

MARKER CODE

STUDENT EDUCATION NUMBER



Sāmoa School Certificate

VISUAL ART

2015

QUESTION and ANSWER BOOKLET

Time allowed: 3 Hours and 10 Minutes

INSTRUCTIONS

1. You have 10 minutes to read **before** you start writing.
2. Write your **Student Education Number (SEN)** in the space provided on the top right hand corner of this page.
3. Answer **ALL QUESTIONS**. Write your answers in the spaces provided in this booklet.
4. If you need more space for answers, ask the Supervisor for extra paper. Write your SEN on all extra sheets used and clearly number the questions. Attach the extra sheets at the appropriate places in this booklet.

STRANDS	Page Number	Time (Minutes)	Weighting
Strand 1: Learning About Our Environment	2	31	17
Strand 2: The Elements and Principles of Art.	8	34	19
Strand 3: Patterns of Oceania	14	40	22
Strand 4: Principles of Graphic Design and Illustrations	21	18	10
Strand 5: Language of Multi-Media Art	24	32	18
Strand 6: Art Through Time	29	25	14
TOTAL		180	100

Check that this booklet contains pages 2-35 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Strand 1: Learning About Our Environment

WEIGHTING 17

In your answers in this section you will be assessed on how well you;

1. Write in a concise and logical way
2. Present an informed point of view.
3. Use the plates and any other source material provided to inform your responses to the questions.

Instructions: Study the painting below by local Samoan artist Vanya Taulealo and answer Number 1 - 5



Plate 1.1 "*Taumesina*" by Vanya Taulealo. Installation mural.acrylic on canvass.2012

1. What is the title of the painting?

Skill Level 1	
1	
0	
NR	

2. What is the painting about?

Skill Level 1	
1	
0	
NR	

3. Name the artist who created this painting?

Skill Level 1	
1	
0	
NR	

4. What medium did the artist use in creating this painting?

Skill Level 1	
1	
0	
NR	

5. Identify a Samoan contemporary cultural symbol depicted in this artwork?

Skill Level 1	
1	
0	
NR	

6. Describe the painting “*Taumeasina*,” by Vanya Taulealo (Plate 1.1) and state what cultural symbols the artist uses.

Skill Level 2	
2	
1	
0	
NR	

7. Explain how Taulealo integrates the Samoan traditional motifs and contemporary forms into her painting?

Skill Level 3	
3	
2	
1	
0	
NR	

8. Explain what local Samoan artist, Pelenato Liufau, is commenting on in his painting “Matua o Faiaoga Muamua.” Plate 1.2



Plate 1.2: “Matua o Faiaoga Muamua,” Pelenato Liufau
Print and acrylic on canvas, 1200 x 80cm, 2010, Middle more, Hospital, NZ

Skill Level 3	
3	
2	
1	
0	
NR	

Strand 2: The Elements & Principles of Art WEIGHTING 19

In your answers in this section you will be assessed on how well you:

1. Write in a concise and logical way
2. Present an informed point of view
3. Use the plates and any other source material provided to inform your responses.



Plate 2.1: “Red, Blue and Yellow,” Wassily Kandinsky, 1929, oil on canvass, 200.0 x 127.0cm

10. Name ONE principle of art you see in this painting by Russian artist Wassily Kandinsky.

Skill Level 1	
1	
0	
NR	

11. Name an element of art used by Kandinsky's in Plate 2.1.

Skill Level 1	
1	
0	
NR	

12. Define the term “*abstract expressionism*.”

Skill Level 1	
1	
0	
NR	

13. Name a primary colour that Kandinsky uses in Plate 2.1

Skill Level 1	
1	
0	
NR	

14. Identify a pattern and shape that you can see in Plate 2.1

Skill Level 1	
1	
0	
NR	

15. Describe how the artist has integrated the elements of form and space in Plate 2.1

Skill Level 2	
2	
1	
0	
NR	

16. Outline how Picasso uses colour to express the feeling and mood in his painting, “*The Guitarist*.”

Skill Level 2	
2	
1	
0	
NR	

“The Blue Period,” 1901-1904 was a time in Pablo Picasso’s life when he created a series of paintings using the color blue. He painted beggars, street girls, and alcoholics, old and sick people. “The Guitarist,” below Figure 2.2 was painted during this period.

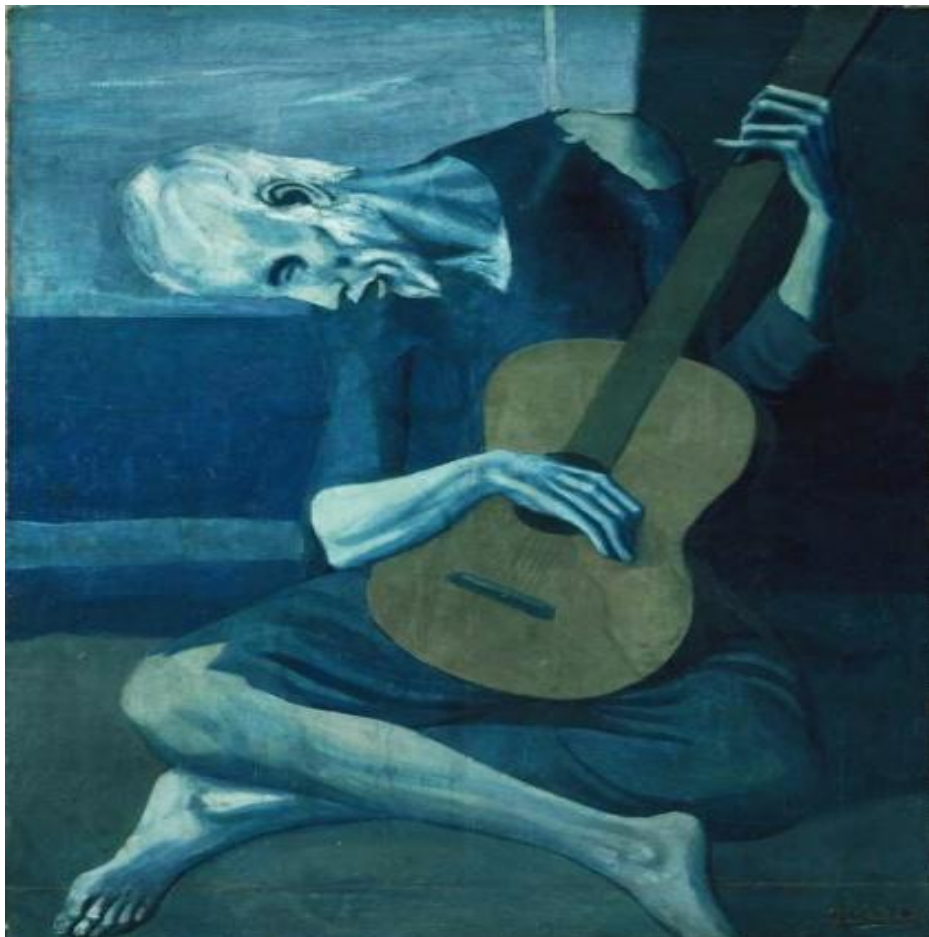


Plate 2.2 “*The Guitarist*,” Picasso. Oil on Canvas 1929

17. Explain the 2 colour mixing techniques Picasso used in his painting and state what they are in Plate 2.2.

Skill Level 3	
3	
2	
1	
0	
NR	

18. Explain how well Picasso uses monochromatic colour in “*The Guitarist*” (Plate 2.2) to express emotion in his painting.

Skill Level 3	
3	
2	
1	
0	
NR	

19. Study Plate 2.3 carefully and explain how Pablo Picasso integrates the elements and principles of art in depicting the horrors of war in his painting “Guernica.”

During the Spanish Civil War in 1937 German planes bombed Guernica a small town in Spain. It is believed that the town had only women and children as the men were off defending the Northern side of Spain. Spanish artist Pablo Picasso painted one of most famous paintings “Guernica.” The painting depicts the horrors of war and has become to be an anti-war symbol and reminder of the tragedies of war.



Pablo Picasso “Guernica,” 1937, oil 35m x 7.8m, 1937

Strand 3:**Patterns of Oceania****WEIGHTING 22****Instructions:** Study Plate 3.1 and answer Questions 20-23

Plate 3.1: Asmat Shields-Nusrowi Island, Wondama Bay District, Papua New Guinea

20. Identify which Pacific culture these tribal men are from?

Skill Level 1	
1	
0	
NR	

21. Name a Melanesian art form and state its purpose for the Nuswori natives.

Skill Level 1	
1	
0	
NR	

22. Identify where the Nuswori tribal men are from and name the ceremony they are about to perform.

Skill Level 1	
1	
0	
NR	

23. Name ONE body ornament worn by the tribal men in Plate 3.1 and state its purpose.

Skill Level 1	
1	
0	
NR	



Plate 3.2

24. Name the Papuan artist that created the painting in Plate 3.2

Skill Level 1	
1	
0	
NR	

25. Name ONE body ornament worn by the figures in Plate 3.2

Skill Level 1	
1	
0	
NR	

26. Identify a cultural element worn by the figures in Plate 3.2.

Skill Level 1	
1	
0	
NR	

27. What type of costumes are the subjects in Plate 3.2 wearing and for what purpose?

Skill Level 1	
1	
0	
NR	

Instructions: Study Plate 3.3 and Plate 3.4 carefully before answering Questions 28-29



Plate 3.3

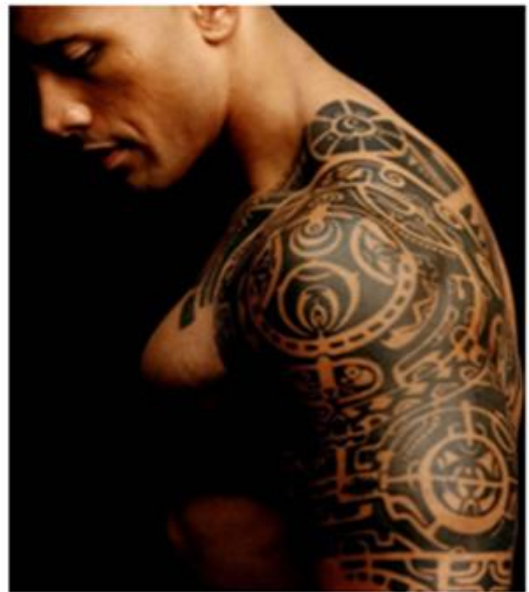


Plate 3.4

28. Identify which culture the men in Plate 3.3 and Plate 3.4 are from and what type of art form they are both wearing

Skill Level 2	
2	
1	
0	
NR	

29. Describe the patterns worn by the men in Plate 3.3 and Plate 3.4 and their cultural similarities.

Skill Level 2	
2	
1	
0	
NR	

30. Study Plate 3.5 and 3.6. Draw the symbols listed below and state their function in the space provided below;

Aboriginal Dot Painting Symbols



(i) Star

(ii) woman

(iii) People sitting around campfire

(iv) snake water or smoke

Skill Level 3	
3	
2	
1	
0	
NR	

Strand 4: The Principles of Graphic Design and Illustration **WEIGHTING 10**

In your answers in this section you will be assessed on how well you;

1. Write in a concise and logical way
2. Present an informed point of view.
3. Use the plates and any other source material provided to inform your responses to the questions.

Instructions: Study the poster below in Plate 4.1 and questions 33-37



Plate 4.1

33. State the function of the poster

Skill Level 1	
1	
0	
NR	

Strand 5: The Language of Multi Media Art WEIGHTING 18

38. Define the term *weaving*

Skill Level 1	
1	
0	
NR	

39. What is a *collage*?

Skill Level 1	
1	
0	
NR	

40. Name a Samoan 3D cultural object constructed from pandanus leaf that is used in funerals and weddings.

Skill Level 1	
1	
0	
NR	

41. Name a local natural material used for constructing a traditional container to share and store fresh food.

Skill Level 1	
1	
0	
NR	

42. List 1 type of traditional weaving you've created and describe its function.

Skill Level 1	
1	
0	
NR	

43. Name a contemporary Samoan cultural object that uses the process of traditional weaving.

Skill Level 1	
1	
0	
NR	

44. Give an example of how Samoan weavers today have combined traditional and modern materials in the creation of their works.

Skill Level 1	
1	
0	
NR	

Instructions: Study Plate 5. 1 below in order to answer Number 45-48



Plate 5. 1: "Coca-Cola Plan," Robert Rauschenberg, mixed media, 1958

In Robert Rauschenberg's "Coca-Cola Plan," Rauschenberg uses ready-made objects showing that creating art is a matter of making choice he operates in "the gap between art and life." This work is made fully out of 3D objects.

45. Study Plate 5.1 and describe how Robert Rauschenberg uses ready-made objects to create "Coca-Cola Plan."

Skill Level 2	
2	
1	
0	
NR	

46. Give an example of a Samoan traditional cultural object that is similar to Rauschenberg's "Coca Cola Plan".

Skill Level 2	
2	
1	
0	
NR	

47. Explain what Rauschenberg means by "the gap between art and life."

Skill Level 3	
3	
2	
1	
0	
NR	

48. In the space below, construct your own “Coca Cola Plan” integrating some elements of weaving into your design.

Skill Level 4	
4	
3	
2	
1	
0	
NR	

Strand 6:**Art through Time****WEIGHTING 14**

49. Define *Impressionism*.

Skill Level 1	
1	
0	
NR	

50. Name the artist who led the impressionist movement.

Skill Level 1	
1	
0	
NR	

51. Name the art movement that Paul Gauguin developed whilst living in Tahiti.

Skill Level 1	
1	
0	
NR	

Instructions: Study Plate 6.1 and Answer Number 52

Plate 6.1 illustrates examples of significant architectural features invented by the Greeks and Romans and highlighted during the Gothic period. These features are used today in constructing the basic foundation of some of our local church buildings.

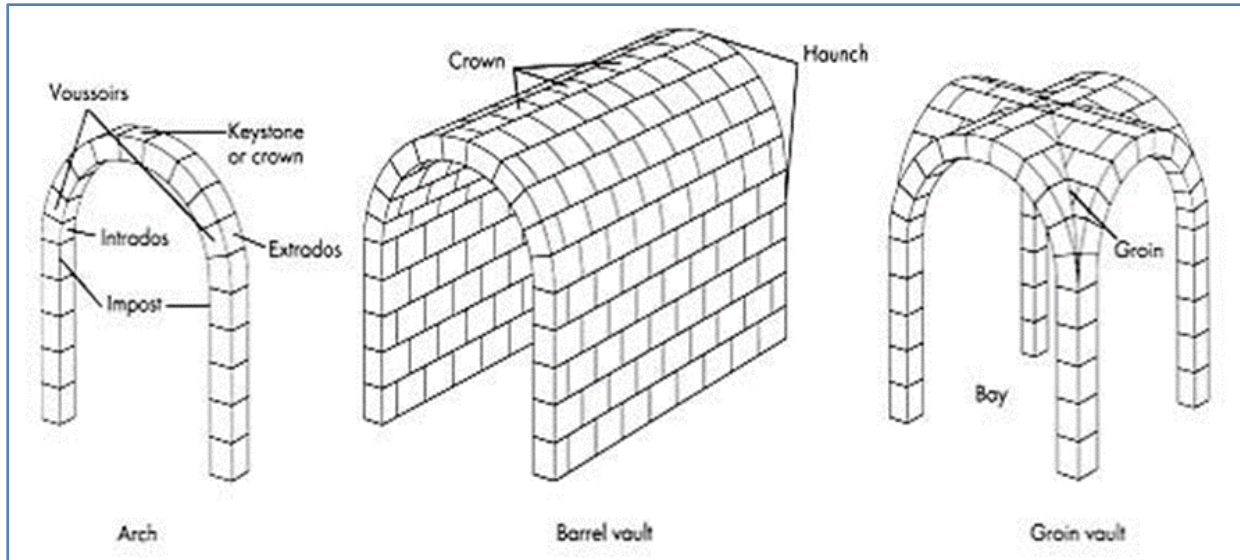


Plate 6.1: architectural features of the Gothic, Greek and Roman era

52. Name ONE architectural design depicted in Plate 6.1 and describe how they are used today in some of our churches.

Skill Level 2	
2	
1	
0	
NR	

Study Plate 6.2 and 6.3 before attempting Number 53-54



Plate 6.2: Chartres Cathedral, Paris, France,



Plate 6.3: Mulivai Cathedral, Apia, Samoa, 2014

53. Compare Plate 6.2 and 6.3 and list FOUR similar architectural features both cathedrals have adapted.

Skill Level 3	
3	
2	
1	
0	
NR	

54. Study Plate 6.1, Plate 6.2 and Plate 6.3 and describe ONE architectural feature of the Romans used in the construction of the Mulivai Cathedral.

Skill Level 2	
2	
1	
0	
NR	

Instructions: Study Plate 6.4 and Plate 6.5 to assist you with Number 55.



Plate 6.4. Stain Glass, "Virgin Mary and Child",
1924, Saleaumua, Aleipata Catholic Church, 2015
Photo courtesy of Leua Latai



Plate 6.5. Stain Glass. Saleaumua Catholic Church,
Aleipata, 1924. 2015 Photo courtesy of Leua Latai

55. Stain Glass art plays an important function in the structure of a Catholic Church and the Christian faith. In the space provided, design a stain glass window depicting your personal faith.

Skill Level 4	
4	
3	
2	
1	
0	
NR	

Student Education Number									

VISUAL ARTS

2015

(For Markers only)

STRANDS	Weighting	Marks	Check Marker	Final Weighting
Strand 1: Learning About Our Environment	17			
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TOTAL	100			