to) use the term 'Oceania' instead of 'the Pacific' because we are not a tame and peaceful people.

"At the Centre for Oceanic Arts and Cultures at the University of the South Pacific in Fiji, we are trying to create artforms – visual, dance, music – that transcend our individual culture. The Ocean is our sea of islands. One thing we all have in common is the Ocean, the same sea washes the shores of all islands and also the coastline of Australia and New Zealand. The only time when the whole of the Pacific unites is when we unite to protect our Ocean. Instead of concentrating on our diversity, what we are trying to do is to create things that people from all over Oceania can see and say 'its ours'. (We seek) ways of creating new regional forms and movements, and encourage people to share and celebrate these with us."

Epeli Hau'ofa
Opening address
James Harvey Gallery, Sydney
27 September 2000
Contents

I. Preface ........................................ 4
II. Introduction - Arts Education and Cultural Mores ............. 5
III. UNESCO, Cultural Heritage and Arts Education in the Pacific 6
IV. Visual Arts Education in the South Pacific .................. 8
V. Complementary Information on the Arts in the School Curriculum in Papua New Guinea ................. 11
VI. The Arts in the School Curriculum in Fiji ...................... 14
VII. The Arts in the School Curriculum in Australia ............... 14
VIII. The Arts and Nga Toi in the School Curriculum of Aotearoa New Zealand ................................. 17
IX. Western Samoa .................................... 21
X. Guam .................................................. 24
XI. Island of Yap ....................................... 25
XII. Island of Kosrae and Marshall Islands – Kiribati ......... 30

I. Preface
The United Nations Educational, Scientific and Cultural Organisation’s position paper on arts education in the school environment has provided a basis for the forthcoming UNESCO Pacific Regional expert meeting to be held in Fiji, 25-29 November 2002, and to this overview document. The UNESCO position paper briefly summarises UNESCO’s program for artistic creativity, outlining the series of regional meetings in Africa, Latin America and the Caribbean and the Arab States; and three still to be held in the Pacific, Asia and Europe. These meetings aim to examine the contents of art education and creativity at different levels of the school system. The findings of this work will be documented in case studies and presented to the international arts education community at the World Congress on Art Education in 2004. For more information see the website at:

http://www.unesco.org/culture/creativity/education/html_eng/regional.shtml

The UNESCO position paper was carried out by the UNESCO Culture Sector in cooperation with the Education Sector in the context of the Forum on “Education for All”. Specialised NGO’s involved include the International Society for Education through Art (INSEA), the International Society for Music Education (ISME), the International Council for Music (IMC), the International Drama/Theatre Education Association (IDEA), and other regional and national art education organizations around the world.

Over viewing the present situation of the teaching of arts and crafts across a number of Pacific countries at the primary and secondary levels of education, we need to have a clear sense of the arts under discussion. A brief overview of the various traditional and contemporary art forms from the many Pacific islands and countries are presented in the annexes of this paper. All people who have responded to the request for information in their areas of expertise are most gratefully appreciated and their contributions are acknowledged. Without their generous support this document could not have been realised.
II. Introduction

Arts Education and Cultural Mores

Looking at reasons for coming together as a group of arts education experts, substantiates the significance of the UNESCO arts education international meetings. The goal for these meetings is to formulate a coherent method and produce pedagogical materials for art education in different countries.

UNESCO’s position on arts education is to identify the discipline of tools and materials, form and function and to define the world of arts practices as a vehicle for life, promise and achievement. The arts shape the world and in their variety of forms can be likened to a lilting breeze, a driving wind or a stormy tempest passing like fire from spirit to spirit. Spirit also lies in the essence of culture; of hearts, hands and voices around the world expressing artistic creation simultaneously with ethnic and indigenous issues. These issues are also viewed in social and political dimensions. Education through the arts and the implementation of cultural mores are capable of designing and understanding models of economic development, constructing stable democracies and ensuring harmonious societies living together in an atmosphere of trust and non-violence, opposed to war and aggression. Arts practices have the capacity to stimulate societal partnerships and solidarity where its citizens cooperate in an atmosphere of peace and well-being.

UNESCO’s expert meetings on arts education are making a call for world citizens who are proud purveyors of their local culture. Young people are targeted as recipients of the riches local culture has to offer. The arts at all levels of education expand children’s perspectives by promoting local and popular cultures in a practical, social, aesthetic and psychological manner.

UNESCO’s position paper states that if the goal of integrating the arts and creativity in the school environment is to take on particular significance, compelling statistical evidence highlights the role of the arts in confronting and resolving issues of anti-social behaviour. The arts can deflect social and cultural conflict and develop strategies for living more harmoniously with the creative skills to face adversity and conflict in daily lives.

In order to reach this goal the following points need to be considered:

1. the importance for today’s education is to recognise the existence of diverse viewpoints and cultures.
2. the importance to recognise each individual’s ability to influence his or her future.
3. the necessity to invite professionals active in the working world into schools in order to complement theory with practice.

It is in this third context, that the arts will play an important role. Practical art workshops can serve as a link between the core curriculum and artistic disciplines, thus encouraging an interdisciplinary approach to knowledge. Indeed, traditional schooling often undoes the link between thinking and feeling, knowledge and experience. The artist is an individual anchored in the aesthetic tradition and a vehicle for creative ability. Thus the artist exemplifies a concrete and living relationship with cultural knowledge as well as know-how that is based on sensitivity and experience.

Now the significance of the series of international arts education expert meetings becomes evident as suggestions are made to include the study of different forms of local and national artistic expression (music, poetry, visual and performing arts, etc.) and techniques linked to the arts (for example making local musical instruments, paper, costumes, masks etc.) into the primary and secondary curricula. It is indeed valid to suggest the yearly curriculum
should include art once a week for at least an hour, not to train professional artists but simply
to give children and adolescents an opportunity to create.

The position paper also states that professional, experienced artists and, if possible, “human
living treasures”, should be invited to teach some of the classes. In these cases, teaching
should be conducted in the presence of and with the help of the regular teacher. Indeed, the
participation of local artists and teachers is important. It enables the young student to better
understand the local, national and world cultures. Further, it is important to first acknowledge
the local and national cultural and artistic environment and only later include the global
culture. This approach reverses the traditional hierarchy of Western-acquired culture as the
most important and other cultures as secondary.

III. UNESCO - Cultural Heritage and Arts Education in the Pacific

The United Nations Year for Cultural Heritage falls in this year of 2002. The significance of
this event cannot go unremarked upon in view of the dramatic cultural interaction within
communities, societies and regions that previously lay impervious to outside intervention. In
the space of the last one hundred years there has been a marked increase in cultural
interaction around the world. The reality is most people around the world come into contact
with people from other cultures on a daily basis. Specific cultures or aspects of particular
cultures have been in a constant state of evolution and continuum and responses to dealing
with these new and evolving situations are constantly being put in place.

Human nature finds a degree of comfort and security in maintaining familiar habits, customs
and ways of daily life. Art forms that have been created in a familiar way for hundreds or
thousands of years have now yielded to this new wave of cultural contact with the ever
encroaching world. People may seek security in traditional cultures, feeling the shock of the
new may cause a threat to existing patterns and ways of life. The reality is, it is impossible
for cultural and artistic patterns and activities to be preserved when there are dynamic
processes of change constantly underway. Expressions of regret, fear and loss are heard for
this transformation of traditional cultural and artistic practices. Meetings such as the
UNESCO Regional Pacific Arts Education Expert Meeting in Fiji, provide a forum for voices
mourning this sense of loss.

On the other hand many find this phase of flux and flow challenging and stimulating, surging
ahead with buoyant optimism into a sun of new endeavour that will never set. Implementation of the new ideas can result in an ever-widening ripple effect where contacts,
exchanges and innovations exponentially multiply at mercurial rates.

The notion of the arts and culture as being homogeneous, integral and coherent units will be
open to debate during the UNESCO regional meeting in the Pacific. Assuming the
intermittent existence of these units as part of the ever evolving, historical context of cultures
will be discussed. Cultures, the arts and modern existence are a symbiotic phenomenon,
where political, social and economic factors define the cultural overlapping and influence
communication of artistic experience and cultural practice.

The United Nations Year for Cultural Heritage hastens the need to embrace dialogue,
diversity and responsibility as a universal culture pervades once sacredly diverse and unique
domains. Epeli Hau’ofa’s comment resonates:
“Instead of looking to the standards of International art, we go back to our `ancestors whose work is extremely good and we try to measure up to them.”

Views from all quarters of the Pacific will be presented. Hearing the views of significant arts education identities provides the means to constitute a fundamental reference for structuring arts education within the region. Arts Education is integrally linked with issues pertaining to cultural heritage thus furthering abilities to understand ourselves and notions of cultural heritage as a means for understanding others. Respect and appreciation for human diversity hinges on the capacity to be surprised and to marvel at others and above all to establish and maintain peace between peoples.

Particularly relevant to the arts education meeting in the Pacific is the dimension of cultural heritage, which focuses on systems of knowledge, both spiritual and philosophical, which engender creative pursuits. Intangible heritage already includes acts of creation and representation (the performing arts, rites and festive events) and processes of transmission (the ways of society, traditional skills and know-how, beliefs and practices relating to nature), as well as the fluctuating content of creativity (languages and oral traditions).

Cultural heritage and its role in arts education has a complex task. We are increasingly made aware of the development of societies and the fragility in the life. Apart from the various hazards affecting art forms and cultural heritage there are additional problems with threats of theft, conflicts and plundering. UNESCO propounds the protection of the heritage, and its presentation and transmission to future generations. Ethical imperatives address issues of respect for the dignity of the human person and the "desire to live together" on the part of people and groups with different cultural identities. Cultural heritage, in all its forms, testifies to human experience and aspirations. Cultural heritage draws its substances from the past and from living cultural traditions and develops through connection with others. Cultural heritage has to be a shared experience as it offers every human being the opportunity and satisfaction of self-discovery. As a shared experience, the foremost value of cultural heritage is diversity. Every individual shares in that experience, fortified by his own identity and the diversity of others. It is on this point that dialogue be established between cultures, hence the significance of the UNESCO series of arts education expert meetings.

UNESCO highlights the disturbing fact of cultural heritage being misused for purposes of exclusion. There is, and there always will be, a risk of manipulation through the notion of cultural heritage binding groups together at the risk of excluding others. Today, we must consciously accept that risk and undertake to overthrow the threat of exclusion. Issues concerned with cultural heritage aim to protect diversity of cultures and dialogue between them.

UNESCO’s commitment to cultural heritage is based on a principle of responsibility. Involvement in maintaining cultural diversity in its past, present and future form is an individual and collective responsibility. Each of us, every citizen of the world, has a share of the common heritage, but our right to enjoy it is dependent on the ability to recognise its dimensions and the ability to convey and share the knowledge. Human rights and fundamental freedoms, and in particular access to education, enable us to democratically exercise individual responsibility. Many countries have already expressed this commitment towards their citizens by adopting regulations to protect their historic heritage and encourage the development of their living culture in its various forms.

The latter years of the twentieth century taught us to reconcile universality and identity in our approach to the common heritage of humanity, both in practical as well as philosophical terms. Today we are faced with a new challenge: to make diversity an instrument for dialogue and understanding.
IV. Visual Arts Education in the South Pacific

by Dr Peter M Thursby

General

The artistic heritage of island countries of the South Pacific are rich in examples of art and artefacts, song, dance, oral history and performance. Carving, barkcloth, fine mats, house construction, baskets and decorative patterns incised into artefacts all attest to the richness of the South Pacific material culture. The place of school education as a key social institution engaged in transmitting artistic knowledge, skills and practices is very problematic. A brief review of school education around the South Pacific indicates very few school systems with a comprehensive plan to offer instruction in the arts and those that do often can only offer a piecemeal program that is dependent upon the availability of limited resources.

Most educational systems in the South Pacific have established educational priorities for primary and secondary education, or are currently in the process of establishing such priorities, with the assistance of outside donor agencies. Policy and planning initiatives are most often designed to achieve "core' objectives, or introduce the most needed educational priorities and reforms to meet critical needs such as literacy, numeracy and infrastructure to support these core needs. The provision of such "core" needs has a serious financial implication for island education systems as they struggle with a growing demand for educational places for the young, limited numbers of well-trained teachers and a shortage of effective teaching/instructional resources to aid learning.

There is also an issue of what are the most important subjects to be offered in primary and secondary schools. Over the past twenty to thirty years as Pacific Island countries gained independence decisions on what students should study at school has been widely debated within government, towns and villages. For example, in the mid-1970s in the Solomon Islands a government inquiry entitled 'Education for What?' which held extensive consultations to learn what the Solomon Island people wanted from their education system. The results indicated a desire for both a core curriculum of subjects that would offer young people opportunities for employment, particularly white collar jobs in the developing economy and also opportunities to engage in cultural activities that would enhance and strengthen their knowledge of their cultural heritage.

Unfortunately, the chance to offer a comprehensive school curriculum that acknowledged both the importance of artistic knowledge and skills as well as the desired "core curriculum" was not able to be achieved. Available resources placed limits on what could be done and most education bureaucrats and governments believed the arts were best left to the community through village and home life. Schools, especially secondary schools, catered to the arts through custom days and special cultural celebrations that encouraged students to present their heritage through displays and performances.

School subjects offered throughout much of the South Pacific were a core of vernacular language and/or Pidgin English (in the early years), English (gradually introduced from primary school), mathematics, environmental studies/science, and social science. For example, in the past decade the core studies within the Samoan education system at the secondary level were Samoan, English, mathematics, science and social science. Recent

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1 Peter Thursby has considerable experience working in the South Pacific, developing educational programmes for schools and tertiary institutions, producing quality education materials, art and design training workshops and programmes working with artists for vocational and training purposes.
developments in Samoan education to be examined later in this article will address further initiatives being taken to expanded upon these options.

In the twenty-first century Pacific Island education systems are reviewing policy and developing strategic plans to better meet the community needs, especially the pressure to provide an educated workforce for the diverse needs of a modern outward-looking economy that trades regionally and globally. Many education systems are beginning to introduce, or are looking at, a comprehensive school curriculum that includes technical and vocationally-oriented subjects, especially for secondary and post-secondary education as employment levels rise and governments review their human resource needs. Resources continue to be a problem, educational developments occur slowly and initiatives are not always entirely sympathetic to the arts. The richness of the artistic heritage has tended to lull educational planners into believing the community is the best place for the arts to flourish, especially when resources remain scarce.

There are some important arts education developments happening in the Pacific but they are often patchy and somewhat dependent upon key education planners accepting and supporting, the introduction of the arts. Not all Pacific Island countries will be mentioned in this brief overview. In Papua New Guinea, Solomon Islands, Vanuatu and Samoa there are important achievements in introducing the arts into schools. There is also a need to press hard for the continuation of these developments and to show the Pacific community that student achievements in the arts are of value to the whole community and should be an important part of a formal "core" of studies. In Papua New Guinea secondary arts education curricula was introduced nearly thirty years ago and has developed slowly to the point where a decade ago the Department of Education published a comprehensive syllabus and curriculum in Music, Visual Arts and Performance. Not all secondary schools are able to offer the syllabus because of limited resources; however, the infrastructure is there to supply trained arts teachers through universities in Port Moresby and Goroka.

In the Solomon Islands in the early 1990s the then Curriculum Development Centre of the Ministry of Education and Human Resources established a community-based committee to review the existing secondary arts curriculum which was oriented towards the production of designed, utilitarian objects. The committee recommended a more relevant, broadly based approach that included Visual Arts, Music and Performance with an emphasis upon the study of Solomon Island art forms as part of cultural heritage. The curriculum committee ultimately published a new secondary creative arts syllabus, Forms 1-5 that featured art production/performance, cultural study and historical study of arts forms from the Solomon Islands, Pacific region and the world.

In visual arts the Solomon Islands Creative Arts Syllabus aimed to assist secondary students to develop basic skills in making art (two and three-dimensions) and over five years of secondary schooling develop and apply these basic skills in design, painting, crafts and sculpture to the production of works of art that expressed their creativity. The syllabus outlined creative processes that assisted students to become more knowledgeable of their own artistic heritage and provided experiences in art making techniques and experiences with materials that would allow them the freedom and independence to create art as self-critical learners. There exists in the syllabus the potential for a mix of traditional and western art making techniques. In support of the study of cultural forms the National Museum of the Solomon Islands offered schools access to their collection and provided travelling exhibition boxes containing art and artefacts to schools outside Honiara. At this point in time only four secondary schools in the Solomon Islands have had the teaching personnel and resources to implement the Form 1-5 Creative Arts Syllabus and only in the visual arts strand.

One of the problems for school systems in places like Solomon Islands and Vanuatu has been the limited opportunities to provide formal studies in arts education at either primary or
secondary level. Neither country has a primary arts education syllabus and Vanuatu has not yet prepared a secondary arts education syllabus. Primary education in both countries has opportunities for students to make visual art and participate in performances such as choral singing. The arts are not offered at primary level as distinct subjects with a developmental core of knowledge, skills and understandings that contribute over time to the development of the whole child. Most often the visual arts are seen as an adjunct to other subjects, such as social studies, and art is used to illustrate particular ideas and concepts.

Recent educational initiatives in Samoa are very promising for the introduction of formal studies in the arts. Policy developments and planning within the Department of Education with support from donor agencies has led to the introduction of limited creative arts studies in primary schools and the preparation of a draft syllabus document for the introduction of performing arts, music and visual arts into secondary schools. Of added significance for the future development of the arts is the ability of the School of Education, National University of Samoa, to provide training in music, movement and visual arts as part of their pre-service teacher education program. This already occurs in primary teacher education as all primary education graduates complete at least two creative arts education subjects in their Diploma in Education program. Future directions planned for secondary education suggest that there will need to be further co-operation between the Department of Education and the National University of Samoa to provide well qualified teachers able to implement the proposed secondary arts syllabus.

An underlying problem experienced by all Pacific Islands education systems is the cost of western art materials and the reluctance of many young Pacific islanders, who are conscious of the artistic media and techniques of the west, to accept anything other than the "newer" media. Computer technology has also become part of the push to open up artistic expression through digital media. Contemporary imagery generated by computer, silkscreen production methods and production of art works that have a ready market through tourist outlets are all making their mark upon the artistic practices of contemporary Pacific Island artists resident in their homeland. At the present time there are limited opportunities for practising artists, commercially successful art practitioners and performing arts groups to play a role in heightening awareness of the possibilities and contributing to the artistic development of the young learner. As always, cost plays a part although the very successful Wan Smol Bag Theatre in Vanuatu has made an impact as an arts in the community organisation intent upon using theatre as a means of advancing community development. Similar theatre groups in Papua New Guinea have also made a mark. These organisations are dependent upon outside funding and over the years the benefits are many fold as young actors gain a theatre education and contribute their knowledge and skills to the further social development of their country.

So too, attempts both successful and not so successful, have been made to involve artists from the community in the formal education program of their local and regional schools. In the Solomon Islands the Creative Arts Syllabus, Forms 1-5, encourages teachers to invite artists (for example carvers, weavers) from the local community to demonstrate their artistic skills, teach those skills and talk with students about their work as part of the continuing tradition of Solomon Islands arts. The lack of success of such artist-in-schools ventures is not always the result of a lack of interest or desire on the part of either the artist or the educator. Often it is because the artist cannot economically afford the time necessary or the system has not yet come to terms with the value of such linkages. Again, it often comes back to a belief that the home and the community can provide such artistic opportunities.

Many education systems in the Pacific have recognised the importance of a comprehensive school curriculum that includes the arts. Many cannot afford the cost of implementation at a time when literacy and numeracy remain important priorities. Nevertheless, a reading of educational aims for schooling in those same countries will often emphasise, along with
equity, relevance and quality of education for all, the important role schools play in promoting
cultural understanding and providing opportunities for students to engage in creative thinking
and problem solving experiences. The arts promote innovative ways of learning, encourage
creative responding to phenomena and involve young people in creative processes that
develop their problem-solving skills. Educators throughout the Pacific need to keep
promoting the arts as fundamental to the education of young people and donor agencies
must continue to recognise the value of the arts and assist with funding.

V. Complementary Information on the Arts in the School Curriculum
in Papua New Guinea2

1. Art Teaching in Primary and Secondary Schools

In Papua New Guinea Primary and Secondary education the ‘Arts’ are referred to as the
‘Expressive Arts’. The key learning areas in the Expressive Arts school curriculum are Arts
and Crafts at Elementary and Lower Primary levels (Prep to Grade 5), Arts in Upper Primary
(Grades 6-8), Applied Arts in Lower Secondary (Grades 9-10), and Drama (including Dance),
Visual Arts, and Music at the Upper Secondary level (Grades 11-12).

The Department of Education expects that all schools teach the Expressive Arts at Primary
and Secondary School levels not only for reasons of artistic expression but also as one of the
areas where cultural identity receives emphasis in the school curriculum. Generalist
classroom teachers are responsible for teaching the arts in Primary schools. Depending on
availability of funding and the disposition of the school administration, traditional artists are
usually invited to demonstrate or facilitate some of the art classes. Although the Expressive
Arts Unit of the Education Department in Papua New Guinea expects that the arts be taught
in all schools, the quality of what is offered, time allocated, and the exact art forms offered
depend highly on available human and material resources. Since the 1998 educational
Reforms there has been a move to teach each of the art forms as separate subjects from
Grade 11. At this level Drama may also include creative writing, and Visual Arts would
usually include Graphic Design and Screen-printing, and New Media. Since the mid-1990s
many High Schools now have teachers with the expertise to offer at least one of the
Expressive Arts.

2. Extra-curricula activities

The Expressive Arts are considered to be part of a young person’s development in Papua
New Guinea. This was the case in traditional communities, and this position is encouraged to
continue in the schools. Young people are constantly exposed to the Arts through various
community activities such as *sing sing*, canoe carving, crafts making, musical instrument
making, etc. At school, they are given opportunities through various club or general school
functions to participate in dance, drama, concerts, folk operas, mural painting, carving, etc.
On some occasions, these activities may be part of festivals outside of the immediate
community such as Provincial festivals, school competitions and so on.

3. The pedagogic approach

Practice is the basis of the work in Expressive Arts at the Primary to Lower Secondary levels
of education. Students actively engage in the making and creating of art forms and crafts
drawing on the traditional and cultural contexts of that immediate community. Thematic
Integration is the norm in terms of pedagogy at the elementary and Primary school levels, an

2 Material submitted by Anthony Adah, University of Toronto, former teacher in Papua New Guinea
approach that is consistent with traditional and cultural modes of artistic production. While this approach encourages and enhances individual creativity, there is the additional reassurance that the creative process is culturally relevant.

In Elementary schools (Grades 1-6), Arts and Crafts forms part of the curriculum described as ‘Culture and Community’. This module consists of Movement, Dance and Drama, Music, Art and Craft. A theme would usually be selected to form the basis of any of these activities.

At the Lower Primary level (Grades 3-5) the emphasis in Arts and Crafts begins to shift from a pedagogy based on thematic integration to small group exploration and learning. The module still consists of Movement, Dance and Drama, Music, Art and Craft.

Upper Primary (Grades 6-8) Arts curriculum focuses on skills development and projects. The students are engaged in arts exploration, and are exposed to traditional, vocational, and community arts. Practical application is the pedagogic thrust at Lower Secondary School (Grades 9-10). Emphasis is laid on skills enrichment and Arts Planning and Organization through integrated projects.

Since the 1998 Expressive Arts Reform document, there has been a move to place more emphasis on skills development at Upper Secondary School (Grades 11-12). Group and/or individual specialization is the required creative and learning outcome. History and Theory are also increasingly being introduced into the Music and Drama specializations at Grade 12. The specialization electives at this level are Drama, Music, and Visual Arts.

Creative writing does not form a subject of its own at any of the levels; rather it is integrated into any of the other art activities or might even be part of the English class. It is also common for teachers to use Drama and story telling as tools deployed to achieve learning outcomes in other subject areas such as Geography and English.

4. Arts curricula at the primary and secondary levels

The Expressive Arts Unit, Department of Education under the national Ministry of Education in Port Moresby, generally draws prepares the Expressive Arts Curriculum. Although the Provinces develop syllabi to meet their specific circumstances, the National framework remains the guiding principle. Flexibility is highest at the Elementary and Lower Secondary levels. However, from Grades 11-12 (especially at 12) there are set text for Drama and Music that serve to facilitate and standardize the Higher School Certificate Moderations. These moderations are both internal and external. At this level, in addition to group work, there are individual performance expectations. Furthermore, Expressive Arts is one of the Non-core subjects that also include: Commerce, Agriculture, Physical Education, Guidance, Home Economics, Practical Skills, and Religious Education. Since the late 1990s the Expressive Arts assessment have been approaching the Australian standards.

5. Training - contents and weekly schedules

Generally, the history of Expressive Arts curriculum in PNG indicates a gradual and consistent move from one that emphasizes thematic integration to that which stresses skills development. One consequence of this method is that processes and results tend to move from the heavily traditional and cultural to the contemporary (modern) individual expression and creativity. Content, therefore, derives mainly from traditional PNG arts especially at Primary and Lower Secondary Schools and a mix of the traditional and other artistic traditions depending on the teachers’ background at Upper Secondary School.

Weekly schedules vary a great deal from Province to Province and from school to school. Nevertheless, in Primary schools there are, on the average, four allocated 45minute slots for
Expressive Arts per week. At the Upper Secondary level this increases to generally four to five 50 minutes slots per week. Students at Upper Secondary School can take Drama or Music or Visual Arts as their Elective subject. Additional time is allocated for end of season or year Expressive Arts activities that are given bulk time and are quite intensive in process and execution.

6. Teachers’ training facilities

Papua New Guinea depended on expatriate art teachers for a long time to service most of its Secondary Schools. However, with the establishment of the Creative Arts Faculty in 1990 at the University of Papua New Guinea and an already existing Expressive Arts program at the Goroka Teachers College (this later became University of Goroka around 1997/1998), specialist teachers began to emerge from training at both institutions. The normal pattern was to train for a Diploma/Degree at UPNG and take an additional Pre-Service Education year at GTC (UOG). Most of the Expressive Arts teachers in the country now are the products of this kind of ‘end on’ training. In more recent years (since Goroka Teachers College became a University) there are teachers who have gone through ‘concurrent’ training which combines education and arts subject specialization.

Historically, Music and Visual Arts received more specialized training geared to Primary and Secondary School teaching. Drama and Dance began receiving significant visibility in the 1990s. At UOG, the pattern of studies is for a teacher to take one of the Core subjects plus an Expressive Arts specialization, although the Expressive Arts curriculum includes very strong integrated projects that combine more than one art form as their requirement. Whichever route is taken, be it the ‘end on’ or the ‘concurrent’ mode, training, at these tertiary institutions, imparts skills, techniques as well as mastery of history and theory of the specialized area. Occasionally, teachers, especially those who came of out UPNG, combine their teaching activities with the pursuit of their art through exhibitions and performances in or out of the school environment.

High Schools often have the privilege of local artists-in-residence where money allows. At other times external programs and aid bring in Expressive teachers from different parts of the world. Very often this might lead to the foregrounding of a particular art form in a school for a specific period. It is however, the norm that at Grades 11 and 12, a local artist-in-resident is worked into the budget of each National High School. The lengths of these arrangements vary, but will usually be for at least a term and would normally not exceed a year per contract.

Moreover workshops for teachers and artists-in-residence where methods and expectations are clarified in terms of how the activities of artists-in-residence facilitate academic and artistic achievement should be organized. Some High Schools also invite specialist teachers (usually from the University of Papua New Guinea in Port Moresby or University of Goroka in Goroka) for workshops with their Expressive Arts classes. Such workshops last for a couple of days and might include a career talk also.
VI. The Arts in the School Curriculum in Fiji

The University of the South Pacific also offers vocational workshops for unemployed youth and have an artist’s residence for visual and expressive arts.

Fiji Institute of Technology - The Curriculum from Fiji’s Technical Tertiary Institute, which is now a semi government or an autonomous institute, is the Fiji Institute of Technology. The Fiji Institute of Technology’s School of General Studies includes the teaching of music.

The School of Arts, Culture and Design, teaches offset printing, graphic design and visual arts.

Ministry of Education

There is also a report that was done by the Educational Review Commission with regard to the recommendations for the teaching of arts and crafts in the curriculum for Fiji.

International Secondary School

Probably has the most revised curriculum taught in Fiji based on the International Baccalaureate. But this is not an indication of the local curriculum taught for the rest of Fiji.

Yat Sen Secondary School

Caters for the children predominately from the Chinese business community and includes the teaching of the Chinese language and does not have a performing arts aspect included into the curriculum.

Fiji Arts Council

Previously ran informal painting and drawing classes. For adults and children. The Council has conducted mat weaving workshops and has knowledge and records on the workshops run by other associated organizations (WWF, Eco women) for the informal sector, i.e. pottery, weaving fibres in danger of extinction, etc.

VII. The Arts in the School Curriculum in Australia

Dance, Music, Craft, Arts, Media, Drama, Creative Writing and Poetry

1. Teaching arts at the primary and secondary level

“The Arts” is one of the eight key learning areas that make up the core curriculum of all schools throughout Australia. Within the Arts key learning area the arts are defined as Dance, Drama, Media and Music. Each art form has equal value within the curriculum. All schools are required to teach a selection of these art forms at both Primary and Secondary level. In Primary schools the arts are often taught by generalist classroom teachers with the support [where available] of specialist visual art, music, drama and dance teachers. Although each school is expected to teach these art forms within their curriculum the quality and extent of arts offerings vary widely depending on the resources of the school and the expertise that

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3 Information collected from Mere Ratunabuabua, Senior Cultural Development Officer, Department of Culture and Heritage, Ministry of Tourism, Cultural Heritage and Civil Aviation, Suva, Fiji.

4 Material submitted by Assoc. Professor Lee Emery, Kate Donelan and Associate Professor Angela O’Brien.
is available. Creative writing and poetry would generally be taught within the framework of literacy and general classroom studies.

In secondary schools the Arts are taught as discreet subjects and include: Dance, Drama, Music, Media, Visual Art [including visual communication and design. The term Craft is seldom used in relation to the Arts in Australian school settings although primary school students might undertake craft work as part of their visual art curriculum. Once again creative writing and poetry would generally be taught within the framework of general English classroom studies. Most schools now have the expertise and resources to offer a broad range of Arts subjects to its secondary students.

2. Extra-curricula activities

In Australia young people are also exposed to the Arts through extra-curricula activities, which might range from opportunities for students to take individual music or drama lessons to the school play, musical or concert, which could involve most children in the school.

There are also opportunities for involvement through community arts festivals and other statewide or national arts activities or competitions, which invite involvement from schools.

3. Pedagogic approach and contents

Broadly speaking the pedagogic approach in Australia is child centred and involves an emphasis on individual creativity. Students are required to engage actively with arts processes and practices and make, create and present their ideas using a broad range of arts elements. Students learn to respond to the arts and reflect on their own arts works. They consider the social, cultural and historical contexts in which the arts are produced and valued.

In primary schools creative arts classes are practically based and involve children expressing their own ideas rather than, for example, copying other art works, learning history of the arts or all doing the same thing. Children might be given an idea or theme in visual art, drama, or creative writing and asked to interpret it in their own way. Children are encouraged to tell stories through written work or through drama and dance. Dance is often taught within the physical education program and more likely to be expressive dance rather than traditional folk dance.

The arts are often used to support other learning areas as in the following examples. In many schools with students from diverse cultural backgrounds traditional stories can be explored through drama, dance, music and visual art as a way of developing cross-cultural understanding. Students might learn about other cultures or generations or history by writing a story about a relation, neighbour or old friend. Children might be encouraged to interpret an idea from their own cultural perspective or family background and themes like "my family" or "my place" are common within the primary curriculum,

In some subject areas, particularly music there is a greater emphasis on skills development, but in the primary school it is more likely to be through extra-curricula individual or group music lessons taught within the wider context of the school.

In the secondary schools, and increasingly as students progress to the higher levels, there is more of an emphasis on skills development, creative arts theory and history. At the upper secondary school level students will be expected to have quite a significant grasp of the history and theory of the art form they are studying. This normally includes European art, Australian Art and, increasingly, Asian art.
4. General Structure of the Arts curricula at the primary and secondary levels

Each State and Territory has developed its own curriculum frameworks based on the National Arts Curriculum model. Australia arts teachers have a degree of autonomy in the primary and lower secondary sector, providing that the curriculum fits within the State's curriculum guidelines. For example in Victoria the Curriculum Standards Framework (C.S.F.) sets out areas of the curriculum to be covered by schools under the heading of key learning areas with specified outcomes for six levels across the Primary and Secondary Schools. Even at the upper secondary school level where curriculum is influenced by matriculation standards, state-wide common curriculum and assessment, there remains the potential for school based selection of texts and tasks.

At the upper secondary level (years 11 and 12 including university matriculation), Arts subjects are more carefully regulated by State Assessment Boards. Most States in Australia have statewide common assessment tasks in the arts that may be assessed either externally or internally but are nonetheless moderated by external assessment panels. Since all Australian matriculating students now receive a National Tertiary Entrance Rank, there is concern to ensure that upper school final results are moderated on a national basis.

5. Weekly schedules for Arts education

This is almost impossible because of the variety of offerings at primary and secondary school in Australia. Weekly schedules will vary from school to school.

In primary school students may have one hour a week of art, music and possibly drama. Dance and media are sometimes offered but less regularly. Secondary schools offer compulsory arts subjects at junior levels, then students select from the 6 arts forms of Art, Dance, Drama [or Theatre Studies], Media and Music and Visual Communication.

6. Teachers’ training

In Australia specialist arts teachers have been systematically trained since around the nineteen-seventies. Generally music and visual arts teachers have been highly specialised, and prepared for secondary rather than primary teaching. Drama, dance, media and writing teachers tend to be trained across two or more areas.

In Australia teachers have been trained either through "end-on" training constituting a degree followed by a teaching qualification such as a Diploma in Education or through "concurrent" training whereby the education training and the arts training have been taught simultaneously. There is an expectation that music, visual art, media, drama and dance students will all have practical skills as well as theoretical knowledge in the areas that they teach. Many teachers also see themselves as practising artists and would continue with their own creative work while teaching.

Throughout Australia there are Artists in Schools Programs and other "visiting artist" programs funded by Educations Departments, the Australia Council, State arts organisations or even local or community councils. These programs will see a visual, performing, media or literary artist placed within a school for a period of normally 6 weeks to 3 months during which they will work with students on a project.

Victoria has had a scheme placing 20-40 artists in schools each year since 1978. Australian students also have access to visiting performance programs by theatre-in-education groups which might include dance, drama and music.
7. Contents of an introductory program in the field of visual arts based on the country or community's traditional art forms for primary schools, and on universal visual arts' expressions for secondary schools.

Until about thirty years ago the art taught in schools in Australia was derived from the imported Anglo-Celtic/European traditions. In the past twenty years, particularly, there has been increased interest in the indigenous Australian black culture and the cultures of the diverse immigrant groups in Australia. An interesting example of this move towards diverse cultural expression is the debate around the performance of the Christian based "nativity play" which tended to be a feature of extra-curricular arts activities in primary schools in the past. Many schools now have abandoned this practice in favour of more secular (or at least ecumenical) cultural activities.

In Australia the curriculum autonomy afforded to schools, coupled with state run educational authorities and distance has meant that the introduction of culturally specific art form activity with be community or culturally specific (or broad-based). In schools in central Australia for example, which might have an exclusively indigenous population, there will be an emphasis on traditional culture, generally supported by the local community.

In schools with a high proportion of a particular migrant group, for example, Vietnamese, there will be a recognition of the traditional background of this culture as well as mainstream Australian (generally western) culture. The introduction of culturally diverse arts, or course, depends on the breadth or knowledge of teachers working in schools. Since Australia introduced anti-discrimination legislation, most teachers are exposed to some training as to how to work in culturally diverse communities. Often primary schools will use members of local communities to assist in cultural education. Teacher preparation programs now include Aboriginal Studies and deal with contemporary social issues relating to Aboriginal art and culture.

The Australian school system is a parallel system with state run secular schools existing side by side with denomination specific schools, particularly Roman Catholic schools, Jewish schools and to a lesser extent Islamic schools and protestant schools. In the private system arts activity may reflect this specific denomination, although even these schools have become more aware of diverse cultural influences over the past decade.

VIII The Arts and Nga Toi in the School Curriculum of Aotearoa New Zealand 5

Ko Toi to uri o Mahara Pohewa
Art is the child of imagination

1. The Arts in the New Zealand Curriculum

In Aotearoa New Zealand the school curriculum comprises seven essential learning areas: The Arts Nga Toi; Language and Languages Te Korero me Nga Reo; Health and Physical Well-being Hauora; Social Sciences Tikanga-a-iwi; Technology Hangarau; Mathematics Pangarau; and Science Putaiao.

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5 Material submitted by the National Co-ordinators of the Arts and Nga Toi, New Zealand Ministry of Education. Ann Brodie (Visual Arts), Merryn Dunmill (Music), Tina Hong (Dance), Rawiri Hindle (Nga Toi), Peter O’Connor (Drama).
The arts develop the artistic and aesthetic dimensions of human experience. They contribute to our intellectual ability and to our social, cultural, and spiritual understandings. They are an essential element of living and lifelong learning.

*The Arts in the New Zealand Curriculum* was officially launched in September 2000. This curriculum statement provides schools with guidance for planning programmes for all students in Years 1-10. *The Arts in the New Zealand Curriculum* identifies the four separate arts disciplines of dance, drama, music, and the visual arts.

*The Arts in the New Zealand Curriculum* includes mandatory requirements. In years 1-8, students must study in all four disciplines. In years 9-10, students should continue to learn in all four disciplines; as a minimum requirement, students must study at least two disciplines. In the senior secondary school (years 11-13), students may elect to study specialist arts discipline programmes as made available by the school.

For students in years 11-13 the curriculum statement complements and supports achievement standards developed for the new National Certificate in Educational Achievement (NCEA) beginning in 2003. The curriculum statement also builds on the foundations for learning in the arts described in *Te Whariki* the New Zealand curriculum for early childhood education.

*The Arts in the New Zealand Curriculum* is currently undergoing an implementation plan (2001-2) that is centrally funded and facilitated by the New Zealand Ministry of Education. This includes the implementation of the following initiatives:

- The appointment of a full-time national co-ordinator in each discipline: Dance, Drama, Music, and The Visual Arts;
- Six regional contracts for teacher professional development (whole school and lead teacher development) covering the entire nation;
- One national teacher professional development contract for Pasifika teachers;
- One national on-line professional development contract targeted to rural schools;
- Concurrent materials and resource development in each discipline including an on-line website (www.tki.org.nz);
- National Exemplar development in each discipline for Levels 1-5;
- The development of secondary school arts co-ordinators at regional and national level to develop and assist in the administration of arts programmes and arts networks.

The aims of *The Arts in the New Zealand Curriculum* (2000) are:

- To enable students to develop literacies in dance, drama, music and the visual arts;
- To assist students to participate in and develop lifelong interest in the arts;
- To broaden understanding of and involvement in the arts in New Zealand.

The development of literacies in each of the arts disciplines has been adopted as the central and unifying idea for the arts in the New Zealand curriculum. Literacies in the arts are developed in dance, drama, music, and the visual arts as students learn to use the particular visual, auditory, and kinaesthetic signs and symbols of each discipline to convey and receive meaning. Students develop literacy in each discipline as they:

- Explore and use its elements, conventions, processes, techniques and technologies;
- Draw on a variety of sources of motivation to develop ideas and make art works;
• Present and respond to art works, developing skills in conveying and interpreting meaning;
• Investigate the discipline and art works in relation to their social and cultural contexts.

Learning within dance, drama, music, and the visual arts is approached through four interrelated strands:

• Developing Practical Knowledge in dance/drama/music/the visual arts
• Developing Ideas in dance/drama/music/the visual arts
• Communicating and Interpreting in dance/drama/music/the visual arts
• Understanding dance/drama/music/the visual arts in Context

The four strands define key areas learning for each discipline. Within each discipline achievement objectives are expressed at eight levels in accordance with the New Zealand curriculum framework. They describe the scope and parameters for learning and identify the particular skills, knowledge, and understanding to be developed in each strand of each discipline. Teachers develop specific learning outcomes for classroom programmes appropriate to the learning context. They are guided in their classroom implementation by various resources developed in support of the document.

2. The Maori Medium Education

For each of the essential learning areas in the New Zealand curriculum framework there is an equivalent curriculum statement (Nga Marautanga) for Maori medium education. Maori medium education involves learning through the medium of Maori language and incorporates a Maori worldview. There are two approaches to Maori medium education -- total immersion units within mainstream schools and kura kaupapa Maori schools. Some kura kaupapa Maori do not use the marautanga Maori, as they are based on Western philosophy, not Te Aho Matua, which is the philosophy underpinning kura kaupapa Maori.

A parallel curriculum statement for use in Maori medium education *Nga Toi i roto te Marautanga o Aotearoa* was launched in March 2001. This curriculum statement provides Maori medium schools with guidance for planning programmes for all students in Years 1-10. *Nga toi i roto te Marautanga o Aotearoa* identifies three disciplines of Nga Mahi a te Rehia, Puoro, Toi Ataata, which explore performing arts, music and the visual arts from a Maori perspective.

*Nga Toi i roto i te Marautanga o Aotearoa* includes mandatory requirements. In years 1-8, students must study all three disciplines. In years 9-10, students should continue to learn in all three disciplines; as a minimum requirement, students must study at least two disciplines. In the senior secondary school (years 11-13), students may elect to study specialist arts discipline programmes as made available by the school.

For students in years 11-13 both curriculum statements complement and support achievement standards developed for the new National Certificate in Educational Achievement. The curriculum statement also builds on the foundations for learning in the arts described in *Te Whariki* the New Zealand curriculum for early childhood education.

*Nga Toi i roto te Marautanga o Aotearoa* is currently undergoing an implementation plan (2002-3) that is centrally funded and facilitated by the New Zealand Ministry of Education. This involves the following:

• A national co-ordinator in Nga Toi
• Lead teacher professional development for all three disciplines (2001-3)
Materials and resource development including an on-line website (www.tki.org.nz)

3. Nga Toi I roto te Marautanga o Aotearoa

The aims of Nga Toi I roto te Marautanga o Aotearoa are:

- To instil a Maori essence through the language and resources of the Maori Art-forms
- To construct pathways so that all New Zealanders can pursue the different Maori Art-forms
- To nurture and strengthen the Maori art-forms of Aotearoa and foster learning of the contemporary Arts
- To bring about awareness to all people regarding the fruits and benefits of the Maori Arts
- Through the Arts – strengthen the Maori language and customs
- To support planning and implementation processes

Learning within Toi Ataata, Toi Püoro, and Ngä Mahi a Te Rehia is approached through for interrelated strands:

- Tühura – Exploring
- Mahi – Making
- Mohiotanga – Understanding
- Maioha – Appreciating

The four strands define key areas of learning for each discipline. Within each of discipline achievement objectives are expressed at eight levels in accordance with the New Zealand curriculum framework. They describe the scope and parameters for learning and identify the particular skills, knowledge, and understanding to be developed in each strand of each discipline. Teachers develop specific learning outcomes for classroom programmes appropriate to the learning context. They are guided in their classroom implementation by various resources developed in support of the document.

The Nga Toi marau provides the second language learner examples to enrich and strengthen the language base through the use of sample questions and sample instructions.

The Maori Arts is a treasure from our forefathers. It is nourishment for the people of this time, young and old, from the source of all beginnings. Toi Puoro, Toi Ataata, Nga Mahi a Te Rehia console the yearning of the spirit, of the mind, and of the body. Not the least of which the aesthetic dimension of Te Wairua, (spirituality) te mana (the respect one has), te ihi (essential force), te wana, te wehi (in awe of), and te mauri (life force), shall be conveyed.

4. Conclusion

Given the recent development, publication of the two new curriculum statements The Arts in the New Zealand Curriculum (2000) and Nga Toi I roto te Marautanga o Aotearoa (2001) The Arts and Nga Toi in the school curriculum of Aotearoa New Zealand are currently experiencing an exciting and creatively rich period of national co-ordinated implementation.

Tena te ngaru whati
Tena te ngaru puku

There is a wave that breaks
There is a wave that swells.
1. The Challenge for an arts and culture teaching programme in Western Samoa

No longer is it just political rhetoric for Samoans to say ‘we’re losing our culture’. It seems this situation is becoming a reality and language is a vital component of culture that is being encouraged within the education system to prevent this loss. Western Samoa is embarking on a major education programme to recapture its culture. The impact of mass media amongst the tiny islands and the high mobility of the people, especially to Mainland USA, are posing some very real problems about the role and functions of Samoan culture and language.

To help offset this precarious situation, a Samoan language arts and culture programme is currently being implemented in American Samoa public schools from early childhood education through to high school. The Director of Education has mandated that Samoan be taught in Samoan in public elementary levels in the morning either before or after English reading. The directive emphasises that Samoan is of equal importance with English. A curriculum is being piloted in a six week summer session for early childhood education students to enable them to read in Samoan when they start at kindergarten. The Samoan Language Arts and Culture Section of DCI also conducts a Samoan Literature Writing Contest for five months of the school year, which culminates in a Festival of the performing arts and showcasing the written literature in elementary and secondary levels. Finally, the maintenance of the Samoan language is further strengthened by the directive that mandates Samoan as a required course in all public schools.

Traditional chants and nursery rhymes are used to teach younger students. The content of their courses are closely aligned with topics about Samoan life. Many of their legends are narrated and accompanied with traditional chants. The traditional ‘Ava’ ceremony is an expression of love and friendship the Samoans offer to guests and friends when they are welcomed into a village. The Ava Ceremony stands at the very heart of Samoan culture and manifests in a special way some of the best elements of Samoan character. It is an expression of friendship and love they bear for each other when they have the occasion to express it. It is a seal for the laws and agreements set by village councils for villages to live by and to live under.

Samoan Culture and all it imbues has established the aims and purposes of the arts programme at the primary and secondary levels of education. The Department of Education in Samoa states the general art goals are ‘to help each person reach his fullest potential as a unique individual, as well as being an asset to his family and a productive part of the community’.

2. Visual Arts Education in Western Samoa by Robert Soli’ai

- Main Goals

Instruction in visual arts is generally mandated in the course of study for the first eight years. The time allotment each week for grades 1 through 8 is generally one or more hours. The secondary art programme is divided into sets of goals, seeking firstly a holistic Gestalt curriculum and secondly sub-goals for a sequential format of courses where students need to
take the ‘Introduction to Art’ course and the ‘Art History and Media’ course before branching out into other art courses. Once a student has taken these two initial courses he or she will be able to take any other art courses, comfortable with the new material based on their familiarity with the vocabulary and technical expertise achieved in these first two introductory subjects.

- Teaching Method

The art teacher offers opportunities of success to all students, offering guidance, simulation and encouragement through activities and experiences that are organised and sequential. There is concern amongst Samoan arts educators that pupils seem to have lost the creativity and spontaneity that characterise the art of the young child. These young people may be overly critical of their efforts and set impossibly high standards for themselves. The Samoan pedagogic approach aims to offer children ways to succeed and gain satisfaction. Pedagogic aims also strive to guide pupils to freely express ideas and feelings in a visual and personal language.

The Structure of the Lesson

Motivation
How can I interest the child?
How can I involve the child’s daily life experiences?
How can I use the child’s previous art learning?
What questions will stimulate the child to think and arrive at solutions?

Development
What demonstration, illustrative materials, or techniques will help to accomplish the aim of this lesson?
How can I guide the pupil to experiment, to test, to probe and try?

The Structure of the Curriculum

All suggested activities may be interpreted in a variety of ways. However, within each broad area, activities are listed in order of the challenge they offer. Simple activities come first. The curriculum suggests open-ended activities in all media. The sequential organisation of this curriculum is based on the premise that children gain confidence and competence in a particular medium or activity through repeated experiences. Although the principles of design are an integral part of each experience, the emphasis is on expressing personal ideas and feelings.

To promote children’s creativity through the teaching of the arts. The Samoan Arts Education Curriculum states the following:

To Do
Grow in ability to use a wide range of materials.
Grow in competence to express ideas and emotions in a visual language.
Experience the joy and excitement of experimentation, invention and discovery.
To leave as much of the decision making process up to the students.

To Experience
Emotional satisfaction in creative work that reflects inner feelings and personal ideas.
Art activities in range and depth so that we can note and nurture all that exists in all of us.

To Understand
Individual human worth as it is is demonstrated by the creative experience
Our rich cultural heritage through the study of art.

**To Become**

Self-respecting
Increasingly perspective so that visual experiences will heighten a learning and enrich life.
More aware of self through the exercise of the powers of creativity
Better able to solve problems in other areas by having an opportunity to make decisions and find creative solutions to the problems in arts practice.
More humane.

The Samoan curriculum states that there is a ready trend to accept the fact that the teacher should not impose or dictate in a classroom setting. This and the following statements can be well applied to the training of teachers in charge of applying the teacher programmes. Teachers are advised to accept the challenge to stimulate growth in the child's power to perceive and express.

Teachers need to be trained to promote individual growth and to achieve good relationships. The creative teacher will encourage stimulating lessons as part of the general education process. Teachers are encouraged to avoid the leader approach – not to have the mere directive and one way communication, teacher-centred approach with pupils. Teachers are encouraged to accept the challenge to encourage each child to think, to communicate, to solve problems, to evaluate and to gain a sense of personal worth as well as insight into basic truths and concepts.

The Samoan curriculum offers a wide range of suggested activities making it possible for teachers to plan lessons that meet the needs of each student. Individual and personal interpretation on the part of teachers and pupils is suggested and welcomed. Therefore teachers need to be trained in a broad number of art forms with a focus on adaptability and flexibility.

In planning areas for interpretation and scheduling time for experimenting, it is strongly suggested that each class have experiences in drawing and painting. In general a minimum of one half of the term should be devoted to this area. Apart from this suggestion, the allotment of time is flexible so that special interests and capacities of pupils and teachers may be explored and expanded. Considering the broad range of cultural arts practices in the Samoan community, it is suggested teacher training incorporate the transfer of these skills in teacher training programmes, and in-service and out-service training programmes. The threat of losing many aspects of the Samoan cultural heritage remains a pivotal point for discussion and necessitates sound implementation of cultural practices in teacher training programmes.

Many factors influence the art experience. Among the most obvious are the continuity of art instruction, scheduling available supplies and equipment. In view of these and other variables, adapting a curriculum to the needs of the pupil becomes a task that requires an individual approach and a collective commitment to art. (This statement lends itself to the cooperative alliance in teaching practices with artists from the community).

The Samoan arts education document invites the use of innovation and experimentation. The arts education system in Samoa offers a structure for the full creative experience while at the same time avoiding stricture. An invitation is issued to the full expression of the creative talents of teachers, and artists in the community, whose personal inspiration and talents may expand experimentation, enrich experiences and modify and humanise the curriculum.
In regard to using the community’s artists in cooperation with teachers, there is virtually no reference to this concept in the Samoan curriculum. The November meeting will provide insights and practical information in regard to the practical application of this concept into the Samoan arts education curriculum at the primary and secondary levels.

X. Guam

1. Official school curriculum and the teaching of artistic disciplines

The Guam visual and performing arts curriculum states that all students deserve access to the rich education and understanding the arts provide. The arts cultivate the whole child, building many kinds of literacy, providing many modes of communication, engaging students in problem solving and collaboration, while providing rich and complex points of view on the world and on the human experience. It should be noted that the learner may participate in the Fine Arts at any stage of the learning process. This is to say the learner may take any of the disciplines be it at the 10th grade level or at the 12th grade level of their education. The Guam Department of Education Fine Arts Standards Document covers all the arts forms in primary and secondary education.

2. Pedagogic approach and contents of the artistic disciplines

The teaching of the variety of art forms across the primary and secondary levels have the following goals:

- students should be able to communicate at a basic level in four arts disciplines – dance, music, theatre and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques and the intellectual methods of each discipline
- students should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason and technical proficiency
- students should be able to develop and present basic analyses of works of art from a variety of cultures and historical periods. Students need to have a basic understanding of historical development in the arts discipline, across the arts as a whole and within cultures
- students should be able to relate various types of knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understanding in art-making, history and culture and analysis in any arts-related project.

3. Goals for a curriculum which would aim at introducing the teaching of visual arts and promoting children’s creativity

- the learner will be able to demonstrate a variety of techniques and processes that are the foundation of the creative process
- the learner will be able to demonstrate the mastery of the elements and principles of art as it pertains to the actual production of his/her the creative outpouring. This includes repetitive practice for advancement and refinement of skills
- the learner will be able to demonstrate orally, written and through actual works, how art can contain subject matter, symbolism, and be an outlet for one’s own ideas. The learner achieves a sense of communication to the viewer
- the learner will be able to aurally and in written form, show how art can reflect a culture and its historical changes

Information supplied by the Guam Department of Education Fine Arts Standards Document.
- the learner will be able to orally and in written form show comprehension in the assessment of art and what it can mean to the viewer
- the learner will be able to orally and in written form, show how the visual arts have come to be of value to using present day technological advances

4. Teachers' training

The Guam Fine Arts Standards clearly defines the areas required for the training of teachers. Collaborative teaching practices with NGO’s, individual artists and artist groups is an area open to discussion and many ideas on this issue should be presented and discussed at the November meeting in Fiji.

XI. Island of Yap

Art Education in the Island of Yap Education System

Yap and the rest of Micronesia have rich cultures and traditions strengthened by diversity and uniqueness.

Yap State consists of 136 islands (many of which are clustered in atoll formation), with a total landmass of 45.8 square miles. The population is of 12,000 inhabitants living on 22 islands that are scattered across 400,000 square miles of ocean. There are five distinct languages in Yap, four vernacular languages and English, which are used across the other language groups.

In the past, Yap’s education has been modelled after a “chop suey” of foreign-based curricula, which placed emphasis on all subject areas except Yapese culture and language. Having realized the negative impact of the transplanted curriculum, three years ago the Yap State Education Department embarked on a major systemic and re-structuring reform effort. The reform places language, culture and community rehabilitation (involvement) at its central focus-the foundation upon which and from which other skills and desired human characteristics are fostered and expanded.

The vision in Yap is to forge a curriculum that is solidly built on the wisdom of the past, the collective strength of the present, and the challenges of the future. In designing and implementing it, the authorities intend to take into account the setting, the needs, and the desire to maintain culture and language as the foundation of Yapese learning and behavioural development.

The Yapese curriculum department has currently completed a revised curriculum up to grade 6. Grade 6 is in the final stages of editing and formatting in preparation for printing. Life Arts is the heading given to art related benchmarks for grade 1-4, Practical Arts for grade 5-8.

The Life Arts Curriculum for the primary level envisions the child who knows how to survive, socially and physically, in his/her own culture. It aims to develop, firstly, a respectful child who knows how to get along will in a group and in society; secondly, a child who knows how to maintain his/her health and well-being; and thirdly, a child who knows how to be productive and helpful in the quest for survival of his/her group.

Textiles:

Basket weaving using coconut fronds:

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9 Information supplied by Bonnie Word, art teacher on Yap
Level 1 and 2 – open-ended baskets  
Level 3 and 4 - closed ended baskets  
Level 3 and 4 - simple plates 

Weaving body decorations out of local plants and flowers.

Level 1 and 2 – simple decorations  
Level 3 and 4 – dancing decorations  
Level 1 and 2 – simple leis with one or two strings  
Level 3 and 4 – multi-stringed leis

Making local brooms

Level 1 and 2 – Made with coconut leaf midribs and nipa leaf midribs  
Level 3 and 4 – Made with bamboo leaf stems

Weaving for building construction:

Levels 3 and 4- large palm leaves for thatch roofing.  
Single weaving of small palm leaves for the upside down “v” capping of the thatch

Making strings from hibiscus or banana fibres.

Learn how to tie simple knots

a. loop knot  
b. slip knot  
c. square knot  
d. granny knot  
e. clove hitch  
f. locked hitch

Toys:

Level 2-4 Making a windmill/propeller with a palm leaf

Level 1-4 Making local kit with palm leaves

Level 3-4 Weaving a variety of toys with palm leaves.

Balls, whistles, stars, birds, and fish.

Level 3-4 Making toy tops from mangrove nuts.

Music:

Local music consists of songs associated with games.

a. Guul guul cheap cheap  
b. T’ing t’ing  
c. Tangin Gap’luw  
d. Lullaby (sibibi)
Dance:

Local dances of Yap consist of three main types, sitting dance, standing dance, and stick dances. Stick dances are the only style the children perform. Certain residences of Yap own dances. For a village or school to perform the dance it may be purchased from the owner using stone or shell money. A dance may be given to a particular school if the owner’s relative holds authority in the given school and has asked permission. The children perform these dances on Yap Day and at Graduation.

Practical Arts:

Introduction to Tourism and Basic Masonry

Grade 5

The goal of Practical Arts is to develop career awareness among students in accordance with the commitment of making the youth in the State of Yap survive in their own culture and in the changing world.

The course adds two career pathways to probable careers available in the State of Yap (some presented in other subjects) and perhaps beyond the State—Construction and Tourism.

The following subjects and projects are areas related to traditional arts and crafts that can be applied to the tourist industry. A village resource person may do demonstrations before students produce the item.

Projects:

A) Flower-Lei making
B) Basket Weaving
   1. A round basket made of coconut leaves
   2. A square-cornered bottom basket made of coconut leaves.
   3. A round basket for a bottle
C) Rope making from coconut husk fibers
C) Local- Attire Making
   1. A grass skirt (For girls in the Waab Zone)
   2. A lava-lava (For girls in the Ulithi, Woleai, and Satawal Zones.
   3. A kafar (hibiscus fiber, for boys in the Waab Zone)
   4. A floor loom (maili yel) or wall loom (bushol) for boys in the Ulithi, Woleai, and Satawal Zones.

Introduction to Masonry

1. Masonry is a possible career choice and is a very important part of the building and road construction process.

Suggested Tasks and Activities:

Viewing and talking about stone-works done by masons, such large buildings, cathedrals, airports, houses, patios roads, bridges and close-up pictures of art in masonry (photos, illustrations or videos).

2. There are various types of stone structure in the locality.
Suggested Tasks and Activities:

Field work to observe village structures that have made use of rocks. Note the specific use and details of stone arrangement and placement in works such as village stone paths, community meeting platforms, wall enclosures, retaining walls, roads, bridges, buildings etc. Discuss also of how to preserve them.

3. Materials traditionally used in masonry.

Suggested Tasks and Activities

a. Observing, comparing, predicting which materials are used for which structure, identify the materials. Classify as to whether they are natural or man-made. Do field observation. Discuss the following:

1) Characteristics

2) Formations or how they are made

3) Use

b. Observing which bonding material is used locally for which structure, how it is made/applied.

4. Rocks differ in size, shape, colour, edges, texture or feel, shine, formation and hence in use.
   [There are also rock parts- such as “back”, “stomach”, “head”, and “tail” – and cultural ways of piling them in preparation for use.]

Suggested Tasks and Activities

a. Observing and comparing rock samples. Observe details and describe them.

b. Making a rock collection and classifying them. Identifying parts of a rock. Observe how rocks are piled for different structures prior to actual construction.

Traditional Masonry Projects;

Project 1: Building a Stone Structure (Flower Box)

1. Designing and drafting a blueprint of a structure to be built with stones.

Suggested Tasks and Activities

Designing and drafting a blueprint of a stone flower box or any wall enclosure of your choice (as long as building is feasible within the school premises).

Selecting and measuring the sites for the stone flower boxes.

Recording the measurements in a systematic manner (planning, designing and drafting a blueprint according to scale).

- Layout

- Elevation
Project 2: Stone Path Construction

Steps:

a. Selection of site.
b. Planning the implementation of the project.
c. Implementing a design and plan, e.g. constructing a stone path.

Suggested Tasks and Activities

1) Preliminary activities
   - Get permission from authorities to build a short (probably a meter) stone path.
   - Select the site.
   - Review of traditional guidelines in laying a stone path.

2) Planning
   - Collect and classify the materials (according to kind, size shape).
   - Pile materials according to cultural practice in the designated site neatly.
   - Know what tools are needed, know how to handle and care for them properly.

3) Implementation
   - Secure the help of the village.
   - Collect and classify the materials (according to kind, size, shape).
   - Pile materials according to cultural practice in the designated site.
     Know what tools are needed, know how to handle and care for them properly.
   - Lay stone path making sure that the stones are laid correctly and securely.
   - Marking lines and measurements with strings.
   - Laying roughly flat stones on both sides and fill up with soil until it reaches up to elevation, facing smooth side out as edges surface (soil is used at the same time to bond stones together and raise up elevation).
   - Compact top elevation before laying stones. Small stones or gravels are used to fill up gaps, lock, stabilize and protect soil from erosion. Select the wide and long flat stones to lie in the middle. Each stone should be arranged perpendicular to each other. Use smaller flat or roughly flat stones on both sides.
   - Use long and flat stones to lie at edges by following the pattern.
   - Always keep elevation surface flat and smooth. When the project is completed remove leftover stones and scatter them some place else, it's superstition! Don't leave stones in a pile.
   - Follow cultural practice after project is done.
   - Closing ceremony, discussion, evaluating the work done and performance.
On the island of Kosrae and in the Republic of the Marshall Islands, there is no formal arts in the school system. There is not such thing as an art class nor a music class, however the places are abundant in arts like carving and weaving including music.

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10 Information supplied by Dr Lori Phillips, Director of PREL Pacific Centre for Arts and Humanities in Education