CONTEXTUALISATION OF CONTEMPORARY ARTS IN SAMOA: IMPLICATIONS FOR LEARNING FOR LIFE IN PRIMARY TEACHER TRAINEES

by

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Abstract

Contemporary arts according to Cioffari, (2006), is creating and re creating the self, a means of self-reflection and the developing of one's identity. On the other hand contemporary arts is an interpretation of traditional arts, looking at the appropriation of new innovations into lifelong learning in Samoan society. Using Primary teacher trainees in Samoa as subjects, this study sets out to examine how contemporary arts could enhance lifelong learning. The methodology used is qualitative with observations, questionnaires, and interviews as the main means of data gathering. The conclusion of this study reveals that Samoan teacher trainees learn best when the learning situation is contextual and allows them to explore aspects of arts that they are familiar with such as performances, art experiences, and exchanges of ideas. It also pointed out that teacher trainees were less interested in studying techniques or the "essentials" of arts; rather they were more interested in the contextual and contemporary background information about creating art works.

In this study also, teacher trainees found the process and productions of arts as an effective platform to explore, assess, and possibly reconcile the ongoing tensions between contemporary and traditional approaches of learning.

One of the important things that I learnt while doing this paper was that: learners in our society learn best when they interact with each other, sharing knowledge through dialoguing (talanoa). In doing this course also, I came to know the Primary teacher trainees who, like students everywhere needed support and encouragement in their own achievements and endeavours.

Dedication

This work is dedicated to Tooa Salamasina Tamato Malietoa TI, who believed that education for life through the arts is the way to bridge the gap between traditional and introduced values.

" And the day came when the risk it took to remain tight inside the bud was more painful than the risk it took to blossom"

Anais Nin

Acknowledgements

List of Abbreviations

BEN   Beautiful expressions of Nature

CCCS   Congregational Christian Church of Samoa

DJ   Disk Jockey

"E"   Empty

FOE   Faculty of Education

FM   Frequency Modulation

LMS   London Missionary Society

MADD   Motivational Art Dance and Drama

NUS   National University of Samoa

USP   University of the South Pacific

Contents

Chapter One: Overview

1. Introduction

The aim of this study was to examine the role of contemporary arts in education in the changing world of Samoa. It paid particular attention to the contextual background of contemporary arts and the implications in learning for life for teacher trainees. With the introduction of the Samoan Secondary School Arts Curriculum, the study had specific focus on the impact of a formal arts curriculum introduced into a society that has already had its own forms of arts expressions; it nevertheless has relevance as a case study and research model for other Pacific Island countries and beyond where contemporary arts has been part of a new interpretation of the colonial experience.

The approach of this thesis was to explore contextualization of the contemporary arts, and the experiences of participants and community members who were closely involved with the development of my research topic. The community in this case was the Faculty of Education (FOE) of the National University of Samoa (NUS)

Instead of building arts on a metaphysical view of the self as in most arts subjects (art for art's sake), a contextual, constructivist-holistic approach to curriculum, pedagogy and assessment has been advocated to create a cognitive background of arts (Cunliffe, 1998). It advocates the view that when these components are practiced in a certain way, they connect the individual's mind to the resources of mind and culture which in turn makes lifelong learning possible.

Although there was limited literature on the role of contemporary arts in post colonial Oceania societies, this study nevertheless endeavoured to trace the development

of contemporary arts in Samoa, offering insights into this artistic movement and its influential impact on the socio-political and economic makeup of Samoa and why it was imperative to include it into the education system.

1.1 Background

Because of historical global expansionism, including colonialism, all cultures have been crossed and re-crossed, and in the course of this no culture has remained pure. Rather, they are "hybrid, heterogeneous, extraordinarily differentiated and monolithic" (Said, 1993:xxix; as cited in Kruse Vaai, 1998). However, as Stevenson (2006) points, it can be argued that although contemporary arts is the result of such peripheral issues as hybridity and post colonialism, the practice of contemporary arts in the Pacific derives from a Pacific mindset in which balance is prioritized.

The constant influx of new ideas and art experiences goes hand in hand with social changes. Hybrid forms are combined to form a synergistic blend of new energy resulted from the acquisition of new knowledge from contact with other cultures, as seen in contemporary narratives, performances, paintings, music, lifestyles and fashions. Henceforth the study of fashions and styles of living in society entails the study of people, and to understand how and why they use arts forms in certain ways, in certain contexts. This leads to a greater understanding of people.

1.1.1 Why This Topic?

This research project emerged out of my own interests, experiences, involvements, and participation in arts activities in the community. Of Samoan heritage, I

was born and raised in Samoa. The issues discussed and raised in this study affected me personally in the roles that I hold in the community. One of these was as a part time teacher of Visual Arts and Performance at the FOE, National University of Samoa; the other as the director of a small non formal education arts center called Motivational Arts Dance and Drama Gallery in Apia (MADD Gallery).

Because I am a contemporary artist and an arts teacher, I have always been interested in how students viewed aspects of arts today and the applications of arts to their own ways of life. My own experiences as an arts teacher is centered on teaching students that come to my gallery how to do performances – dance and drama, painting, construction, puppetry and narratives. The Gallery also is linked to a publishing house for children's books, and the aim of the subjects taught is to promote literacy and storytelling on one hand and nurture creativity on the other. As Hudon observed in her research on work done at the Gallery, "the need for literacy is a common thread that ties the lessons together with her overall mission statement for the gallery" (Hudon, 2005).

Being a part time lecturer of the Expressive Arts at the National University of Samoa provided me with the opportunity to know the students and establish rapport with them. It gave me a good basis to formulate my proposed study looking at contemporary arts and its implications of learning for life on one's background. The processes and adaptations of contemporary arts forms and expressions were always an important part of Samoan life and history. They are also part of the greater universal language of arts which has been recorded and perceived mainly through Western perspectives.

Throughout this study my views, interpretations, and participations served as a reflection of my own person as an inquisitive product of my society. The study also

aimed to provide an inventory by considering how past events, practices and individuals constituted and contributed to our present, as according to Kruse Vaai (1998), in order to understand this "interface of past and present which characterizes contemporary Samoan life, is also in itself a process of comprehending oneself as an individual and oneself as a part of other social realities."

The topic of my thesis was selected because studying the contemporary arts is one way of perceiving the aesthetic contextual relationship between the old and the new, and between ourselves and others. There are many examples of forms from the past which still exist today but may have taken on new meanings or may have intertwined with contemporary arts forms to create new ones. One looks at Hip Hop dancing that is infused with Samoan dance forms such as the faataupati (slap dance), or sāsā (group dance). In music, old chants are combined with rap songs; in fashion shows, the use of natural materials like seeds and leaves are transformed into high fashions for the runways locally and internationally. Thus in the adaptation of contemporary arts forms, there is an underlying debate: will this lead to the destruction of Samoan cultural identity or will appropriation of these new ideas lend themselves to the strengthening of Samoan socio-cultural iterations?

The argument in this thesis is that in the continuing changes and interactions, traditional and contemporary, Samoans continue to realize the importance of their own social structure and identity through contemporary arts as an "articulation of indigenous perspective upon colonial history which redefined both their history and the possible futures that follow from it" (Thomas, 1995). Identity therefore pervades the study of the role of contemporary arts in education and social change in Samoa; its adaptations and

appropriations to traditional discourse has become metonymic of the adaptations made to Samoa between the strong social structures on one hand and the "vulnerability of individual expressions and world interests on the other" (Kruse Vaai 1998). It is the function of contemporary arts to provide the link between past and present.

1.2 Educational Implications

The changes that the colonialists brought to our shores are still felt today. The missionaries not only introduced formal teaching but also introduced values such as "spare the rod and spoil the child" which impacted child-adult interactions in society (Pereira, 2004). Pereira also pinpointed that socio-cultural interactions will provide insights into entrenched child –adult relationships in the community. Cioffari (2006) observed that creative expressions are not encouraged in traditional education in Samoa and as a result the ability of children to exist in a rapidly changing world is suffering. However, Pereira (2004) asserts that "change is hard to implement in one aspect of education if other aspects still remain unchanged." It is clear therefore that children of upcoming generations have an enormous challenge ahead of them attempting to balance traditional teachings with requisite technological knowledge and making decisions with flexibility and creativity. Cioffari (2006) pointed out that arts education and individual expression is the key to the challenge and children must be free to express themselves. In light of this, one of the main purposes of this study was to look at the child/student as an individual and how curriculum implementation could create teaching environments and possibilities for individual and emotional expressions through arts. This study therefore advocated the understanding behind the Theory of Multiple Intelligences by Gardner

(1993); that considers the child as having more than one intelligence and thus having multiple ways of resolving problems creatively, for with this understanding, teachers are then able to develop the child more holistically.

The implementation of the curriculum is reliant on teachers. The quality of teachers and teaching of teacher trainees is of vital importance as they are the ones that will disseminate the future curricula. They must be made aware that curriculum should provide their future students with core values, knowledge and good learning habits and skills that will sustain them throughout life. But curriculum is also about change, and in implementing the arts curriculum it is not only important for student teachers to have an understanding of the fundamentals of expressive arts; they must also be made aware that the teaching of arts must be contextualized in its initiation, implementation and institutionalisation, to meet social and cultural needs (Sharma, 1999).

Before doing this study, I was a distance- learning student at the University of the South Pacific. This was the last paper of a Master's programme that started on line in 2004, which I undertook with several colleagues. Being the only one left in this programme, I was ready to give up – my sense of continuity and faith in my own capacity as a distance student was sorely challenged because of lack of professional support. There were many reasons that suggested my withdrawal from this course including family responsibilities, job–related pressures, financial strains, lack of information, the absence of community (of learners) and "poor adviser-advisee relationship" (Kerli, 1997; Lovitts, 2001). However, I persevered through the encouragement of my local supervisor, and in the course of trying to come to terms with distance education I concluded that I needed to learn in my own environment, face to face with a tutor.

According to Meyrowitz (1987:115), the traditional sense of place emphasized by most Pacific societies is lost, as an artificial sense of 'being' is introduced. This loss of geographic centeredness or 'place', although a feature of global cultures may cause some of our students to become disoriented because where they are physically, will no longer determine who and where they are socially. Thus in doing this research study, I found out that the students I studied learned better when they interacted with each other, and with their tutors; and what was learnt was contextualized and internalized using examples that were drawn from their own backgrounds.

Thaman (2002) indicated that "learners learn from close kin and from one another, through interaction with each other as well as their environment; where doing, listening, observing and imitating are basic means of learning." She also observed that the failure of many educators – past and present - to fully appreciate cultural dimensions and contexts of teaching and learning in Pacific Island countries has largely been responsible for the failure of the formal education system to satisfactorily provide for the teaching learning needs of Pacific Island people. She maintained that improving access to formal education for the people of Oceania can only happen through the practices that value and recognize existing inequalities as well as our cultural knowledge, histories, contexts and realities Thaman (2002).

1.3 Theoretical Parameters

Because contemporary arts permeate all areas of life from language to design to creatively making decisions in the classroom, this thesis has been motivated by pedagogic as well as socio-cultural conditions. The theoretical parameters of this study

were therefore provided by issues of appropriating contemporary arts and cultural contexts in the arts curriculum in the educational and social systems of Samoa. The questions that eventually emerged were:

- If contemporary arts has its roots in indigenous arts context, how important is the view of contextualization in the appropriation of contemporary arts in education and social change?

- In the implementation of change in the arts curriculum, to what extent can the effects of contemporary arts in learning approaches develop and encourage individual expressions in children?

- How can contemporary contextualization of mind and culture through curriculum, pedagogic approaches and assessment, help the development of learning for life skills in Primary teacher trainees?

The study identified a range of issues that affected the nature of arts education and contemporary arts curriculum as an innovation. An insight was gained into the perspectives of the different change agents and users, and their views of the innovation itself as they interacted and responded to the challenges presented by the context in which contemporary arts and education operated. Thus in the light of this rationale the following aims of the study were identified:

- To look at contemporary arts in the light of an indigenous arts context and to examine how the view of contextualization effects the appropriation of contemporary arts in education and social change.

- To examine the implementation of change in the arts curriculum and the extent of the effects of contemporary arts in the learning approaches that develop and encourage individual expressions in children

- To view how the contemporary contextualization of mind and culture through curriculum, pedagogic approaches and assessment, help the development of learning for life skills in Primary teacher trainees.

To gain an understanding of these objectives, the study was designed to extend our knowledge of contemporary arts as part of contextualization and the learning for life process, and how it fits into the educational makeup of Samoa. The qualitative method adopted was the most appropriate approach to the study methodology "because it's an empirical enquiry that investigates a contemporary phenomenon within its real life context; e.g. describing the actual experiences of the process" (Yin, 1989:23).

1.4 Methodological Process

This study paid particular attention to contextual factors as contemporary arts is concerned with the historical, socio-economic and cultural contexts in which an educational system operates. The intention of the study was to understand the role of

contemporary arts in education and its implementation from the perspectives of those who were directly involved in it, including the judgments they made, the perceptions and expectations they held and the contextual circumstances that influenced their value orientations. This approach determined a detailed description of the actual process by which contemporary arts emerged and was being implemented. Further it was necessary to explore this intention among participants. It was felt that this mode of investigation would provide a variety of insights into the change process and cultivate the issues that ought to be further expressed in future research projects and policy planning exercises. Therefore the research approach that was most appropriate found support in the phenomenological and qualitative research literature (Sharma 1999).

1.4.1 Phenomenological Approach

Phenomenology attempts to describe and elucidate meanings, behavior and events, as they unfold and as interpreted by research informants (Brynen; 1988; Bogdan and Biklen; 1992; Rudestan and Newton, 1992):

> The phenomenologist views behaviour as a product of how people interpret the world. The task of the phenomenologist, and for us the qualitative methodologist, is to capture this process of interpretation. In order to grasp the meanings of a person's behaviour, the phenomenologist attempts to see things from that person's point of view (Bogdan and Taylor, 1988:53).

The literature to support phenomenology points out listening, observing and forming an emphatic alliance with research informants as important for researchers. Several writers such as Bogdan and Biklen (1992) and Psatha (1973), emphasized that enquiry in this domain begins with silence and patience. The phenomenological perspective also acknowledges that research informants have multiple ways of perceiving

and interpreting reality. Phenomenologists argue that any understanding of behaviour of research informants calls for the appreciation of the subjective elements of the social action (King 1978).

According to King (1979), Schwartz and Jacob (1979), such perspectives are concerned with understanding educational issues from the insider's point of view with the thorough examination of observation of different actors, structures and processes. This methodological and theoretical orientation then may also lead to the discovery and rediscovery of an individual's and a group's perceptions and interpretations of their social realities, and an understanding of how they related them to behaviours and decision making in their daily lives. Accordingly a largely qualitative case study approach was adopted for this study. It was felt that such an approach was the most appropriate for in depth study that is sensitive to the context of Samoa. Participant documentation, interviewing and questionnaire analysis were employed as data gathering strategies in the classes of the FOE at the National University of Samoa in which the subject Expressive Arts was being implemented, and in the schools where observations of Teaching Practices were carried out.

The study then became a prerequisite in its focused insight and contribution to improving the research design. Two phases were therefore undertaken: the first phase largely involved observations of the area of teaching groups, conceptions of teaching arts, and teacher trainees out in the field undergoing teaching practices; the second phase was the final data gathering which involved interviews and questionnaire disseminations. The interviews in this study were taken as 'conversation pieces rather than inquisitions' (Bogdan and Biklen 1992), and it was necessary to draw on many similarities to develop

a suitable research approach that was within the framework of the contextual background of Samoa. The concept of 'Talanoa' or unstructured discussion sessions was found to be the most appropriate approach.

1.4.2 Talanoa Concept

'Talanoa' means talk or dialogue in Samoan; although it is an accepted and recognized approach for use by both Pacific and non Pacific researchers (O'Reagan 2006). This oral approach allows for continuity, authenticity and cultural integrity and as a "cultural theoretical and a methodological framework" (Vaioleti 2003:13; Manu'atu and Kepa, 2002) refer to 'Talanoa' as empowering and gratifying to people. It is derivative of oral tradition – a coming together of two or more people at one time (Marshall and Rossman 1995:84). The skilled researcher is able to select relevant information from those gathered and weave knowledge relevant to their own cultural ways and purposes (Vaioleti 2003). According to Bishop and Glynn (1999), Smith (1999), Thaman (2002), narratives and storytelling have been identified as both preferred and most appropriate methods of researching with indigenous people. Although there are some limitations in this method such as difficulty to record data, it is nevertheless very useful in revealing information as some people are motivated by the views of others.

An insight into the contextual background of educational organizations of Samoa is necessary to gain an in-depth view into the purpose of this study.

1.5 Before Colonialism

In pre-colonialist Samoa, the basis of education was concerned with the continuity and the maintenance of the community. Knowledge was therefore the "responsibility of the community" (Heine 2007). Oral information was passed down to following generations through storytelling and oratory. In this sense it encouraged maximum participation by the whole society. The indigenous view of a teacher was as a role model who engendered among her/his pupils the knowledge, skills, attitudes and qualities that society considered to be so important that their transmission cannot be left to chance. This task involved the identification and incorporation of aspects of our culture expressed in our own vernacular. Teaching and learning were the same processes and a person was at once a teacher as well as a learner (Thaman 2000).

The teaching of the arts was informal and interactive. People learnt by observing and doing and incorporating new contemporary ideas into their expressions. As Wendt observed: "the arts were not for their own sake but to serve society."(1980).

1.5.1 Colonialism

The missionaries arrived in 1832 introducing a more formal European school system and established Pastors' schools in the villages. They also set up a few schools for older students for the sake of teaching Christian values so that they could be disseminated to other islands in the Pacific. One such school was Papauta Girls' School which was set up in 1892. This school was established to groom young women to become future wives of the pastors who graduated from the Malua Theological College, set up by the London

Missionary Society (Downes, 1946). Papauta School was an unusual school in that it not only taught Biblical knowledge but it was also the first school that was based on the values of creative education which looked at combining introduced ideas (embroidery, cooking, Biblical dramas) with indigenous ones (weaving, basketry, myths and legends.) Thus education was based on "activities focused on reading, writing and numeracy with basic knowledge of the world and the Bible" (Afamasaga et al, 2005).

From 1900-1914, Germany took over administration of Samoa and education was largely left to the missionaries. Although there were a few schools set up by the administration, they were schools established only for colonial administrative purposes. When the First World War began in 1914, New Zealand took over the administration of the country by military rule. In 1920 an official mandate was formulated under the League of Nations whereby official administration of Samoa by New Zealand was established (Fairburn Dunlop, 2003). The education system set up was "to encourage and supplement work of the missionaries and also to expand it further in the hope that a satisfactory national system of education might be built up" (Ma'ia'i, 1957:171).

For the next 30 years Samoa's Secondary School curriculum was driven by New Zealand's curricula and syllabi (Petana–Ioka, 1995).The Samoan people's cultural knowledge and hierarchical systems were ignored and devalued, a common occurrence in Pacific education during colonial times (Heine, 2002; Thaman, 2005).

1.5.2 Post Independence (1962)

After 1962, the Samoan Government gradually developed its own education system although still following the New Zealand administrative system (Helsinki

Consulting Group and ANZDEC Limited, 2004). There was a sense of stagnation in these interim years as most of the ideas, strategies and methodologies were based on colonial ones which, according to Holmes and Crossley (2004), was common practice in small countries when colonial rule is relinquished. Samoan students still sat the New Zealand School Certificate examination until 1989, as well as the University Entrance examination which were geared for New Zealand students only. As Taufe'ulungaki (2002) observed: "All these forms of education that are found in the Pacific region today derive their meanings from Western culture and traditions and are usually different in their conceptions from what education traditionally means in cultures and communities of the Pacific".

From the past and still the case today, the emphasis on exams is a priority in Samoan education. Pressure to succeed is applied from an early age. The National Exam at Year 8 determines the top stream of students to go to Secondary Schools such as Samoa College, Avele College, and other church and private schools. Years 11, 12, and 13 exams were mandatory until 2001 when the Year 11 exam was phased out (Afamasaga et al, 2005). These exams determined students that go on to tertiary institutions such as the National University of Samoa which was established in 1984; and the University of the South Pacific in Fiji, established in 1968. USP School of Agriculture is based at Alafua campus, Samoa. Occasionally some students were able to gain scholarships to attend Universities in New Zealand and Australia.

The infrastructure of education and the country as a whole suffered a major setback when disaster struck in the forms of hurricanes 'Ofa' and 'Valelia' in 1991 and

1992. In order for restoration plans to be administered, the World Bank insisted on a new Education Plan, the last one being drawn up in 1962.

1.5.3   Education Policy Development Proposal: Educational Challenges into the 21st Century, 1995-2005

The proposal looked at several underlying principles – one of which referred to the variety of education in the development of the individual, the community and the nation. It also looked at education as a lifelong process to which family, traditional village situations, church, media and other modern community groups all contributed towards. Therefore education in a broad sense "is fundamentally cultural, and education development and culture should be seen as interacting" (Coxon, 1995).

1.5.4   Arts Education – Visual Arts, Performing Arts, and Music.

During the New Zealand administration, some students had the opportunity to take the School Certificate Visual Arts examination. However, after 1985 Samoa ceased to be monitored by the New Zealand Secondary School examination and this formal arts education opportunity was lost (Afamasaga, 2006). After 1985, the Department of Education concentrated on exam oriented subjects that were deemed more useful for future career paths. Visual Arts became a non School Certificate subject as there were no teachers adequately trained to teach it. However, performing arts such as traditional dance, drama, and singing were still practiced in schools as they were an integral part of the school culture and curriculum. Between 1985 -2005, visual arts, performing arts, and music were left to each individual school to develop. Some schools regarded visual arts

as a "filler in" subject, and continued to provide limited arts courses which were eventually regarded as suitable only for children with limited academic ability (Taulealo, 2006).

However, the Leulumoega Fou Arts School established in 1974 by the Congregational Christian Church of Samoa, and headed by Italian Maestro Ernesto Coter, provided an alternative and more comprehensive opportunity for young people to realize their potentials as artists and creative people. Most of the graduates from this school continued (and still do) their education as teacher trainees specializing in visual arts at the FOE, of the National University of Samoa.

Over the years, other arts institutions were set up to cater to the different artistic needs and expectations of Samoan children/students. The BEN (Beautiful Expressions of Nature) Art Academy was set up in 2002 and teaches sculpting, painting and drawing; the Tiapapata Art Center gives painting, drawing and pottery classes; and the MADD Gallery (Motivational Arts Dance and Drama) specializes in teaching visual arts, construction, movement and drama as well as narratives, which are in turn published, illustrated, and printed for children at Niu Leaf Books/Publications..

The Samoa Secondary Education Curriculum Resource Project ran from February 2002 to June 2004. This project was to develop curriculum statements for all subjects in the Secondary School curriculum as well as the Arts subjects which included; Visual Arts, Performing Arts (dance and drama) and Music. It looked at the contents of the Arts "to be contemporary and valid and challenges teachers to explore, reflect, evaluate through speaking, history, writing, viewing, presenting, shaping and making" (Ministry of Education, 2002).

In 2009, the writing of the Curriculum for Samoan Primary Schools was finally put into place by the Ministry of Education, Sports and Culture.

In the Overview for Performing Arts, it referred to the Arts as an essential part of curriculum as they appropriate imagination, creativity and aesthetic awareness in learning hence the importance of all three disciplines – Music, Visual Arts, Performing Arts (dance and drama) to the education system of Samoa. The educational goals looked at:

- Providing a challenge for all students and develop an understanding and recognition of individual differences;

- To be responsive to change so that it is relevant to the needs of the individual learner;

- Communicate ideas, analyse and interpret a wide range of art works and performances;

- Develop an understanding of traditional functions and values of the Arts from the past societies as well as an awareness of contemporary expressions. (Samoa Primary Performing Arts Review, 2009)

1.6 Conclusion

In this chapter, I have determined how I came to be researching the role of contemporary arts in education and Samoan society, and its implications on learning for life in teacher trainees. In setting the scene, I touched upon the effects of colonialism on indigenous arts forms and the appropriation of hybrid forms to compound new expressions and ideas that were currently accepted as part of living in society. I referred to the type of methodology that was going to be used and the approaches utilized in

developing the research questions. A glimpse into the contextual background of Samoa's education system was necessary to gain an understanding of learning and teaching before Western influences when "learning and knowledge, skills and values were necessary for survival throughout their lives" (Thaman, 2003). The introduced educational systems that colonialists brought made us look at our own values and indigenous systems as redundant. Even after Independence in 1962, we were still following the systems of education that was brought by the colonialists and these years proved to be a time of stagnation until the major disasters in the forms of two hurricanes changed the infrastructure of Samoa as well as its educational one. The setting up of a new institute of arts by the CCCS at Leulumoega Fou opened up a venue for talented young Samoans to exploit their artistic talents. Other learning institutions of arts included the BEN Academy of Fine Arts, Tiapapata Arts Centre, and MADD Gallery.   The new Educational Policy and Planning Development Proposal, Challenges into the 21st Century 1995-2005, was implemented in which culture and education were seen to be interactive, participatory, and collaborative.

Because the study is focused on contemporary arts, a brief insight into the background of Arts education was provided. This will be further elaborated in the next chapter.

Chapter Two: Contemporary Arts in Samoa – A Critical Review

2 Introduction

This chapter will critically review some of the relevant literature on Contemporary arts in Samoa and the Pacific, and develop an analytical framework for which the study is based. It will discuss the concepts of the arts in their traditional aspects looking at the different developments that compounded the appropriation of new interpretations and changes in the view of the arts in Samoan society. It will discuss at length the influences of contemporary arts and its role in education in Samoa.

> After a long journey
> They put him
> In a glass case
> At a London museum,
> People came to stare
> At his genitals-
> One professor said.
> "Some romantic notion
> Of the past, eh what?
> Or is it
> Cannibalism?"
> The other said
> "It's the titillation of holding
> Evil in the hand no doubt…"
>
> Every night he turned to face the
> Direction of home;
> Every morning they would
> Straighten him again
> To face the West
> With fear
> In their pale eyes.

("My Ancestor in a Museum" M von Reiche, 2007)

Lal and Fortune (2000) referred to contemporary arts as "art works in traditional media, new and recent art forms which have made a break from traditions in style, media,

technique. Such art forms explore new areas of creating and personal expressions"
(p.538). Stevenson (2004) on the other hand refers to contemporary arts as creating a
cultural foundation supported by a traditional past and invigorated by the present; it is
also a combination of multiple perceptions that provide knowledge and understanding of
a past reinterpreted for the future.

In referring to contemporary arts as formulated from traditional arts, Elias (2004)
argued that the origin of Samoan arts continues to influence contemporary artists today
both consciously and unconsciously. My view, is that contemporary arts in Samoa is a
new voice born from the syncretism of our histories, a new way of re-interpreting
traditional views in performance, music, visual arts, and life styles.

Although the literature on the role of contemporary arts in Samoa and Oceania is
limited, it is nevertheless a subject that has significant importance in today's world in
which we are all managing and interpreting arts in ways that did not exist years ago.
Ohler (2000) points out that as our societies become increasingly technologicalised, arts
and the language of arts become increasingly relevant and important. Internationally
today, educationists are proposing that arts should now have permanent and central
placements in our schools "as we are rapidly becoming a digital society with arts skills
providing access to employment" (Ohler, 2000).

In Samoa, the approach to the development of contemporary arts is manifested in
the changes that are rapidly taking place within Samoa, in the Pacific and the world at
large. Dark (1992) pinpointed five areas that were influencing changes in Pacific
contemporary arts: firstly, the scale of the Pacific, its size in relation to communications
not forgetting the present mobility of migration causing de-ethnicization of ideas and

expressions; secondly the varying sizes of Pacific countries where populations tend to migrate to urban centers affecting village life; thirdly the political scene with its dominant Western influences embedded in historical changes; and fourthly, the accompanying development of economic pressures and disturbances like cultural aids and commercial fishing grounds in the Pacific itself. The fifth factor was the Western attitude to arts perpetuated through education and tourism (Dark, 1992).

Thomas (1995) articulates the view that the spectrum of contemporary artistic productions embraces continuity and novelty across the Pacific. He points out that urban arts frequently differ from traditional styles in the sense that industrial paints, fabrics and other materials are employed, although continuities are still manifested in approaches to form and subject matter. This view is reinforced by that of Taulealo (2006) who maintains that the transfer of traditional forms and their visualization and manipulation creates visual language that expresses the individual's politics and social awareness, which are transposed centrally in her works as an artist as well as in works of other Samoan contemporary artists

In looking at performing arts, Elias (2004) defines contemporary performance as dance, song and drama that expresses current issues and themes; these include narrative techniques that in many cases have been developed outside of Samoa. But Lam and Kember (2004) in their study of conceptions of teaching arts maintain that conceptual arts productions are the types of arts that are found in urban centers because people living there have greater access to instructions and necessary materials and systems of marketing and promotions. This view is further supported by Cioffari (2004) who maintains that as Samoa continues to develop and the urban areas expand, a distinction

between the exposures of those raised in urban areas versus those raised in the village settings begin to emerge. She points out that there is a wider range of exposure to arts and styles of living in more contemporary settings as well as the materials needed to implement such arts. In the mobility of people and migration in the Pacific, New Zealand is targeted as an urban destination for migrant Pacific Islanders and, according to Stevenson (2004), New Zealand is where "the island and the urban have come together in the creation of a spirited Pacific arts movement which renegotiates the destruction of Pacific stereotypes and developing a thriving contemporary arts practice". She also points out that the label offers cultural constructs of understanding, but does not limit the variety of expressions or the complexity of issues that the artist addresses.

2.1 From the Old to the New: Contextualisation

> The turning tide evoke these feelings
> From the depths of her, like seasoned songs
> Delicately woven into the earth.
> Each portrait bursts forth as painted worlds –
> Relating us to our beginnings
> Yet suggestive of a myriad changes
> That dispenses with cultural knowingness.
> She offers us transformations in a world of living matter
> The body as a spiritual self,
> Metaphor for the metamorphosis of the human psyche….
>
> **("Delicately Woven into the Earth" by M. von Reiche 2000)**

Before contact in the Pacific, the artist was held in high esteem as it was his/her function to express the views and values of society in his/her work (Tausie, 1981:31). Thus, in Samoa our artists shared our society's basic values, beliefs, and ways of viewing the cosmos. It was natural for them to express people's feelings, aspirations, visions,

fears and dreams. In turn, people found it easy to understand our artistic symbolism and imagery and the function of the artist's work was "ritualistic and magical and for everyday living" (Wendt, 1980).

For centuries the Pacific has played exotic muse to the West – tempting, seducing, exciting many an artist, writer, and adventurer to create and perpetuate an image of a "generic cornucopia of lush verdant fantasy spaces inhabited by dusky maidens" (Vercoe, 2004). Wendt (1980), however, pointed out that colonisation killed the wellspring and inspiration of much of the traditional arts through the radical changing and destroying of religion and social contexts in which artists worked in and from which their 'mana' was derived. He pointed out that it also "undermined our confidence and self respect, inducing in many of us the feeling that only the foreign was right, proper, and whole" (Wendt, 1980). The missionaries in particular were instrumental in condemning and banning much of our arts as "licentious and pagan" (Tausie, 1981). But the introduction of a farrago of values, fads, fashions, doctrines, technologies, and art styles, according to Wendt (1980), threw our traditional artists off balance for a long time and in many ways destroyed them. Wendt further argues, however, that in shattering the world of the traditional artist in Samoa, colonialism opened up a new way for a new type of artist – "one who casts himself adrift in the void and plots his own course by discovering and developing his own vision, voice and style, and has been part of a new interpretation of the colonial experience" (Wendt, 1980). This view is supported by Thomas (1998) who pointed out that despite the consequent social fragmentation caused by colonialism; a sense of indigenous distribution has been sustained as reflected in the recreating of arts forms often in the context of neo-traditional arts and crafts productions for tourists.

The most rewarding undertaking of meanings of Oceanic art frequently depends upon rich contextual knowledge. This knowledge is either not available or partly available making grounded speculation necessary in any enlivening interpretation of museum pieces that have been abstracted from their contexts (Thomas, 1995).

Dark (1992), however, queries the concerns about processing ideas held about the past although ideas are today's ideas. He asks:

> Is there a valid linkage between present and past when no direct connection exists? Often I submit there is: it is a matter of style; a particular set of forms, a particular arrangement of them that has sufficient in common with a past set to suggest a linkage to the observer. The suggestion emanates from subjective factors; a sensing, a perception; which can trigger recognition of context or a response from the observer to the particular arrangement of forms, the style, by recognizing that they are apt, are appropriate to or associated with certain contexts. Put another way, the recognition is of an item or a trait which is characteristic of a particular culture – or part thereof and has distinguishing contextual features which designate its function (Dark, 1992).

In his research, Thomas (1995) proposed that while the understanding of context is crucial, the question of what acts as a context and how it relates to the art objects are not always simple: "Pacific art objects typically work within a number of overlapping and sometimes continuous contexts between and within societies, rather than on one only." This idea is further exemplified by Halliday (1989) who refers to meanings of art as functioning in a 'social semiotic' which means that meanings are conveyed through art experiences by crossing cultures – not only introduced cultures but immediate cultural milieu, between individuals, between different local cultural contexts, between two or more different national cultures. In so doing, new forms or products are created.

Such crossing of cultures is referred to by Kruse- Vaai (1998) as the point of fertility of the imagination and creativity which provides potential hybrid forms. It is more than a linkage or a connection. It is an embryonic co-mingling of ideas which gives

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birth to new ones. According to her, hybridity is the process of the "intersection of social and cultural activities which is commensurable with abrogation and appropriation." She explains that abrogation refers to the refusal of standardised categorisation of the imperial culture and appropriation refers to the process by which something such as language or art work is taken as one's own. Both signify an undeniable creation of a new hybrid product. The term hybrid, according to Kruse-Vaai (1998), holds an association to botany as indicative of a plant species that has been grafted onto another plant to provide a plant that has properties of both the old and the new plant; "therefore its neither one nor the other but hybrid." Thus the appropriation of arts forms and other post colonial influences has produced hybrid Samoan patterns of arts forms which do not entail a loss of creativeness or cultural ability or integrity (Kruse-Vaai, 1998).

Further development of this notion is seen in Wendt's assertion that no national culture is homogenous, that "even our own pre-papalagi culture was made up of sub-cultures. Contact with papalagi cultures, Asian cultures, and other Pacific cultures, has increased the number of sub –cultures, and life styles within our culture. Many urban lifestyles are just as much part of cultures as traditional ones" (Wendt, 1976). This same concept and its application to Samoa is elaborated upon by Kruse-Vaai (1998):

> Western culture itself is not homogenous or monolithic. It is made up of many heterogeneous influences in the cultural process. At the same time the imperial power through colonization brought to Samoa other cultures with their own influences in art, language, religion. For example, Chinese and Solomon Island indentured labourers who introduced different lifestyles, languages and words such as 'sapasui' (chop suey); and herbal medicines (Kruse-Vaai, 1998).

It is therefore the co-existence and melding of the colonised and colonising cultures that brought a fusion of ideas in many respects and delineated the emergence of a 'hybrid' culture. The term cultural hybridity is preferred over 'cultural dualism' as the

latter falls short of the complex interactions which emerged and are still continuing in Samoa. Kruse-Vaai pointed out that 'dualism' is a term that suggests a co-existence: for example Keesing (1934: 408-16) referred to Samoan perception of introduced religions and their own lives as being 'dualistic'. She also refers to other scholarly writings about post-colonization by researchers as Wendt (1965), Davidson (1967), Gilson (1970), Eteuati (1962), and Field (1984). They all pointed to the Samoan concern and desire to hold onto their traditional institutions amidst continuous changes, but the process of their endeavours were not perceived as 'hybrid' as such terms "connotes impurity, and a kind of failure to retain and maintain that which is considered "traditional" (Kruse –Vaai, 1998)

Mcgrew (1992) describes globalization as 'simply the intensification of global interconnectiveness which is transforming the existing world order most conspicuously through its direct challenge to the primacy of nation states. In its present form it defines a process through which events, decisions and activities in one part of the world can come to have significant consequences for individuals and communities in quite distant parts of the globe. Thus today, creating definitions of 'traditional' arts has become central in the discourses around globalization.

The effects of globalization can also be seen when considering Samoan dance. When asked whether his works were influenced by traditional forms, Samoan choreographer and contemporary dance performer Allan Alo replied: "What is traditional?" (Elias, 2004). The research by Yalouris (2006) pinpoints that dance in Samoa is not static; it is changing and reinventing itself constantly therefore it becomes hard to label certain dances, movements and costumes as "traditionally Samoan" when

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one cannot be certain that that particular dance did not undergo changes and modifications over the years. Therefore when looking at dance in Samoa one is faced with the question: what makes dance traditional?

Dark (1992) insisted that in recreating one cannot transgress too far beyond certain boundaries of formality or the recognition of connections between the new and the old ceases. He maintained that the more flexible areas of revivals are contextual ones; hence new associations can be substituted for old ones and done so in a witting or unwitting manner. Therefore a new meaning can be attached because of a misunderstanding of the old one, or a new interpretation can be made of the whole. According to him it is here that the old 'esprit' gets lost and a new energy is added to reinforce the damaged connection which has become lost or discarded. "But if a taste or style doesn't persist, all veers to incongruity even though it is still acceptable if social pressures prevails" (Dark, 1992).

The reality of the tourist market that dictates the kinds of arts that are facilitated in Samoa and elsewhere in Oceania was referred to by Tausie (1980: 62-3) who pointed out that dance (traditional) as a popular form of entertainment, is devalued as an art form because of the demand of the tourist dollar; "the sad truth is that many islanders do not value their arts, and see nothing wrong with easy money by satisfying the demands of the market." This is supported by Elias (2004) who maintained that in Samoa there is a belief that a potential of talent in performance is a marketable commodity probably because of increasing interest in traditional forms for the tourist trade. This leads to difficult issues as Samoa shifts toward a money economy, and the resulting threat of 'extinction' of art forms and their roles, are modified away from the inclusion of every member of society

for entertainment and ceremonial purposes within the village. Hau'ofa (1985) confirmed this trend in saying that performances are increasingly designed to appeal to the taste of foreigners and are performed by trained professionals for money. But, according to Alo (2006), the need for survival is imperative, and although performances are highly commercialized in hotels, performers rely on that type of audience for financial support.

With regard to visual arts, Meredith (1993) – Arts Lecturer at the Community College American Samoa - states that: "The state of traditional arts in Samoa is clear. There has been varying degrees of alterations and modifications. The authenticities of the art forms in their present sense have been affected by the wants and needs of society; the changes thereof have been permitted by culture." But what is authentic? How can it be gauged? Kruse-Vaai (1998) ascertained that the opposite of hybridity refers to the genuineness, trueness, validity, and legitimacy of arts forms and languages; in other words:

> … the real thing; the real McCoy; whether it be a person, work of art, way of speaking, acting or other forms of expression. The question then is: what are the categories which determine the reality or authenticity of an individual or society which is heterogeneous? All postcolonial societies are hybrid by virtue of their experiences, which also includes postcolonial contact. The more crucial question is "who is authentic?" Critics such as Homi Bhaba, Wilson Harris, and Edward Said have advocated that such questions only serve to recapture colonial strategies which intend to separate – divide and conquer – that by being categorized as 'other', one wasn't quite right, quite white, and never allowed to be. (Kruse-Vaai, 1998).

In an interview with Kate Elias (2004), Professor Wendt commented that even ancient forms that are practiced today can be considered contemporary because they are happening now. "No aspect of culture after so many centuries of inter-island travel, missionary contact and Western influence can be considered absolutely pure, yet there must be a distinction that can be made between the old and the new". Samoan

contemporary artists in all aspects of arts - music, performance, visual arts, fashion design, graphic arts, literature, have evolved as hybrids reflecting the world in their own contextual forms of expressions. In 1980, Wendt commented on a visual arts' exhibition with a difference that was held in Samoa. "These three artists are the most important ones now working in our country and this exhibition of their recent works is the most important one held in Samoa and the world. Their styles and voices are very distinct and individual and modern, and their works taken together is the first major radical departure from imitative photographic realism which has smothered our arts up to now." The exhibition referred to was the first combined contemporary arts exhibition held in Apia by contemporary artists – painters and sculptors – Iosua To'afa, Momoe von Reiche, and Ernesto Coter. The content of their works included moods and lyrical abstractions of their environment (Wendt, 1980).

In some parts of the Pacific, traditional arts was always evolving and would change rapidly and drastically if a new cult arose with abstract iconography and paraphernalia, or if exchange relations with other groups created new contents or introduced materials (Thomas, 1995). Thomas also pointed out that although there were changes in the lifestyles and motifs and overall adaptations of oil painting and print-making, continuity was still evident as content and perspectives were still grounded in indigenous experiences and histories. The disappearance of indigenous arts that was predicted by colonialists who assumed that Pacific people's cultures would 'die out' in the face of Europeanization, never happened - but instead there was a rapid incorporation of traditional forms through the incorporation of new motifs and media (Thomas 1995). As noted by Wendt (1980), the proliferating of an international arts and crafts movement

that was geared for tourists and outsiders was the start of the contemporary arts movements.

> Tourists wanted authentic traditional arts which many artists produced and the fake tradition became a "straight jacket" for most artists in Samoa. The clients who now want these traditional objects do not understand or care about their traditional functions. They search what they deem to be 'authentic traditional arts' and the more exotic the art the better. However, to stay alive a lot of our artists and craftsmen in Samoa produced lifeless imitations and much inferior arts (Wendt, 1980).

With the influx of Pacific island people to New Zealand, contemporary Pacific Arts became quite established in the 1990s, especially in the urban areas of cities such as Auckland and Wellington. At the same time it reflected a myriad of social and political relationships that Pacific Islands embraced. Stevenson (2004) pointed out that it was work that was done at the margins of periphery issues such as hybridity and the post colonial, although the practice of contemporary Pacific arts arises from a "Pacific mindset in which balance is prioritized." Some of the most noted artists of this movement included artists with Samoan backgrounds like Fatu Feu'u, Johnny Penisula, Lily Laita, and Michael Tuffery. Thomas (1995) pinpointed that the concern of these contemporary artists is to use arts to negotiate relations between their old and new homes; to celebrate traditions and to create new forms of Polynesian culture that are meaningful for young second generation migrants as well as those brought up in the islands.

> For example, Fatu Feuu of Samoan background, is one of the most prominent figures of the contemporary arts movement. Although he is predominantly a painter, his elaborations of traditional motifs have been widely disseminated through screen prints and reproductions on postcards, tee shirts, carpets, and ceramics. Although other Polynesian artists have questioned this degree of commercialization, it has given consumer culture in New Zealand a distinct

Pacific accent that is less politicized than the Maori cultural renaissance, but nevertheless a source of ethnic recognition and affirmation. (Thomas, 1995:178)).

2.2   Popular Culture- Learning for Life

Fai muamua le aoga ona fai la ia ole ko'alua
Is wot ur parents have been saying from the days
Of anamua
But come midnite when the house is sound asleep
Wearing ur se'evae kosokoso around the house u creep
You look in the mirror hastily apply all that Lore'al
Then pose like a model and say "I worf it …I gan tell"
With the finishing touches you do ur little turn-around
Then down the tree u climb making no sound
Standing out on the road so aulelei and mimika
Is ur #1 prince charming simply known as Pika
You greet him wit a passionate kiss leaving lipstick all over his guku
And he looks deep in ur eyez "Se paypee, e ese ma lou kuluku"
So off u go not knowing ur destination
He givz u a plasdik rose and all u say "Much Abbreciation

("Fresh Off Da Luff Boat" by V. Ripley, 2006)

The reality of daily life and the connectedness of education to popular culture challenges modernist conceptions of high art, elite art, and 'serious' taste (art for art's sake). This has resulted in the development of new forms of expressions including new arts forms, such as: film, writing, and different types of aesthetic and social criticisms (White, 1998). According to Jameson (1984) the shift from 'high modernism' with its emphasis on the 'cultured' and 'tasteful' is more than a cultural occurrence. It is a political and economic stance based on the nature of multinational capitalism today. What happened is that aesthetic production today has become integrated into commodity production generally. Giroux (1988) pointed out that popular culture has brought into focus the three following issues:

- It has pointed the ways the electronic media 'mediate' our perceptions and experiences of the world;

- It has raised questions about the domain and definitions of culture, challenging assumptions that the universal models of civilization and culture reside in Europe and North America;

- It has opened the way for an awareness of 'other' – the acknowledgement and inclusiveness of 'otherness' which include gender, race, culture and socio-economic position.

Giroux (1988) also identifies a major concern of postmodernism as that of "popular culture as a serious object of aesthetic and cultural criticism." Although White (1998) ascertained that postmodernism promotes and affirms minority cultures and the diversity of cultural production, mass culture, popular media and mediums of mass communication have all been encompassed in the modernist interest

In terms of the Samoan context, Kruse Vaai (1998) observed that the creative use of language, music and other artistic forms enabled a merging of imported and Samoan forms. It is argued here that, when taken together, the cross-cultural ingredients create contemporary texts of Samoan life or texts of culture, which continue to impact meanings, which open up a view of the Samoan world. So in the interwoven, cross-cultural texts of popular media, culture is also being produced within an interweave of local and imported traditions, influences, genres and practices. Popular forms whether they be song, dance or story undoubtedly shows that portions and introduced elements are mixed with local varieties. "The ethnic context is there – acknowledging both the cultural elements and the appropriation process (Kruse Vaai, 1998). It is noted that some time before the era now known as post-modernism, Wittgenstein (1954) asserted that in order for expression to be fully realized in a contemporary sense, the individual expressions

need to be developed, yet at the same time the individual's background or cultural context is vital for formulating a basis for the arts expression.

The development of a fast- paced urban lifestyle in Samoa has pinpointed the flourishing of contemporary arts in all areas. Popular media such as radio, T.V., and newspaper are influential in introducing current and new ideas in lifestyles, politics, economics, and culture. Through the culture of advertisement on radio, television, and newspaper; popular music, visual culture (film and videos), fashion and styles of living, are all perpetuated. The advance of technology in the forms of cell phones, and email has enabled Samoa to connect to the outside world more conveniently. However, one must look at young people and how they appropriate new ideas and introduced popular cultures. Dash (1999) maintains that a great deal is introduced by young people who can offer stimulating contexts for making a wider range of starting points for project development. The syncretisms depicted in popular music and its attendant visual cultures like graffiti, skateboard, imagery, posters, flyers, record sleeves and so forth, depict a rich resource in inner city life. Such fusions are oppositional to traditions which draw on monocultural notions of heritage and a monocultural view of history.

Willis (1990) looked at dance styles among white youth and maintained that they were initially appropriated and popularized from black youth culture. Imported to America in the case of soul, funk, hip hop or Jamaica in the case of reggae, they were taken up by young blacks and rapidly transmitted to young whites who incorporated them into their own repertoires and cultural expressions. He noted that black musical traditions far from being an insular culture which exists on the fringe of white society, have also

had an important interpretive resource for the symbolic works of other social groups (p.66).

The influx of black musical traditions also infiltrated Samoan youth culture through exposure to overseas relatives and visitors, through television, newspaper, radio and email. A distinctly Samoan funk, rap, and hip hop culture has evolved in which new voices like Zipso, Mr. T., and King Kapisi, Savage, Scribe, Vania Toloa, Felise Mikaele, are heard in their own contextualized forms of modern beats, reggae and rap music. New dances to rhythms from Bangra, hip hop, funk, and reggae can be seen and heard as they are show -cased at the Teuila Festival, Samoa Tel., Hip Hop competitions, T.V One's Samoa Star Search programmes, and other similar competitions involving young people. The importance of these developments to this study is underpinned by a comment from Dash (1999), "these hybridities offer model points for growth in education because they come from shared values and working class notions."

The development of contemporary arts in Samoa is fast paced according to Cioffari (2004), the range is diverse from logos on buses to bright, vibrant design patterns on fabrics, trendy fashions, architecture, and music. An example of works by a vibrant Samoan contemporary artist is reflected in the works of Samoan born Japanese-Samoan conceptual artist, Shigeyuki Kihara, who has exhibited in Paris and the Metropolitan Museum in New York; her works reflect her background in the fashion industry where she had worked as a stylist. Kihara's works speak of her interest in issues of colonial encounters and the effects of assimilation and cross-cultural expression. According to Vercoe (2004), "there is a vitality in the interconnectedness of technology and the new

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regard for contemporary arts in Samoa, although they are still derived from indigenous forms and contextualized to Samoan situations and environments."

Another contemporary international performer who expresses in the style reminiscent of Butoh dance is Ioane Papalii. His expressions are very individual and although they depict another discipline of dance, his ideas are contextual to Samoa. Papalii and Kihara represent the minority of contemporary Samoan artists that had made it in the international scene. Like Kihara, Papalii's works are derived from his Samoan background and environment. He has stated that most of his individual works, although very contemporary, are inspired from the richness of nature in Samoa (Papalii, 2008).

2.2.1 The Aural Effects of Popular Culture

It is through the different media such as the newspaper, television and radio that new ideas and current ones are transmitted to the public. However, it is the radio that serves as a more versatile and accessible channel of communication, as not everyone can write to the paper, or have access to voice opinions on television. In support of this research, a sub-study of the aural effects of popular culture (music, narratives and advertisements) to the public via the popular radio station - Talofa FM, was undertaken including a short interview with Mrs Olga Keil, a popular DJ on Magic FM, (sister station to Talofa FM). Mrs Keil maintained that Talofa FM reaches all areas of Samoa even the remotest villages on the outlying islands, saying that:

> People want to hear what is new, although they do not deviate too far from the idea of family and culture. Hence we gear our programmes to suit our public. Music, advertisements, humorous stories, news ideas, are aired with the responsibility that there is a wider listening community out there.

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According to Mrs. Keil, Talofa FM is the essential tool for popular culture, in communicating language, music, politics, new ideas, new stories, local and overseas news, and current issues that cover every aspect of Samoan life from a buy and sell programme to beauty tips, health and good living tips; messages on how to overcome flu viruses to how to make a dress for one's mother for Mother's Day and so on.

On music, she explained that the language of the lyrics nowadays particularly the new types of beats like rap and hip hop, the "k" is used in the words rather than the "t", and the lyrics are not so polite anymore. Mrs. Keil pointed out that although new music is mostly rap music, the composers still adapt tunes from overseas ones and then appropriate them to suit Samoan styles. The messages in the lyrics according to her are more about real life situations and everyday happenings; not so much the soppy lyrics of love songs that used to infuse the songs of the 60s, 70s, 80s. An example is the rap about getting into a car and finding the needle on "E", and the driver wanting to get to McDonald's to buy a happy meal, revealing that these new artists are relating their works to the realities of living in a contemporary society. There is no more concern as to the proper usage of words. In proper Samoan, words are very carefully thought out before they are spoken or aired in public: E afei upu, which means that words are properly "wrapped".

> Oso ile ka'avale, (jumped in the car)
> Ua ku le gila ile "E" (the needle stood on "E")
> Alu ia McDonald (Go to McDonald's)
> Faakau se happy meal!(to buy a happy meal.)

Mrs. Keil shares:

> Life is not regarded in a romantic light so much anymore; it is also reflected in
> what we announce and how we announce; although we use the proper way of

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speaking Samoan (using the "t"), sometimes we interject cliché words used in everyday language that ordinary people relate to, such as 'Seki a'. This means everything is just right or set The mobile telephone company Digicel uses this word in its advertisements a lot, and it's a good example of how a slang word or a popular cliché can become part of accepted everyday language.

According to Mrs. Keil, a lot of Samoan rap music addresses problems such as violence, infidelity, marriage break ups, obesity, and so on, subjects that were regarded as taboo a few years ago and were not even discussed publicly. Mrs. Keil also explained how another way to address issues is through radio drama in narrating either a love story or a faleaitu (comedy). She pointed out that:

> Excerpts of skits by the comedians Sumeo and Petelo are very popular. Our announcers sometimes tell a story in a very humorous way to get a message across. This has been proven to be a very successful way of relaying messages on issues such as the Bird Flu, AIDS, conserving water, taking the kids to school, how to conduct the funeral of a beloved mother; and so on. We sometimes have poetry competitions for example on Father's Day or Mother's Day or Valentine's Day. The reaction is so magnanimous. Recently for fathers Day we received over a thousand poems and we had to try and read as many of them on the air as possible. It showed that our people love to express themselves.

> One of the most important functions of Talofa FM was the creation of a programme called "Uaea Moso'oi" (Moso'oi Tree Wireless). According to her: It is a call- in show that has opened up the public to say what they want to say about anything; from the Prime Minister, to taxi drivers, to pot holes, school fees, to controversial movies. This is a more commonsensical way of communicating as not everyone has access to the newspaper or the TV. It's a forum that even the street sweeper has a chance to air his views on. The motto of our station is to: "Inform and Entertain" and I think we are doing just that. (Keil, O. Personal Communication, 2008).

2.3   Arts Education in Samoa

> The complexity of change in the environment, often overpowers our cognitive capacity. Furthermore, our interpretations are seldom based only on our own observations; they rely heavily on the interpretations offered by others" (March, J.G. & Olsen J.P., 1975) .

The introduction of education in Samoa by the missionaries brought changes of values and cultural outlooks. It was in some ways in direct opposition to the traditional conservatism innate in the Samoan social system. "Although the values that were brought to our shores were different and foreign, education was nevertheless implemented with humanitarian sensitiveness and kindness, by Missionary teachers who realized the importance of education" Malietoa, S. (1990).

However, these same educators reserved concerns as to the disruptive forces of education as an element of change if education was not contextualized. According to Downes (1946:6):

> Education in its highest implications for the development of capacity and personal character, can act as a liberating force within the culture of a primitive community. It can bring the power of thought and decision which will cause the necessary changes to grow up from within the community itself. But education regarded only as a means of gaining knowledge becomes a disruptive force whose designs are superimposed on traditional ones without any real understanding or convictions on the part of the people themselves.

In 1892, the LMS (London Missionary Society) built a school for girls called Papauta School. The purpose of the school was to educate and groom young women to become wives of pastors that graduated from the Malua Theological College. Apart from the teaching of Christian values and the Bible, the curriculum also included domestic studies in cooking and sewing, as well as arts and crafts and traditional lore, oratory,

performance – dance and drama, and other specific knowledge useful for village life. "Papauta School became a center of creative education that developed indigenous creative arts that blended with introduced innovations as seen in a varied curriculum which involved embroidery, drama, cooking and baby care" (Small, 1967).

The missionary teachers realized that if education was to be of any true value, it must be "indigenized" through the development of latent gifts and personalities. Downes, (1946) maintained that: "every subject of the curriculum and every detail of school life must be directed to this end, because if it is ignored, the vast power of education can become a disintegrating force in the life of the community." At the same time Downes insisted that "true education is the developing of personality – an attempt to unfold potential creative powers and characteristics in the student to enable him or her to use education for the fulfillment of life".

The curriculum that was used in Downes' time in Papauta School looked at performance which included drama (tala ma fatuga) and dance (siva), traditional history, myths and legends, basketry and weaving, embroidery, and cooking. Papauta School was also influential in setting up the first center of learning for mother health and baby care in Samoa. Downes reflected on the various arts and their purposes realizing that the natural rhythms and talents in dance and performance if inculcated in the "creative process, a great deal of learning and critical thinking is achieved" (Downes, 1946).

After Independence in 1962, Samoa developed its education system slowly. It was largely based on that of New Zealand and influenced by way of the ideals and strategies and methodologies of Samoa's colonial past which, according to Holmes and Crossley (2004), is "a common practice in small countries where colonial rule relinquished." Arts

were not part of the existing curriculum. This is not to say that Samoa had been devoid of creativity since missionary arrival. On the contrary, performance and visual arts were/are still strong in the Samoan culture, but creative thinking has effectively been inhibited by the implementation of Christian ideals and systems and the subjections that arts forms underwent during the missionary era.

As briefly outlined earlier, the setting up of the Leulumoega Fou School of Fine Arts by an Italian teacher and artist, Ernesto Coter in the 1970s, was a positive move in the development of arts education in Samoa, as it enabled young talents to be recognized and nurtured. The graduates were able to then enter the National University of Samoa, and became teachers of Fine Arts. The BEN (Beautiful Expressions of Nature) school of Art was established in early 2000 by an ex pupil of Leulumoega Fou Arts School, thus extending Ernesto Coter's vision for arts education in Samoa. A less positive view of these developments is offered by Taule'alo (2006) who maintains "The Leulumoega Fou Arts School and the BEN School are only devoted to artistic skills and not forward thinking." She also insisted that students that came from these schools were trained to create arts according to a formula; that they were taught the same designs and patterns which they carved or put into mosaics. Taule'alo did, however, point out that regardless of her concerns, the establishment of these schools was a step forward to the expanding of the arts in Samoa; although the methods of teaching in these schools did not encourage individual expression, but rather the concept of communal identity with traditional artistic styles. She also referred to the fact that many students from these schools became art teachers themselves and they perpetuated the same properties of arts within a limited spectrum (Taule'alo, 2006). An interview was undertaken in 2008 as part of this study,

with the National University's Visual Arts lecturer, Leua Latai Leonard, an ex pupil of the Leulumoega Fou Arts School and a graduate from the Institute of Fine Arts ,Chicago. She indicated that the Leulumoega Fou Arts School serves purposes beyond the teaching and learning of art. As a church school it expounded a philosophy which regarded the artist as serving the church to enhance Christianity. Also, the church catered for students who had not achieved academic capacity and the art school served as a starting point for many students to develop skills in order to support their families (Latai-Leonard, 2008).

As already noted, private institutions like the Tiapapata Art Center and the MADD Gallery also offer art classes for children, although at the MADD Gallery the teaching of a wider range of performing arts, dance and drama, visual arts and literacy are included in their programmes.

Within the formal school system, most of the private schools such as Samoa Primary, Vaiala Beach School, and Robert Louis Stevenson School, have visual and performing arts and music in their curriculum. In most Government schools, however, music and visual arts programmes are not included in their curricula and most schools do not have teachers who are trained to teach the arts subjects. Although in some schools traditional performing arts - dancing, drama, storytelling and singing - are still carried out almost daily, the teachers claim that they do not have the resources to provide instruments and arts materials for formal classes. It is commonly found that in these schools students are not encouraged to develop their own personal styles in performance or create paintings that are different from the rest of the class. The lack of adequately trained teachers directly and severely impacts the students' abilities to begin to develop their own innate forms and styles. As Cioffari (2004) points out, the way in which

children are disciplined at home and at school plays a role in the children's tendency to shy away from creating unique pieces of works. In many Samoan primary schools, with the exception of the private schools, it has been observed that if a child responds with a wrong answer, he or she is slapped or scolded for their mistakes. "This form of discipline undeniably creates a mentality which discourages children from being wrong or separated from the group. It also reflects on how children in these schools draw and paint – they don't want to be wrong so they do what others are doing to be safe, and there is a lot of ruling and rubbing out of pictures" (Cioffari, 2004). According to Coxon (1996), Esera (1996), Lake (2000), Pereira (2002), classroom practices in Samoa for the most part are teacher centered and authoritative, therefore interactions between teachers and students suggest an insight into deeply entrenched child-adult relationships in the community.

On the other hand, Elias (2004) in her studies of performing arts in education in Samoa, aimed at observing the effect of globalization on educational progress and how performances and other arts were affected by it, came up with an interesting finding. She noted that children in the schools she studied were not inhibited at all about being on stage. This according to her was because performance was an integral part of society and ingrained in children from an early age. Elias noted in her interviews with several educators that they had a common goal of shifting the traditional unidirectional communication patterns in Samoan schools towards a more open dialogue between teachers and students, and self confidence and cooperative learning were the key issues. Elias points out that it is only in the private schools in Samoa that visual and performing arts are included as an integrative link in their curricula, as they see arts as a vital motivational creative force in all other areas of learning; Vaiala Beach School is

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considered by her to be exceptional in its arts programme (Elias 2004). The Government school system could learn much from the examples provided by private schools.

As Samoa continues to appropriate new changes and systems, as it becomes more and more integrated into the world economy and global technology, it is constantly exposed to outside influences. Therefore, exposure to arts and creativity must also expand as the processes of globalization continue. Important to note here is that, as Velayutham (2000) comments, "effective learning can be enhanced by creativity that is inherent and nurtured by members of the community of learners". This point is supported by Cioffari (2004) who maintains that freedom of expression has the ability to restore faith in creativity, both on the individual and community levels. In addition, the future of arts in general is at risk if arts education is not enhanced. Not only indigenous arts forms run the risk of being forgotten as time progresses, but on the opposite side of the scale, arts itself must progress. With reference to Samoa, Tausie (1985) notes that, "arts reflect the needs and preoccupation of society, and turns irrelevant if the society moves on and the arts stay where it is."

2.4   Arts Curriculum

"Self expression is a pre requisite of self awareness "   (Albert Wendt *Lali,* 1976).

Curriculum is defined as both content and process of what is taught in schools, and as the process of deciding what to teach (Sharpe, 1976). However, according to Kemmis and Grundy (1988), curriculum is about change, and those who are going to be responsible for implementing change must be participants in deciding the nature and

extent of change and the development of the change process. A further important consideration here is that in the organization of curriculum change, there are three overlapping phases. First, the initiation phase – getting started, or looking at a new innovation from outside or inside of the school; secondly, implementation – when the new change or innovation is developed; and thirdly institutionalization, which relates to whether the change continues to be implemented over time (Fullan, 1982).

In Taule'alo's research (2006) on the implementing of the Samoa Secondary School Arts Curriculum, she pinpointed that many teachers indicated their lack of content knowledge in visual arts elements and theory, arts pedagogy and some of the arts techniques covered in the curriculum. This is supported by a research finding by Lam and Kember (2004) that the difficulty of implementing the arts curriculum will reflect the lack of understanding of the prescribed knowledge of artists, concepts and skills. My own observation, however, was that if the arts are to be implemented successfully in Samoa, the approach to the process of curriculum must be contextualized, looking at the arts as more a part of the ongoing aspects of the cultural context and about learning how to learn to live in society, rather than insisting on a curriculum based on knowledge and skills of techniques alone. Performing arts such as dancing, dramatizing, storytelling, singing, craft making are natural parts of the school system in Samoa, and are also learning for life skills. Hence the paradox of lifelong learning according to Rubin (1999) is that it requires people to start from their early years at school, to form a love of learning nurtured by their teachers.

Another interesting perspective that has informed this study's approach is that of Gardner (1993) who sees arts education as a vehicle for promoting self-expression,

imagination, creativity and knowledge of one's affective life – not as a scholastic subject, not as a craft to be mastered. Various curricular efforts argued that arts education exerted positive efforts on other areas of learning, ranging from other arts forms to history, and science to the basic skills of reading, writing and mathematics. Gardner (1993) also pointed out that an arts education that is restricted to production is not sufficient. Educators are searching for the optimal way curriculum can provide to ordinary students aspects of artistic knowledge that until now have only been available to those who continue final study of the arts, or those who elected to take courses about the arts at University level. He maintained that in order to teach the arts effectively, it is necessary to firstly have good curriculum materials and tools to work with; secondly, a body of teachers that "embody" the knowledge of what they are expected to teach; and thirdly, there must be viable means of assessment of what has been learnt. Furthermore, that a lot can be learnt by careful observation, documentation, and analysis of practices that are already being implemented in settings around the world, as different value systems, and practices abound and are there for the examination and study; "this is also why one should never forget the importance of one's value system" (Gardner, 1993).

A further key insight for this study arises from Lam and Kember's research (2004) which looked at teacher trainees and their conceptions of teaching art. It is realized that those who had an understanding of intellectual or learning how to learn for life skills such as narratives of art, visual literacy, expressing and performance, by far outnumber those teacher trainees with knowledge and skills of techniques of art.

2.4.1 A Constructivist-Holistic and Contextual Approach.

Martin (1997) uses the term 'Holistic education' to refer to a new world view and conception of the meaning and purpose of education. According to Martin (1997), education is increasingly understood as a subtle evolutionary process through which each individual comes to understand themselves more fully and is enabled to explore and express their relationship to that greater 'whole' that is life. From the Holistic perspective, there are three primary levels: physical, emotional, and mental. She maintains that the creative impulse within each of us is recognized when we remain open to the mysterious inner light of inspiration. Martin looks at love as a vital component of education, which has its source in the greater whole of creation. She strongly believes that today's education will grossly fail our children if it fails to empower their creativity. While still ignored in formal education, the importance of love to the development of the human personality is now increasingly widely acknowledged in psychology. "Life itself is an expression of love. Love sees the divinity in each of us – a oneness, a wholeness; the peace of God which passeth all understanding" (Martin, 1997). According to Goleman (1996), psychology is just beginning to approach the power of the human mind, but from the Holistic point of view, the mind is the most crucial creative tool. Children's emotional intelligence need to be developed as it is a more accurate predictor of success in life than academic achievement.

The Holistic education philosophy is strengthened through an alignment with Gardner's theory (1993) that there are different types of intelligences, and that the rational intellectual approach to learning maybe quite unsuited to individual learning styles. He observed that individuals have very jagged cognitive profiles; in other words,

they might excel in one area (like music, visual arts, drama, dance,) but not necessarily in another. Because everyone has different areas of creativity, Gardner refers to eight intelligences in which different types of creativity can be slotted. He defines intelligence as "the ability to solve problems or fashion a product which is valued in one or more cultural settings. Thus intelligence can be viewed in a cultural context."

Another theorist of whose ideas have informed this study is Poplin (1988). She observed that constructivism is more familiar to educators as it describes the learning process in terms of construction of new knowledge through the process of transformation and self-regulation. She maintained that although Piaget's theory of learning in the 1970s has influenced learning and teaching approaches in education, it was too cognitive. It gave only superficial credit to other non-cognitive variables associated with teaching such as feelings, intuitive thought, emotions, motivation and larger sociological variables (Poplin, 1988).

Poplin promoted the Holistic theory as one that challenges our fundamental beliefs about learning and teaching. She pointed out that passion is a necessary ingredient for learning and that passion exerts incredible force in what is learned and how and when it will be learned. As asserted even earlier by renown New Zealand educationist, Ashton - Warner (1963), "Feelings are not discussed in academic circles, but if children in our classes feel nothing, then they learn something else because the spiral of learning always focus on things about which there is passionate interest." Holism adds to this by looking at the fact that:

- we learn best from those we trust;

- we learn through experiences that are connected to present interests and successes;

- people are always learning – the integrity of the human mind can be developed through learning other non cognitive material such as the arts (Poplin, 1988).

The notion of 'contextualization', views arts as playing an important role in the community, group, tribe, society, interactions. In other words, a community ethos can be developed through the arts. It is a fundamental source of response to and expressions of ideas, imaginings, creations and feelings of all individuals, and has validity as an expressive culture for children. In line with this, White (2004) asserts that the process of making and performing arts is often seen as more significant than the outcomes or "product"; that it should have a more participatory approach rather than the passive outlook on learning arts. Hence the contradictions arising from the focus on the individual growth and development of the child centered on the 20th Century view that the individual is unique; others argue that every student as a member of society needs to learn to work cooperatively towards common goals. This view is well recognised in most Samoan informal approaches to teaching and learning, where sharing of knowledge and consensual decision making are regarded as important.

According to Sung-Jae (2007), today the idea of inter-multiculturalism has become the new concept of world culture where to become an individual one has to be an inter- multicultural person who knows his/her cultural identity. While their own culture is very central and very important but they have to adjust to this reality by looking deeply into their own capacities as people and teachers of their own cultures (Sung Jae, 2007). He also defines the values in this new world order as follows:

- Knowledge is "process knowledge" where manipulation and usage is more applicable;

- Everyone can now study and live everywhere and anytime and are free from the limitations of time and space;

- 'Beyond the school societies' are much more functional than schools;

- Unless knowledge is useful to real life, then knowledge is considered useless;

- Quality of knowledge is more important than quantity of knowledge;

- Creativity is now the most important and precious virtue;

- Sharing limited resources is preferred over possession;

- Connecting knowledge is better than piling up hardware like knowledge

- Nurturing nature is preferred to destruction of nature;

- Mutuality is preferred over individuality

- Ecological perspective rather than the mechanical view;

- Mental and spiritual world rather than the material and visible world (Sung Jae, 2007).

It is ironic that the values in the new world order as pinpointed by Sung Jae are some of the ideas that were perpetuated in learning for life in Samoan society before western contact, and that these are the values that are important in the contextualization of learning in the arts today. It is argued here, therefore, that the inter-multiculturalism values referred to by Sung Jae (2007) can be combined with constructivist-holism and contextualization in an appropriate pedagogical approach for teaching the arts subjects in Samoa. Given today's very fast pace of change and technology, this approach to the teaching of the arts is in keeping with the characteristics of a changed world, where the

shift is to participatory learning and sharing knowledge rather than the "objective knowledge" or the metaphysical view of art.

2.4.2 Assessment process

A social constructivist view of arts assessment differs quite radically from the impressionistic formative and summative assessment practices that have been the norm in arts education (Mitchell, 1996). Mitchell exposed the problems that students experience when assessment is carried out in this way, allowing lecturers to exercise god-like powers through impressionistically reading motives and values into students' works. He maintains that this results in assessment discourse being riven with conflicts, opening up inconsistencies between curriculum, pedagogy and assessment. It also gives the teacher an exclusive position from which to judge, hence excluding the students from learning through this process because the relevant criteria have not been mediated to them. Alternatively, when assessment is designed for learning how to learn, it provides students with the appropriate expectations and how the assessment processes are selected and used. Mitchell (1996) pinpointed that with this approach heuristics for assessments guide performance, making explicit what is implicit in the given background against which students' learning is embedded.

With criteria-referenced, formally structured formative and summative assessments, a clear framework is provided which opens up a potential space for active participation and improvement through assessment conversations or narratives of arts. It is when students have access to criteria and the background which grounds its validity

that they can learn how to guide critical feedback on their own performances, thus beginning the long process of acquiring meta-cognition routines that research into thinking skills (Blagg, 1996). This is summarised as the most powerful feature of learning how to learn. According to Corradi Fumari (2001), by sharing experiences with others, the artist has brought them into the realm of "reciprocal narratives" which are the original medium and receptacle of all human knowledge.

2.5 Conclusion:

By reviewing the literature included in this chapter I have endeavoured to touch upon the various empirical evidences suggesting that contemporary arts in Samoa has undergone a myriad of changes which has derived new hybrid forms of arts in Samoan society. The review has included works by a number of Samoan theorists (e.g. Kruse Vaai, Wendt) as well as many others whose researches and writings uphold these evidences. The review also underpins the influx of popular culture and the impact of introduced contemporary arts forms on Samoan society and how it has influenced our young people in dance, media, music, design, advertisements and language while at the same time strengthening our own cultural forms. It looked at education and the introductions by the missionaries of creative education as well as the realization that in order for education to be of any true value it must be contextualized to suit Samoan cultural conditions.

The review also investigates the research literature on curriculum change and why the arts are important in teacher training education, emphasizing the fact that education must be consistent in its inclusion of the arts as they provide the basis for traditional

forms as well as information technology and multimedia in today's society. Also explored are the constructivist- holistic and contextual approaches to curriculum as well as different forms of assessments as important parts of arts education and change.

An overall conclusion of this chapter is that in learning for life, the arts are among the most important processes by which individuals and communities forge and express their identities, shape their ways of being together and form a basis of a cultural education. The study and practice of the arts, therefore, should be central strategies in helping young people to understand, interpret, and question the values and conventions of their own and other cultures.

Chapter Three: Methodology, Results and Findings

 "The success of any social research depends on the logical and compelling connection between the research question and the choice of method." (Marshall and Rossman, 1989:46).

3 : Introduction

When I do not know myself,
I cannot know my subject –
not at the deepest levels
that embodies personal meanings.
I will know it only abstractedly.

Parker Palmer, "Heart of a Teacher." (1999)

The focused enquiry and purpose of this study paid particular attention to the contextual background of contemporary arts in Samoa and its implications on learning for life developments in Primary teacher trainees. The main aim of the study was to

investigate whether learning for life skills in teacher trainees were influenced more by contextualist and contemporary forms of teaching arts, or by the learning of essential skills and knowledge of the arts

3.1 Procedure

In order to facilitate this mode of enquiry, I accepted a part time teaching position with the Faculty of Education at the National University of Samoa in the second semester, 2006, and again in the second semester, 2008, to teach Expressive Arts to Diploma teacher trainees. I went through the proper channels of acquiring permission from the Dean of the Faculty of Education, as well as the Head of the Visual Arts Department for my study to be undertaken during my time of teaching there. They accepted this proposal quite readily as they felt the study was important for future educational developments in Samoa. Therefore as a practitioner and temporary member of the staff of the Faculty of Education, I immersed myself into the course and the implementation of the research study, and in so doing I was able to refine the "research questions that mirrored my concern" (Vulliamy et al, 1990 :54)

Limitations

There were limitations to the study, but the main one was learning how to cope with large numbers of students in both classes. This factor also affected the appropriation of time allocation for observations, interviews, and questionnaires. I chose Primary teacher trainees for my area of study as I feel very strongly about teaching teachers who

are going to implement the arts curriculum at Primary level, as learning for life skills are substantiated in children at the very early years of life (Poplin, 1988).

Duration

This study has taken three years to undertake. I started the study in 2006 but felt that the allocated time of four weeks for teaching and doing the research work was too short. I had intentions of completing it in 2007, but unforeseen circumstances and personal family problems caused a major delay. I then decided to complete it in 2008 although during the interim time (2007), I was able to gain more insightful knowledge into other areas of the study.

Type of study

This type of study fitted within the qualitative case study methodology because it was an empirical enquiry that investigated phenomenon within real life context by "describing the actual experiences of the process" (Yin, 1989). Therefore the study looked at the judgments made, perceptions, and expectations of observations, interviews and questionnaires that effected data analysis.

3.1.1 Participants.

Participants for the study were Primary teacher trainees that were undergoing their final Diploma courses before going out to schools. A few first year students were also included in the courses. In 2006, I studied a Diploma class of 63 students that I taught for one term which lasted for four weeks. During this time, a colleague who was a

dance specialist assisted me. In 2008, I was offered the same course again with 58 students. I taught this class by myself for one term, which lasted ten weeks.

Compensation.

In compensating the students for their assistance in implementing this research, I carried out prizegivings at the ends of the two terms whereby everyone received something. In 2006, my colleague (dance teacher) assisted with my prizes. However in 2008, Niu Leaf Books and MADD Gallery furnished most of the prizes which included sets of children's books, Samoan dictionaries, bags of candies and chips. In 2008 also, I published and printed a collection of poems by this class with the help of Niu Leaf Publications. The collection was titled:"Tama o le 'Ele'ele," and every poet was compensated $20.00 for each work as they signed a Memorandum of Understanding with the publishers. Printing and publication costs were paid for by Niu Leaf Books, and every student of this class received a free copy. This was also a milestone for the Faculty of Education as it was the first time a collection of works by students was ever professionally published and printed.

3.1.2   Research Instruments

There were three phases undertaken for data collection as mentioned earlier: a) observations; b) questionnaires; c) interviews. It is stated by Nisbet (1977:15) that observation is not an easy option, but once mastered it is a technique that can often reveal characteristics of groups or individuals which would have been impossible to discover by other means. Interviews were very informal and taken as "conversation pieces" or

"talanoa sessions", not as "inquisitions" (Bogdan & Biklen 1982).   Questionnaires were issued to each class at the end of the two terms.

The approach to the study was made easier because of good 'collegial' relationships with colleagues and in particular with the participants themselves. During the course of teaching, I myself became part of the learning process as a participant/observer as by "virtue of being actually involved in the situation being observed often gains insights and develops interpersonal relationships that are virtually impossible to achieve through any other method" (Borg and Gall, 1989).

3.1.3 Assessment

Assessment of the arts is the evaluation of students' achievements of the learning outcomes. It involves gathering and interpreting information about students' learning, and is an integral part of teaching and learning.

From themes given to the classes studied, the learning outcomes of group works were observed and assessed according to the four criteria that underlie the arts curriculum namely:

- Developing knowledge and skills through creativity- body movements, voice control, use of space, original ideas and techniques.

- Communicating ideas – aesthetic appeal and attractiveness of performance or art works.

- Understanding culture - contextual/contemporary approach, interacting with others, using new ideas, as well as traditional ideas.

- Making connections through emotional expressions- expression of feelings and emotions. This criterion also looked at the psychological and therapeutic side of the arts that focuses on helping students to maintain their emotional balance so that they can "adjust to society" (Lam and Kember, 2004).

Because this study was predominantly based on group observations, I needed to have a deeper understanding of what I was looking for and what oriented beliefs in teaching and learning in Primary teacher trainees. The following concepts of teaching, as used by Lam and Kember (2004), were adopted (see **Table 3.3**) to define and exemplify

the above criteria further and provide an in depth view into conceptions of teaching and learning arts in teacher trainees:

1. Aims of teaching

2. Arts Knowledge and ability

3. Skills and creativity

4. Process and product

5. Expected outcomes

Definitions

- *Aims of teaching arts:* have traditionally ranged from an arts directed orientation that looked at the development of the person. Training for skills in arts also looked at the moral development through arts. The aesthetic development in arts was regarded as essentialist and the enhancement of the aesthetic ability in arts seem to require knowledge or general understanding of the arts. In contrast the contextualist/contemporary aim looks at intellectual development through the arts.

  Arts is used as a means not an end in arts education and helps students to become thinking people in society. The further aim of expression of emotions focused on therapy through arts. It also suggested a contextualist/contemporary view of arts teaching that arts education is used to help students integrate in society and develop positive attitudes towards their living by achieving emotional release or personal expressions through arts activities.

- *Arts Knowledge and ability* responded to the essential skills and aesthetic development as seen in paintings and colour theory in visual arts. In the contextualization/contemporary approach, arts knowledge is defined by context that may differ across cultures. Students who responded to these aspects realized that arts can change with time, and that emotional experiences are subject to a person's individual expressions.

  Arts knowledge and ability also looked at the development of aesthetic ability in students which reflected strongly the reality that children needed to develop this aspect of learning while very young as it would be hard to learn when they grew up. In the contextualization and expression of emotions, it was realized that the students' naturalness (inborn ability) and interactions with their own cultural milieux was reflected in their intrinsic styles of art knowledge and ability more comfortably, although it was also realized that art ability was always there but suppressed by the environment.

- *Skills and creativity* emphasized that skills training is essential in arts teaching. In aesthetic development, skills and creativity are important elements. Expressions of emotions or therapy through arts emphasized that a supportive environment is needed for development of skills and creativity.

- *Process and product* suggested quite different views in the four areas of concepts. In the essentialist area, effort is perceived as important during the working process, and the final product is supposed to reflect the final learning outcome. Based on this view, the standard of achievement in terms of skills and knowledge is expected to be observed from the arts product. In the

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concepts of contextualization and expressions of emotions, processes of making arts is far more important than the product as "the process is conceived as the way to gain personal meaning and emotional fulfillment" Lam and Kember (2004).   Therefore the orientations of the two contextualist conceptions (contextualization/contemporary and expressions of emotions) are oriented to achieve growth and experience of students.

- In the *expected learning outcomes* it suggested that the four conceptions show clearly the orientations to either subject development or personal development which represented the essentialist and contextualist conceptions. The aesthetic development is for young people to enjoy and appreciate the arts and this is achieved through learning the subject. In the expressions of emotions, the focus is on helping students to maintain their emotional well being so that they can adjust to society (Lam and Kember, 2004).

Achievements in this study were assessed according to grades as demonstrated in the following diagram:

Little achievement D	Reasonable achievement C	High achievement B	Very high achievement A
1 2 3 4 5	6 7 8 9 10	11, 12. 13, 14, 15	16, 17, 18, 19, 20
1	**2**	**3**	**4**	**5**
(Strongly disagree)	**(disagree)**	**(neutral)**	**(agree)**	**(strongly agree)**

3.2 Observations:

If contemporary arts has its roots in indigenous arts context, how important is the view of contextualisation in the appropriation of contemporary arts in education and social change?

According to Huggins (2006), confidence builds by doing things one has never done before, creating circles of positive reinforcements, and like mirror images confidence emerges also by clinging to the success of others, not to blindly emulate but to derive some implications for one's own way.

The main data collecting strategies employed for this part of the study were: a) observations of school areas and group interactions, b) observations of orientations of concepts of learning and teaching in expressive arts; and c) a survey of teacher trainees out in the field at teaching practice. The results of each set of observations are presented first in tabled form then discussed and analysed.

3.2.1 Observation 1: Physical Teaching Area, resources used; number of participants and how they were grouped.

(Table 3.1)

Teaching Area	Facilities/Resources for teaching this course	Atmosphere	Participants and grouping
2006: • Spacious room with desks and chairs, blackboard and chalk. • Fale (Hall) for rehearsals; • Lecture Theatre for final production.	No resources and aids for teaching this course. Most of the resources were borrowed • Bought my own paper to do drawings and make masks; • Borrowed books from Niu Leaf Books • Borrowed puppets from MADD Gallery, • Borrowed CD player and CDs for performances	Classes started off very subdued and quiet. Some were not interested in the information given at all. However, once they were divided into groups, the process of putting plays and other exercises together became noisy and full of laughter.	**63 students** on the roll; 38 females and 27 males. Age range: 19-35 **Groups:** Solid Rock -8 females, 5 males Tiger – 7 females,, 5 males Zigzag – 8 females, 7 males Riverside – 7 females, 5 males Manu Samoa – 8females, 5 males.
2008: • Airy room; • Gymnasium; • Fale for the final performance.	• Borrowed puppets from MADD Gallery; • Borrowed books from Niu Leaf Books • Visual Arts Lecturer to talk about stage setting; • Music Lecturer to talk about rhythm and beat; • Borrowed puppet stand from MADD Gallery for final performance; • "Tama ole 'Ele'ele" poetry collection by HEP 161 students, published and printed courtesy of Niu Leaf Books, it is now used as a resource in their schools.	They were very somber at first, unsure about expressive arts; but once they started the process of putting exercises together in their groups, there was a lot of laughter, decision making and discussion.	**58 students** 27 males and 31 females Age range : 19-35. **Groups**: Lucky 7 – 8 females, 1 male Saumalu -4 females-7 males Island Girls – 8 females Digicel – 4 females, 6 males Teuila – 3 females, 7 males Faifaieasy – 4 females, 6 maless

Discussion and Analysis

<u>2006</u>

There were 63 students in this class (attendance fluctuated from 63 to 58 at times) which I taught with the assistance of a dance specialist colleague. The rooms that were allocated for our use were the normal lecture rooms; but with a large number of students and the manner of exercises taught, my colleague and I took some of our classes in the University Fale (Hall). There were no resources to teach this course; most of the materials used were brought or borrowed from other places (**Table 3.1**). The students divided themselves into five groups: namely: Solid Rock, Tiger, ZigZag, Riverside, and Manu Samoa.

The first week was not very successful as students were hesitant to commit themselves to given exercises. However, the second week saw some good results, and by the end of the course, participants were enjoying the freedom of expressing. Their final performance was held in Room 101, one of the University's lecture theatres.

<u>2008</u>

There were 58 students (attendance fluctuated from 58 to 46 at times) in this class, which lasted 10 weeks, and was taught solely by myself. They divided themselves into six groups: namely: Lucky Seven, Saumalu, Digicel, Island Girls, Teuila, Faifaieasy. Like the 2006 class, they were very hesitant to try out new ideas and exercises that I gave them at the beginning of class. Some of them even suggested that the exercises were for "kids". However, after their first exercises, they started to find their rhythms, and by the third week, group work developed well and more discussions on concepts were carried out. There was a lot of laughter as they immersed in puppetry, plays, mimes, creative

dance, mask making, and writing poetry. As a result of their individual works, a collection of poems was published for them courtesy of Niu Leaf Books, and printed at Commercial Printers. Proper copyright forms were signed, and each poet received $20.00 ST for his or her work. This book was launched at their final stage performance which was held at the University Fale (Hall).

There were no resources with which to implement these classes. Puppets, puppet stand, children's books, music and CD players were borrowed from elsewhere. In conducting a visual arts lesson in 2006, I had to buy my own paper and crayons as the Visual Arts department were not prepared to give out materials for such a big class.

3.2.2 Observation 2: Orientations of concepts of learning and teaching in expressive arts in Primary teacher trainees

This observation was undertaken in three parts:

1) The first one (**Table 3. 2**) looked at the learning concepts and themes that were given to the two classes and from which group works were assessed.

2) The second part of this observation was the most important one as it looked in-depthly at the orientations of conceptions of learning and teaching in expressive arts in Primary teacher trainees. The assessments of group activities were informed by their orientations as shown in (**Table 3.3)**. This table was adapted from the model by Lam and Kember (2004). The four orientation criteria they were assessed on were:

- developing knowledge and skills through creativity,

- communicating ideas,

- understanding culture (contextual contemporary approach),

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- making connections through emotional expressions,

The four criteria were defined further by concepts of teaching namely:

- Aim of teaching

- Art knowledge and ability.

- Skills and creativity

- Process and product

- Expected learning outcomes

3) The third part of this observation (**Table 3.4**), looked at the assessment results of the learning concepts and themes given to the groups. They were assessed according to the four criteria that the study was based on which were informed by the concepts of teaching as referred to in (**Table 3.3**)

In 2006, groups were observed over four weeks, while 2008 groups were observed over eight weeks. Marks for achievements were out of 20 and were assessed according to grades as demonstrated in the following diagram: These are shown in **Table 4.**

Little achievement D	Reasonable achievement C	High achievement B	Very high achievement A
1 2 3 4 5	6 7 8 9 10	11, 12. 13, 14, 15	16, 17, 18, 19, 20
1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

(Table 3.2) Learning concepts and themes given to the groups

Learning Concepts	Themes implemented
2006 • Visual literacy • Senses • Narratives of Art • Story telling • Therapy through Art • Construction of musical instruments • Stage, props, setting, costumes	-Advertisement: use of rhythm, mime, movement- Using sight, hearing kinesthetic senses. -The story book, reading the story, the play, The fagogo(storytelling); expressions, body language, use of space; Mask making using natural materials/ available materials; - constructing musical instruments using natural and recycled materials; puppets, looking at backdrops, characterization, voice expressions, scripts.
2008 • Visual literacy • Senses • Narratives –the story • Therapy through Art – masks ; • Puppets, use of puppets in story telling; • Imagery – poetry • Dance – why you dance • Rhythm • Making musical instruments	-who am I? drawing your face, - use of senses through advertisements, movement, rhythm; - How to tell a fagogo, use of voice expressions, face expressions, use of words. - Why are masks important as in festivals, rituals, fun? Psycho-drama, feelings and emotions. - Why are puppets used in dramatizing? Use of voice expressions. -How to express thoughts through language and imagery. - choreography using contemporary forms, movement; body language, space, energy, relationship - Ways to make rhythm, stomping, clapping, scratching, whistling, drumming. - use recycled and natural materials to make instruments.

(Table 3.3) Orientations of Conceptions of Learning and Teaching in Expressive Arts as observed in group works and from which group works were assessed. The orientation concepts were informed by the 5 concepts of teaching on the first column.

	Developing knowledge and skills through creativity	Communicating ideas	Understanding culture – contemporary/contextual approach.	Making connection through expressions
Aim of teaching	Development based on subject taught: Function of art is to develop moral aspects in humans-enhancing good qualities	Development based on subject taught: aesthetic appreciation can be nurtured in humans; brings satisfaction and pleasure	Development of a person; independent thinking and social ability used for learning for life skills..	Development of a person; Art is a channel for expression – a release of emotions.
Art knowledge and ability	Rule governed and absolute; Having the skills and techniques of making different arts.	Rule governed and absolute; Theories, basic skills for different fields of study; e.g. colour wheel	Contextual:/contemporary. Different ways of dealing with arts at different times and spaces.	Flexible; Individual, interpretation; any arts expression made by people
Skills and creativity	Skill oriented; important for achieving final outcome; creativity is also important; they are judged separately	Essence of an Arts work is through skills and creativity.	Stress interaction: Environmental and cultural influences and sharing as important.	Stress interest:s; need supportive environment to encourage.
Process and product	From achievement; processes represent effort; product – hard work; both counted in making arts work.	Achievement and participation; process leads to final product; process is interactive, determines final product. Teacher guidance crucial.	Viewed from whole experience; process is important, brings meaning that is unique to a process, learning is often through process, final product not important, evaluation is more important than outcome.	Viewed from personal orientation; process is important as an experience for the individual; it carries individual ideas; Judging the final product is meaningless
Expected Learning Outcomes	Knowledge achievement and moral development; ability to do arts with skills; .	Enhance the quality of life; arouse interest and enhance spiritual life; gain essential art experience.	Intellectual thinking; able to handle problems in life; have independent thinking and critical judgment.	Personal development; develop art as a mean of leisure or vocation; achieve emotional stability.
Assessed results of group works	**35**	**41**	**48**	**47**

(Table 3.4) Results of themes given to the groups as assessed through the 4 orientations

of learning criteria and the 5 concepts of teaching as shown in (**Table 3.3**)

Groups	Develop knowledge and skills through creativity	Communicating ideas –aesthetic appeal	Understanding culture	Making connections through expressions
2006 Solid Rock	3	3	5	5
Tiger	3	4	4	4
ZigZag	4	4	4	4
Riverside	4	5	5	4
Manu Samoa	3	3	4	4
Lucky 7	3	3	4	4

2008 Saumalu	4	4	5	5
Digicel	3	4	4	4
Island Girls	3	4	4	4
Teuila	3	4	5	5
Faifaieasy	2	3	4	4
Result	**35**	**41**	**48**	**47**

Discussion and Analysis

In carrying out this observation, several elements were looked at. However, I specifically pinpointed the interactions of groups in performing and in how they approached problems or projects in theme development. I particularly made a note of

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how they made decisions - whether they were individually made or consensually oriented ones. I looked at how they shared responsibilities and whether they encouraged the shy participants to take part in group work. Thus in the observations of groups the orientations of concepts of teaching and learning in teacher trainees came into focus. I therefore adopted the model by Lam and Kember (2004), on 'Conceptions of Teaching Arts in Secondary Teacher Trainees' to illustrate the orientations of teaching/learning conceptions of teaching expressive arts held by the participants **(Table 3.3).** It looked at the results of group works and interactions at the areas of orientations that the students were lenient towards.

Observations of the classes were made easier because of the participants' natural penchant to work collectively, sharing knowledge and skills, and consensually agreeing on decisions made. Therefore in the assessing and defining of learning and teaching conceptions in expressive arts in Primary teacher trainees, the judgments made were based on the results of group work and the critical and dominant aspects indicated by areas of their orientations. Thus the data collected in (**Figure 3.1**) was the result of the frequencies shown in (**Table 3.4**) which indicated the agreement levels of the groups in regards the concepts as set out :in the following diagram,

(Table 3.5) Levels of agreement in learning concepts:

Concepts	1 Strongly disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly agree
Developing knowledge and skills through creativity	0	1	7	3	0
Communicating ideas	0	0	4	5	5
Understanding culture.	0	0	0	7	3
Making connections through expressions	0	0	0	7	3
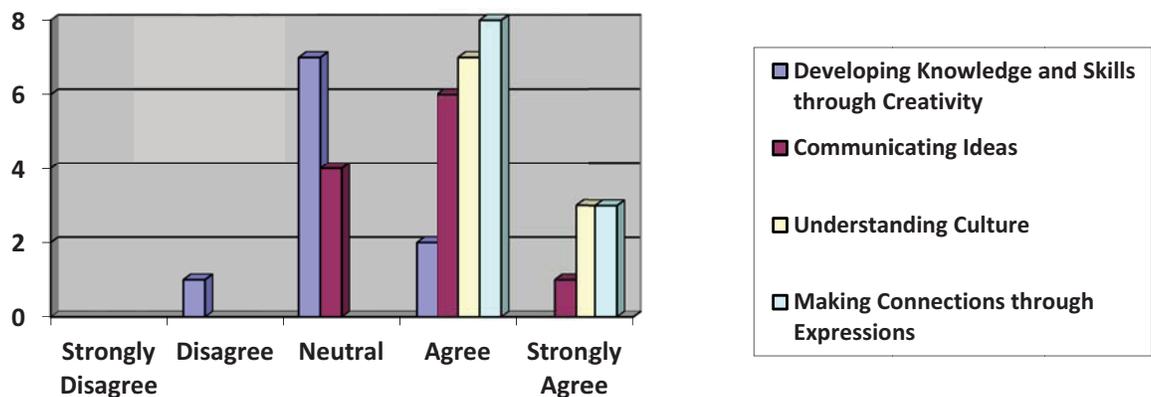
(**Figure 3.1**) Levels of agreement in groups in regards the four concepts as indicated.

The results showed that group orientations of teaching and learning in Expressive

Arts looked more at:

a) Making connections through emotional expressions,

b) Understanding culture – contemporary and traditional; and

c) Communicating ideas through knowing and doing.

d)   However, it pinpointed strongly the uncertainty of groups in the developing of knowledge and skills through creativity or knowing about the essentials (knowledge and skills) of the arts.

3.2.3   Observation 3: Teacher Trainees on Teaching Practice

There were 20 teacher trainees that were observed at teaching practices. The lessons that were observed were not necessarily about expressive arts. They ranged from Social Science and Mathematics, to Samoan Language, English, Science and Visual Art. Therefore my interests were in their approaches to teaching; whether they were able to be creative in their approaches, use critical creative thinking skills to generate ideas, communicate expressions and organisation of ideas, and used knowledge and skills to make connections between the various contexts. The following criteria for assessment were included in a table which I called: **"Teacher Practice Rating Table"** (**Table 3.6).**

The points awarded were in accordance with the assessment grading system as follows:

Little achievement D	Reasonable achievement C	High achievement B	Very high achievement A
1 2 3 4 5	6 7 8 9 10	11, 12. 13, 14, 15	16, 17, 18, 19, 20

1	2	3	4	5
Strongly disagree	disagree	neutral	agree	strongly agree

They were grouped according to the frequencies of numbers under each concept which eventually showed the levels of agreement/disagreement towards these concepts.

  a) Knowledge and understanding of the subject;

  b) Encouraging the use of critical and creative thinking;

c) Communicating meanings effectively;

d) Application of knowledge and skills looking at technologies and familiar contexts

(Table 3.6) Teacher Practice Rating Table

Number of teacher trainees	Knowledge and understanding of subject	Encouraging the use of critical/creative thinking	Communicating meaning effectively	Application of knowledge skills in technologies and familiar contexts
1	3	3	2	4
2	1	1	1	1
3	5	1	1	5
4	1	3	3	1
5	1	4	4	1
6	4	4	5	1
7	4	4	4	3
8	4	5	5	4
9	5	5	5	5
10	5	4	5	1
11	4	4	4	2
12	1	4	4	3
13	1	4	4	3
14	5	5	5	5
15	4	4	1	1
16	4	5	4	4
17	5	5	5	5
18	3	4	1	1
19	5	5	5	5
20	4	1	4	1
	69	71	72	60

Discussion and Analysis

In my capacity as an FOE assessor for teacher trainees on teaching practice, I was able to undertake this part of my observational survey at some schools in the Apia area. The classes observed were not necessarily expressive arts classes although most of the teacher trainees observed used expressive arts exercises to motivate their classes, for example: the use of an action song about a car to motivate a Social Science class about

transportation; the use of a poem about the family to introduce a Samoan Language class on the extended family; creating triangular body shapes to introduce a mathematics class on shapes, and so on. Some of the students observed did not take the expressive arts courses and their teaching approaches were somewhat different. Results are displayed in the diagram as follows **(Table 3.7)** indicating their agreement levels on the four concepts as referred to, and are further illustrated in the following graph (**Figure 3.2)**.

(**Table 3.7**) Levels of agreement towards the four concepts as referred to

:	1	2	3	4	5
Concepts	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
Knowledge and understanding of subject	5	0	2	7	6
Encouraging the use of critical creative thinking	3	0	2	9	6
Communicating meaning effectively	4	1	1	7	7
Application of knowledge skills in technologies and familiar contexts	8	1	3	3	5

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(Figure 3.2) Levels of agreement in teacher trainees at teaching practice in regards the four concepts as indicated.

The results of this graph showed that:

a) Teacher trainees were confident about the application of all four concepts as referred to;

b) 25% of teacher trainees observed did not have the knowledge and understanding of the subjects that they were teaching;

c) 40% of teacher trainees were still hesitant to look at change and new innovations in their teaching approaches;

d) The majority of teacher trainees encouraged the use of critical and creative thinking in children through motivation and interaction.

3.3 Questionnaires

In the implementation of change in the arts curriculum, to what extent can the effects of contemporary arts in learning approaches, develop and encourage individual expressions in children?

At the end of the two terms, questionnaires were issued to the classes. Of the 121 questionnaires that were given out, 103 were returned. There were ten questions and the answers were scaled according to: strongly disagree, disagree, neutral, agree, and strongly agree. The frequencies of the responses are seen in (**Table 3.8**)

 (**Table 3.8**) Questions and Levels of Participant Responses to the Expressive Arts Course

Questions	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
1. Did you enjoy this course?	-	1	3	18	81	103
2. Were the group activities enjoyable?	2	1	2	27	71	103
3. Did you learn something worthwhile from this course?	-	-	-	5	98	103
4. Were the contents of this course suitable for Primary levels?	4	18	-	3	78	103
5. Is positivity and enjoyment good for learning and can they be observed in other subjects as well?	-	7	1	17	78	103
6 .Do you think it is important to look at aspects of change?	11	15	6	25	46	103
7. Is there a place for contemporary arts in our culture and society?	2	1	-	25	75	103
8. Do you think contemporary arts, dance, visual arts, drama, music, poetry, are important in the development of any society?	12	12	5	20	54	103
9.Would you like to take part in this course if its offered again?	7	2	-	8	86	103
10.Was there anything that needed improvement in this course?	4	3	8	20	68	103

Discussion and Analysis

There were ten questions in the questionnaires. The frequencies of the different responses from the participants are seen in (**Table3.6**) The following graphs illustrate the different responses by the participants to the questions.

(**Figure 3.3**) Levels of agreement amongst participants that the Expressive Arts course was enjoyable
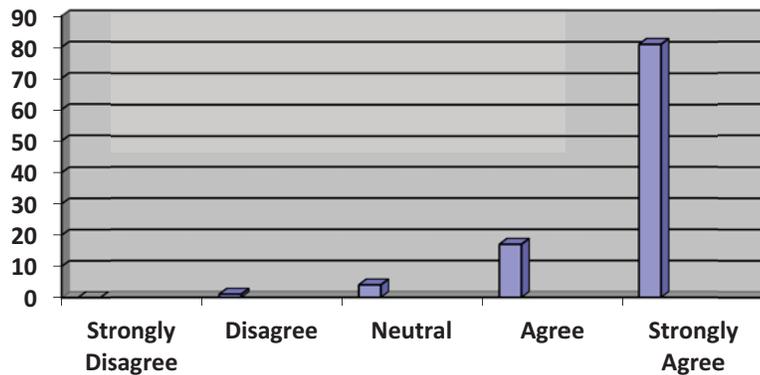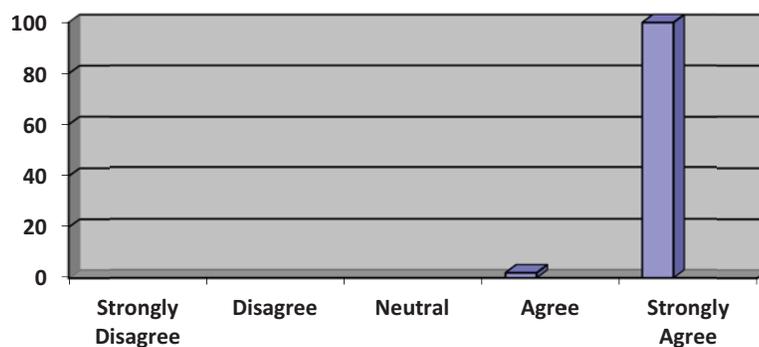

The graph shows the level of agreement amongst participants which indicated that the Expressive Arts course was enjoyable. Since artistic activities are closely connected to play and human interaction, participants experienced a sense of fun and enjoyment while they were engaged in the different aspects of arts. They were motivated to partake more fully in contemporary/cultural life and other educational opportunities.

(Figure 3.4) Levels of agreement amongst participants that group activities were most enjoyable
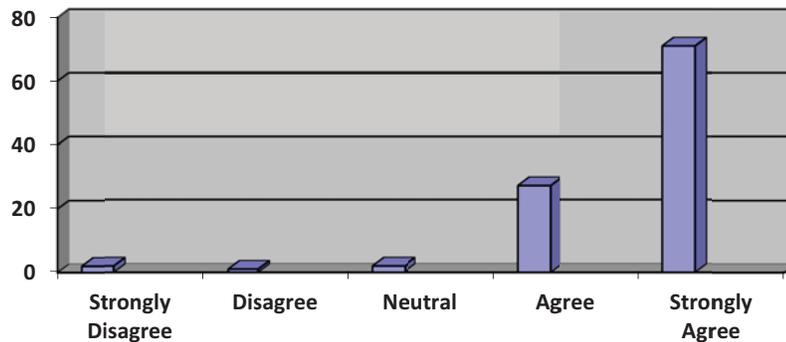
This graph shows the levels of agreement to indicate that group activities were most enjoyable. Working in groups enabled participants to share ideas and consensually agree about new ways of approaching given concepts of learning. Leadership qualities also emerged in group work, and the shy participants were given a chance to take part in the exercises.

(Figure 3.5) Levels of agreement amongst participants that they have learnt something from this course.

This graph shows the levels of agreement amongst participants that they have learnt something worthwhile in the course – like puppetry, creating a dance, organising a drama piece, narrating a story, writing poetry or just enjoying themselves.

(Figure 3.6) Levels of agreement amongst participants that the contents of the course were suitable for Primary levels
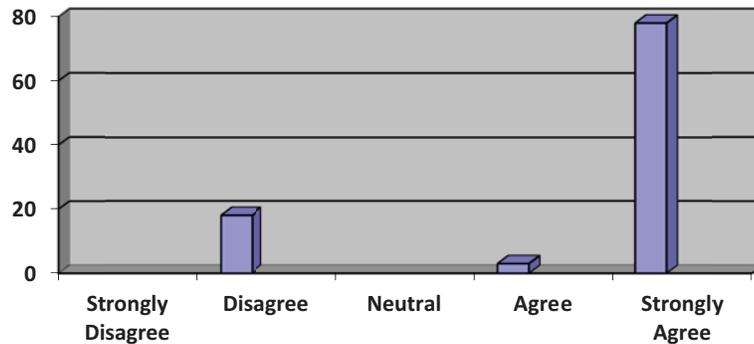
The graph shows that most of the participants strongly agreed that the course contents were suitable for Primary levels. Some disagreed maintaining that the course was too difficult for Primary levels.

(Figure 3.7) Levels of agreement amongst participants that positivity and enjoyment were good for learning and that they can be observed in other subjects as well.
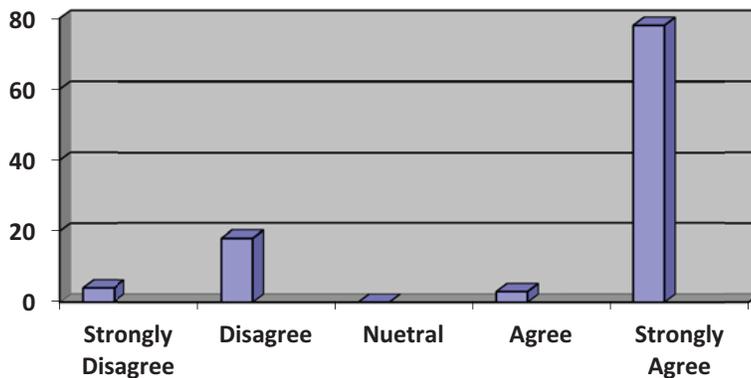
The participants showed strong agreement that these elements were important in learning, as children learn well when they enjoy doing and learning about something. Some disagreed with this idea though maintaining that learning should be carried out in a serious environment and that children should not be noisy or laugh in class.

(Figure 3.8) Levels of agreement amongst participants that it is important to look at aspects of change
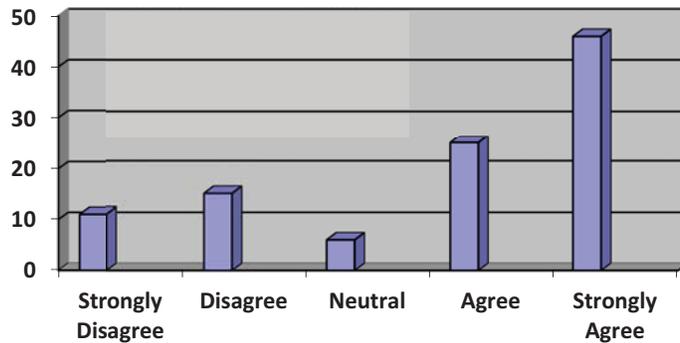
The graph shows that 45% of the participants strongly agreed that change was important, 25% agreed, 5% were neutral, 15% however disagreed with this idea, and 10% strongly disagreed. Those that agreed were the ones that tried contemporary ideas and were excited about new technologies and other cultural introductions. The ones that disagreed were those that were steeped in traditional approaches and were the ones who were brought up in strictly teacher oriented classrooms where they were hardly given opportunities to make decisions.

(Figure 3.9) Levels of agreement amongst participants that contemporary arts have a place in our own culture and society
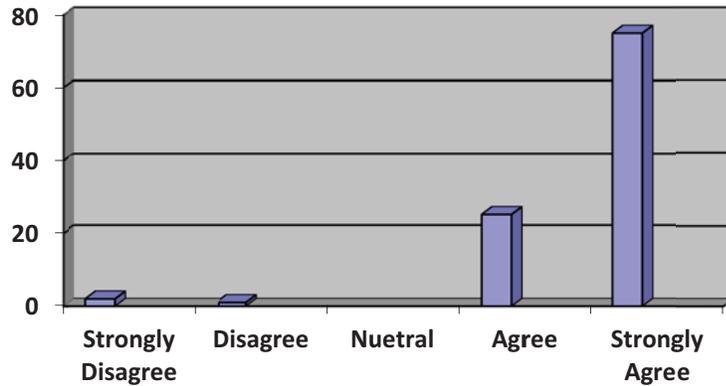
The participants strongly agreed and agreed that contemporary arts definitely had a place in our society and culture. They looked at examples such as contemporary advertisements and how they affected their lives as consumers, as members of society; they looked at the influence of modern dance and Hip Hop, on their own cultural performances; they looked at the computer and cell phones and the changes they have manifested.

(Figure 3.10) Levels of agreement amongst participants that contemporary arts, dance, visual arts, drama, music, poetry are important in any society as it is a reflection of that society's development
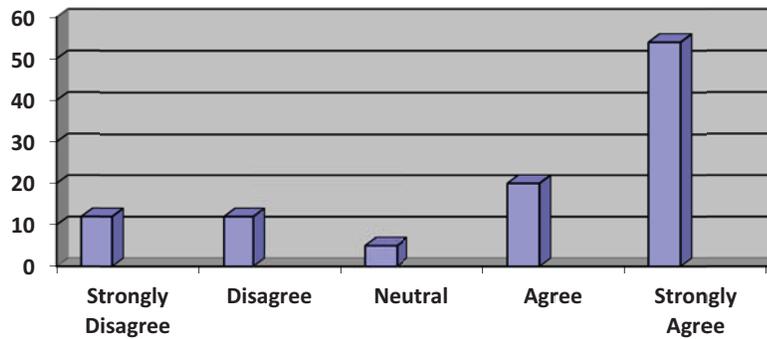
55% of the participants strongly agreed that contemporary arts were important in any society as it was a reflection of that society's development. 20% agreed, although 10% disagreed and 10% strongly disagreed with this notion. Those that disagreed were the ones that did not have enough understanding about the values of the arts in society.

(Figure 3.11) Levels of agreement amongst participants that they would like to take part in drama, visual arts and other forms of contemporary arts if this course was offered again.
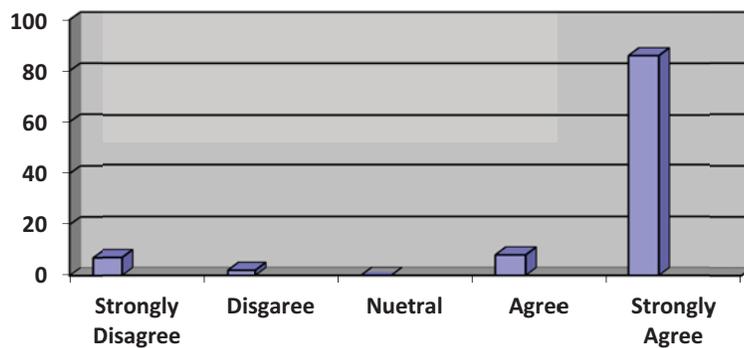
This graph shows the levels of participants' responses to participate in this course if it was offered again.

(Figure 3.12) Levels of agreement amongst participants that there was nothing to be improved in this course because it was already a completed one.
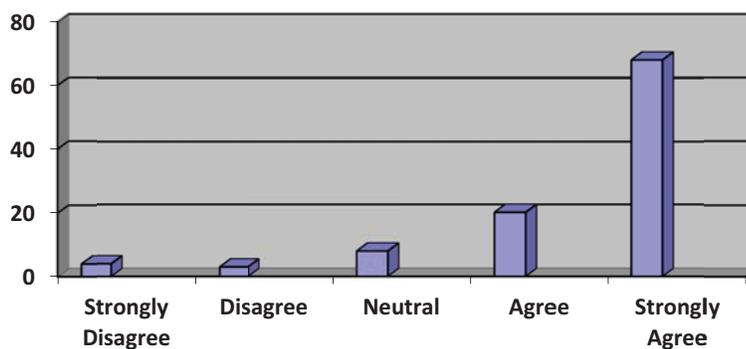
Although 7% disagreed and strongly disagreed that the course material was not up to par,

most of the participants agreed and fully agreed (88%) that the course contents were quite adequate; 8% were neutral,

3.4 Participants' Interviews

How can contemporary contextualisation of mind and culture through curriculum, pedagogic approaches and assessment, help the development of learning for life skills in teacher trainees?

I informed the classes what I was doing the research study on, and that I would be interested to have some of their views. As a result 35 came forward to be interviewed. Of course there were last minute cancellations and I had to reschedule, making this exercise tedious as I was "completely dependent on the goodwill and availability of the participants." (Bell 1989). I eventually interviewed 28 participants.

Following the "Talanoa" method, interviews were completely unstructured, and respondents were given the freedom to talk about what was of central significance to him or her (Bell 1989). However, there were still some loose structures in the questioning to ensure that the topic that was crucial to the study was covered. There were three questions asked namely:

a) "What did you find interesting in the contents of this course?"

b) "Do you think visual literacy, and contemporary movements are within keeping with what is taught in Primary schools in Samoa?"

c) "Has this course changed your ideas and beliefs about teaching arts to children?"

Scaling of the responses was according to: strongly disagree, disagree, neutral, agree, and strongly agree. These results were translated into percentages.

(Table 3.9) Participants Interviews – levels of response

Questions	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
1. What did you find interesting in the contents of this course?	0	0	0	1	27
2. Do you think visual literacy and contemporary movements is within keeping with what is taught in Primary schools in Samoa?	5	10	0	3	10
3. Has this course changed your ideas and beliefs about teaching arts to children?	3	2	0	1	22

Discussion and Analysis

There are eight intelligences according to Gardner's (1993) Theory of Multiple Intelligences. They are: linguistic intelligence, logistic mathematical intelligence, musical intelligence, spatial intelligence, bodily kinesthetic intelligence, interpersonal and intrapersonal intelligence, naturalist intelligence, and the hunter instinct intelligence. He maintains that what is important is human rationality – how we rate people, or how people solve problems. Gardner pinpointed that intelligence is the ability to solve problems or to fashion a product which is valued in one or more cultural settings and needs to be viewed in a cultural context.

In interviewing the participants, many things came to light, particularly in relation to Gardner's theory of Multiple Intelligences; which suggested that this course had stimulated other identified intelligences as suggested by Gardner (1993), in the participants.

The predominant concepts that emerged were: the way this course had changed their outlook in teaching; how they were able to find other alternatives (through motivation) to approaching arts or any other subject. They were able to tap into their kinesthetic intelligences through movement and dancing. Their musical intelligences by singing, their interpersonal and intrapersonal intelligences by sharing and making decisions, their spatial intelligences through finding their own individual spaces of expressions as in choreography and poetry;   These intelligences were developed well through expressing and enjoyment.

The following pie charts illustrate the percentages of responses by the participants to the interview questions:

4%

96%
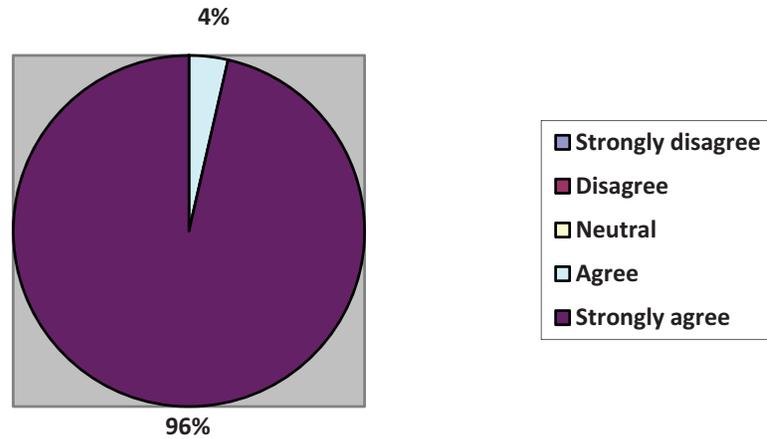
(Figure 3.13) Levels of agreement in regards the interest shown by the participants towards the course**.**
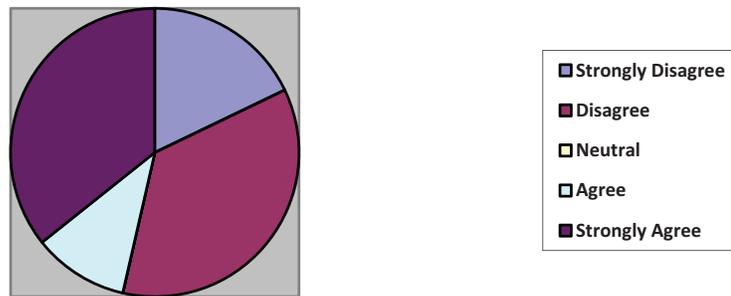
 (**Figure 3.14)** Levels of agreement in regards the view that visual literacy, contemporary arts and movement, were stressed in the course; and whether these concepts of teaching were within keeping with what was being taught in Samoan Primary schools today.

11%

7% 0%

4%

78%
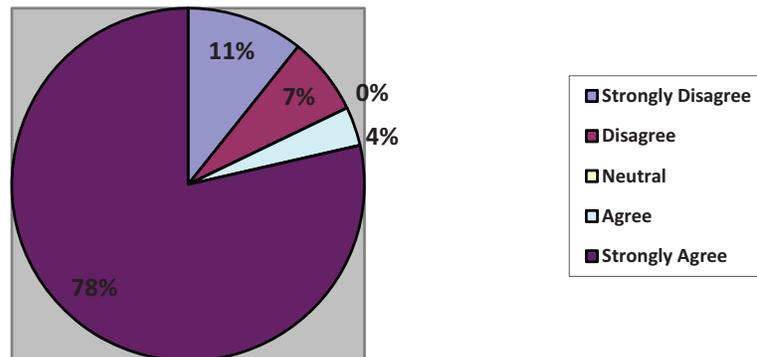
(Figure 3.15) Levels of agreement in regards whether the course had changed their ideas of teaching arts to children.

The results revealed from the pie charts **(Figure 3.13)** and **(Figure 3.15)** indicated strongly the agreement by the participants for the inclusion of this course in the selected courses of the Faculty of Education. There were discrepancies in regards pie chart **(Figure 3.14)**. 53% disagreed and strongly disagreed that the contents of the course were not compliant with what was being taught in Primary schools; although 47% agreed and strongly agreed that they were within keeping with what was taught in Primary schools. In the last pie chart **(Figure 3.15)** 78% of the participants strongly agreed that this course had changed their outlook on teaching, although 17% were still disagreeing and strongly disagreeing with this idea.

Chapter Four: What can be learnt from this study?

The results of the study showed that contextualisation and contemporary approaches to arts teaching and learning had a strong impact on the way teacher trainees learned how to learn or how to acquire learning for life skills "through expressions and performances, through manipulation and usage, through knowing and doing" Sung Jae, (2007).

In the implementing of the Samoa Secondary Schools Arts Curriculum 2006, the data collected by Taule'alo, (2007), indicated that the lack of "content knowledge" in arts elements and theory, art pedagogy and some art techniques covered in the curriculum prompted the unsuccessfulness of curriculum implementation. On the other hand, Lam and Kember, (2004); in their research into beliefs of teaching arts in teacher trainees, maintained that in the arts curriculum, the difficulty to implement reflects the lack of prescribed knowledge of concepts and skills of arts (essentials) in teachers. It was also realized that teacher trainees who have had an understanding of intellectual concepts or learning how to learn skills (contextualized) by far outnumber teacher trainees with the knowledge and skills of arts (essentials). According to March &Olsen, (1975), beliefs and models of the world are tied to reality through experiences and events observed. The individual changes his beliefs on the basis of his experiences; he improves his behavior on the basis of his feedback.

4 Further Analysis and Discussion

This research study has endeavoured to look at the contextual background of contemporary arts in Samoa and its implications on learning for life development in Primary teacher trainees. Works by Lam and Kember (2004); Gardner (1993); Poplin (1983), and others were used to illuminate this part of the study.

The results that emerged showed that Samoan Primary teacher trainees were oriented more towards contextualisation of contemporary arts and emotional expressions in their approaches and beliefs in teaching and learning, rather than to the knowledge and skills of arts (technical knowledge /history of the arts). As already affirmed by Lam and Kember (2004), in the processes and products of arts as seen in the concepts of contextualisation and expressions of emotions, processes of making arts is far more important than the product as the process is a way to gain personal meaning and emotional fulfillment. Therefore the orientations of the two contextual conceptions adopted by this study, namely the contextualist/contemporary and expressions of emotions, were oriented to achieve student growth and experience.

Contemporary arts look at change in aspects of life as ongoing processes of learning skills, knowledge and values. Thus in order to appropriate contemporary arts into teaching and learning in Samoa, arts meanings had to be contextualised and viewed in the relevancy of Samoan contexts.

The knowledge and skills analysed in this study could be applied to many other areas of development in life although learning of the arts have to be constructed on already existing knowledge to create new meanings (Vygotsky, 1978). Although often presented as lifelong learning, the concept is not new and has been used widely in

different contexts. The meaning is often unclear; but according to Thaman (2003), the idea of lifelong learning was endemic to all Pacific cultures and societies. People in the past did not start worthwhile learning at a particular time or stop at another. They acquired the important knowledge, values, and necessary skills for survival throughout their lives (Thaman, 2003). The result of group observations revealed that contemporary arts had a strong impact on the way teacher trainees learned, acquiring new skills through performances, visual literacy, and narratives of arts. It also provided learning experiences that offered opportunities for developing the whole person in communicating, participation, and making a wide range of personal connections.

There was hesitancy at the initiation of this course in the two classes with some of them loudly complaining that "this stuff is for kids." However, once they were immersed in the exercises and gained understanding as to why they had to carry them out, they began to enjoy them. Poplin (1988) points out that learners learn best from experiences about which they are particularly connected and involved in. She also maintains that "feeling" or "passion" exerts incredible force in what is learned. As Sylvia Ashton-Warner (1963) observed, "a classroom should be full of 'feeling" and like Fromm (1963) she believed that there are both creative and destructive tendencies in children and that the degree with which teachers could promote one could reduce the other. Thus the most notable results in the implementation of this study pinpointed "enjoyment" of the course as reflected in this answer to the questionnaire: " I enjoyed everything in this course. Lots of laughs!" Poplin (1988) asserts that "It is a proven fact that when children enjoy themselves in a lesson, learning takes place."

In group observations, individuals tend to stand out through their skills, creativity and leadership qualities. Leadership and sharing decision making were demonstrated as participants worked together. This view is regarded by Goleman (2002) and Harris (2002) as a form of collective leadership in which teachers develop expertise by working together. They refer to this type of leadership as 'distributed leadership" whereby every person at entry level in one way or another acts as a leader. In groups also there was greater flexibility and participatory learning as participants created their own strategies of learning. This method also encouraged student- centered learning and interactive learning.

The results of the questionnaires revealed the fact that participants showed high levels of agreement in all the questions although there were still some (25%) that were not in favour of change in their approaches of teaching and learning. This was also revealed during the observations of teacher trainees out at Teaching Practice, some teacher trainees were hesitant to apply knowledge and skills in "technologies and familiar contexts." Poplin (1988) observes that if a new experiment such as constructivism is too far removed from a teacher's own current values, development and intuitions, it is likely to be rejected, ignored, or best transformed into something that fits better with current experiences."

Gardner's Theory of Multiple Intelligence (1993) pointed out that there is more than one intelligence in a person, and that intelligence is a pluralistic affair which provides a wider scope in solving problems. As seen in the interviews almost all of the participants agreed that this course was a worthwhile one as reflected from responses to question one: "I have learnt so much in this course. I can now stand in front of the class

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without being shy. I can act; I can prepare a lesson plan; I have gained a lot of improvement and self – confidence." It emphasised here that teacher trainees needed to be given encouragement to gain confidence in themselves, and in their roles as teacher trainees and as future teachers. But confidence comes from substantiating the knowledge that they have the capacity to achieve goals. This comes through knowing and doing, through patience and guidance. Thus having knowledge of the content is the fundamental ingredient of good teaching. Whatever was taught and learned was done largely through the teacher trainees' own efforts with some guidance and a lot of encouragement. It also impacted on the shy ones that sat at the back of the class. Grouping utilised their potential. I made sure that every member of each group was occupied and involved in discussions and decision making about their exercises. They were able to think critically as they took part in dancing, storytelling, miming, music and poetry.

The last question of the interview asked whether this course had changed their beliefs and ideas of teaching arts to children. One of the shy participants answered:

> Of all the courses in FOE, this subject has given me guidance and now acts as a benchmark of achievement for other subjects. I now know that I can compose my own songs without having to wait for someone to do it for me; write my own poems which I will use as resources in my classroom. I can now make a puppet out of recycled materials and write scripts for my own puppet shows. I was very envious of my colleagues that had poems published in the "Tama o le 'Ele'ele" collection but I still admire them as they inspired me to try harder. This has been a very worthwhile course and has definitely changed my ideas about teaching arts or any other subject to children. I want to thank you for making me realize my potentials.

Gardner, (1993) asserted that arts education continues to be seen as valuable for presenting self-expression, imagination, creativity and knowledge of ones affective life – not as a scholastic subject, not as a craft to be mastered. Therefore in order for expressive arts to be implemented properly, it must have a "body of teachers that 'embody'

knowledge of what they are supposed to teach, viable curriculum, materials, and a creditable assessment system."

This course has definitely enlightened the majority of teacher trainees that were involved in its implementation. It established some beliefs in concepts of arts that they never knew existed, and gave them encouragement to look into their own capacities as creative people, stimulating innovative thinking, spontaneity, intuition, divergent thinking, and improvisation.

However, it is a well known fact that the arts is not recognized as a subject that holds importance in teaching and learning. It is regarded as a back-burner subject in Samoan education. But gauging from the course results, a lot more teacher trainees reacted positively to what was taught. They were also able to apply this knowledge to other areas of teaching and learning. It is therefore imperative for the Faculty of Education to consider expressive arts seriously as learning in, through, and about the arts foster integration of a student's sensory, cognitive, emotional and motor capacities. For example: hands on materials and activities can challenge students to move from concrete to abstract developing ideas while working through the stages of the creative process. Arts Curriculum is an innovation that needs to be looked at in three stages of development: initiation, implementation, and institutionalisation.

4.1 Summary of Findings

In undertaking this study, several deficiencies in the research design became evident. The main one was trying to cope with the large numbers of students. This impacted on observational studies, and on organising candidates for interviews. Some would not turn up and meetings had to be re-scheduled. This study could have been more effective if the classes studied were of a smaller scale.

The study's intent was not to draw comparisons but to discover how observational studies impacted on the underlying aim of the study. In summary therefore, the study revealed that:

- Samoan Primary teacher trainees were oriented more towards the contextualisation of contemporary arts and emotional expressions in their approaches and beliefs in learning and teaching the arts, rather than to the knowledge and skills of arts.

- Contemporary arts look at change in aspects of learning for life as an ongoing process of learning skills, knowledge and values; therefore contemporary arts meanings that were taught had to be contextualised and viewed in the relevancy of Samoan concepts.

- Education is viewed as providing the balance between contemporary and traditional approaches- breaking down barriers of an entrenched mindset.

- The results of group observations revealed that contemporary arts had a strong impact on the way teacher trainees learned. It also provided opportunities for developing the whole person in communicating, participating, and making a wide range of connections through performances, visual literacy, and narratives of arts.

- Group works provided opportunities for participants to critically think about topics that were given.

- In group observations individuals tend to stand out through their skills, creativity and leadership qualities. It determined a greater flexibility in learning methodologies and a lot more sharing of ideas which encouraged student-centered learning.

- The most notable result of the study pinpointed "enjoyment" as an important element of the course.

- Although there were high levels of agreement as to the viability of the course contents, there were still some students that were not in favour of 'change'.

- In implementing the course, teacher trainees were encouraged to create their own materials through kinesthetic, visual, spatial, aural and dramatic ways with both conceptual and aesthetic considerations.

- Teacher trainees needed to be given encouragement in order to gain confidence within themselves and in their roles as future teachers.

- Responses indicated that the course had definitely changed their ideas about teaching arts as well as integrating arts with other subjects. It also indicated that the style of teaching suited the methodology and enabled students to internalise concepts through critical analysis.

- Expressive Arts course has definitely enlightened the majority of the participants giving them the confidence to become creative people. It was also an important one for teacher trainees and should be looked at closely by the Faculty of

Education in resourcing it properly with appropriate people who are qualified and armed with the knowledge to teach this subject.

- Expressive Arts is an essential subject for students' intellectual, social, physical and emotional growth which will enable them to participate fully in their community and society.

- The contents of this course were specifically contextualised to suit the background of the teacher trainees. It made learning easier and also gave them opportunities to develop new meanings to respond to new experiences rather than learning meanings that others have created.

- Arts Curriculum is an innovation that needs to be managed in three stages of development: initiation, implementation and institutionalisation. This course has been successful in realising all three components as revealed by the results of the course.

4.2 Conclusion

Lifelong learning was endemic to people of the Pacific before contact and has always been part of growing up in Samoa where learning was based on knowing and doing, manipulating and using of new (contemporary) ideas and materials. With introduced values and arts, our own were pushed aside and considered unimportant in the face of colonisation; although during the course of time a coming together of ideas occurred and new hybrid ones emerged that were stronger. A new type of artist also emerged, one that casts herself/ himself into the void and plots her/his own vision, voice, and style. However the gap between introduced ideas and traditional ones still existed as

a consequence of an entrenched mindset that was the result of colonialism. Education provided the balance between the old and the new looking at 'change' in lifelong learning in an ongoing process of knowledge, skills and attitudes. Therefore, in order to appropriate contemporary arts into teaching and learning in Samoa, contemporary arts meanings had to be contextualised and viewed in the relevancy of Samoan contexts.

In the teaching of the arts to Primary teacher trainees, it became evident that teachers learned best when contents were contextualised to suit their own backgrounds. It also pinpointed that the effects of contemporary life had a strong impact on learning and teaching today. Although Primary teacher trainees accepted new innovations and ideas, there were still those that viewed the idea of 'change' with uncertainty.

The work by Lam and Kember, (2004) which looked at the orientation of conceptions of arts teaching in Secondary teachers, revealed they leant more towards the contextualisation of contemporary arts, rather than towards the skills and techniques of arts knowledge or the essentials of arts. This research study has proven this reflection to be true also in Primary teacher trainees in Samoa.

Although the final analysis of this study revealed that the contextualisation of contemporary arts was the teaching approach most relevant for teaching learning for life skills in Primary teacher trainees in Samoa, it needs to be developed and resourced with appropriately qualified people to implement it; for the implications of arts education in Samoa is far reaching as the arts are the fundamental stepping stones for students' development in, about, and through :

- Creativity, imaginative and innovative thought and action;

- Identity, evolving personal, local, and national identities through understandings and cultural traditions and practices;

- Emotional growth through expression, sharing and communication of ideas and feelings;

- Cognitive growth through the development of creative solutions (NZ Curriculum, 2000)

Arts Curriculum as an innovation has been actively initiated, implemented and institutionalised in the realisation of this research; it also pinpointed that "passion" and "feeling" were two most important teaching elements that were conducive in drawing out creativity and imagination in teacher trainees. .The research findings also uphold Bennet and Spalding's (1991) assertion that in the teaching of arts, although studies have pinpointed the interaction between teacher and student as a priority, it is the approach to teaching and how the teacher addresses issues of arts that is regarded as most important. Samoan Primary teacher trainees are constantly looking at contemporary ideas that allow them to express their identity and beliefs. The Expressive Arts Curriculum can meet these needs if its implementation strategies are considered as a priority in the curriculum structure of the Faculty of Education, NUS.

Teacher trainees can be likened to the "tatau"(tattoo) tools that are contained within the "ato au"or the basket of tatau tools. Each individual tool holds a specific function in the implementing of the "tatau", and each tool must be respected: wrapped, oiled, cleaned, honed and sharpened at all times so that the designs they render will be true, clear, precise, and beautiful. From another perspective, the "ato au" or basket of tatau tools is metonymic of the lives of the participants themselves as future teachers.

They will serve as baskets that will carry the tools of knowledge, skills, and attitudes of arts to be imparted to children who will be their responsibilities. However, these tools must be infused with good values of love, compassion, respect, responsibility and honesty.

It is my hope that the nature of this study will develop in teachers and teacher trainees an awareness of their own potential and importance as interactive and transformative people looking at education with a vision for the future, albeit uncertain, as they are expected to make a difference in the lives of children and young people in changing circumstances. The study also sustains hope that the values of learning for life, like those which are contained within the basket of traditional tools, will bridge the gap between contemporary approaches and the contextualization of culture, as we are duty bound as teachers / leaders to "push the boundaries beyond the settled pluracies into the future" (Maxcy, 1998)

Finally, as Thornburg (1990) observes: "We need to prepare our kids for their future rather than our past; kids must be fully literate and that literacy must include arts – the fourth 'R.'"

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Glossary of Terms

Anamua: olden days

Aulelei: good looking

Ato au: basket of tatau tools

'E afei 'upu: words are wrapped (be mindful of what you say)

'E 'ese lou guguku: you are such a braggart

Faataupati: slap dance

Fai muamua le a'oga ona fai ai lea o le ko'alua Attend to school first before getting a husband

Guku: mouth

Mimika: show off

Sāsā: seated group dance accompanied on a percussion instrument/drum/mat

Se'evae kosokoso: jandals

Tama o le 'Ele'ele: Sons of the Earth

Tatau: tatoo