



Samoa School Certificate

VISUAL ARTS

2019

QUESTION and ANSWER BOOKLET

Time allowed: 3 Hours & 10 minutes

INSTRUCTIONS

1. You have 10 minutes to read **before** you start the exam.
2. Write your **Student Education Number (SEN)** in the space provided on the top left 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, 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	Time (min)	Weighting
STRAND 1:	LEARNING ABOUT OUR ENVIRONMENT – CULTURAL AND URBAN ENVIRONMENT	2	58	15
STRAND 2:	ELEMENTS AND PRINCIPLES OF ART – THE ELEMENTS OF VALUE AND COLOUR	4	40	29
STRAND 3:	PATTERNS OF OCEANIA – MELANESIAN ART	11	36	14
STRAND 4:	THE PRINCIPLES OF GRAPHIC DESIGN AND ILLUSTRATION – PRINT MEDIA	15	23	14
STRAND 5:	THE LANGUAGE OF MULTI-MEDIA ART – WEAVING	17	23	28
TOTAL			180	100

Check that this booklet contains pages 2-23 in the correct order and that none of these pages are blank.

HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION

1. **List** important tools used in the village domestic environment.

SL 1

2. **Name** materials used to build a traditional Samoan church.

SL 1

3. **Identify** a material used for making a stained glass window.

SL 1

4. **Describe** what changes have occurred in Samoan domestic building structures over the last thirty years.

SL 2

5. **Discuss** 1-2 activities games or performances included in the Teuila Festival in relation to the cultural environment.

SL 3

6. **Compare** the clothes worn at a Samoan kava ceremony by the chiefs and Taupou.



Figures 1&2: Photographs – George Brown ‘Girl with Tuiga’ George Brown, ‘Man with Wisk’ 1900

SL 3

7. **Draw** a pencil sketch that depicts a ritual in the Samoan cultural environment.

SL 4

8. Tone is another name for _____ which is one of the elements in art.

SL 1

9. **State** the analogous colours in this colour wheel.

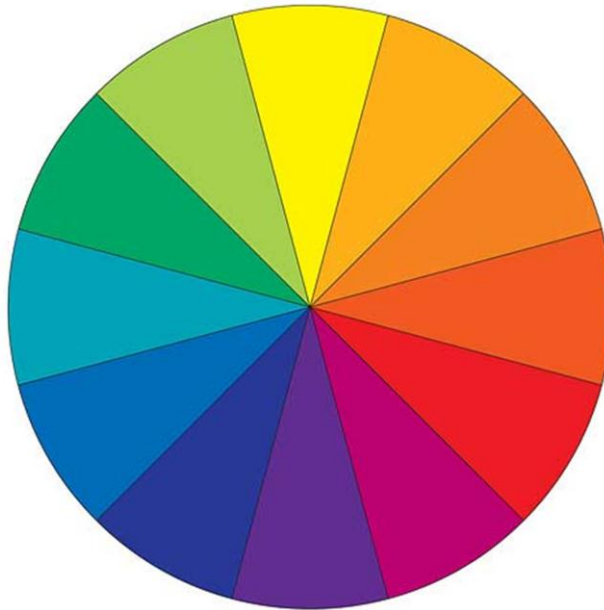


Figure 3: Colour Wheel

SL 1

10. **List** the THREE colours that all colour mixes are produced from.

SL 2

11. **Describe** how you make a monochromatic colour.

SL 2

12. **List** the colours in the colour spectrum.

SL 2

13. **Describe** what cool colours are.

SL 2

14. **Describe** how the artist creates the illusion of three-dimensional form in this painting that is painted on a two-dimensional canvas.



Figure 4: Avealalo Silitaga 'Lotoifale Kokosi'

SL 2

15. **Sketch** eggs, or esi (papaya), or ulu (breadfruit) to show how value shows form when creating an artwork.

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SL 3

16. **Interpret** how Colour and Value create the mood in the painting below by Tinai Kennar.



Figure 5: Tinai Kennar 'Self Portrait'

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SL 3

17. **Compare and contrast** the two main colours used in this wall mural and decide which colour is the most powerful in the overall picture.



Figure 6: Joseph 'Jean-Michel Basquiat' from Face Book

SL 3

Read this passage to answer Number 18.

Mark Chagall – was a Russian – French-Jewish artist and he talks about colour in his artworks...“The colours are a living part of the picture and are never flat, or dull like an afterthought. They shape and give volume to the shapes. My colours do not even try to imitate nature but rather to suggest movements, surfaces and rhythms...Lines, angles, triangles, squares, carried me far away to enchanting horizons,’

18. **Interpret** the colours Chagall has used in this painting.

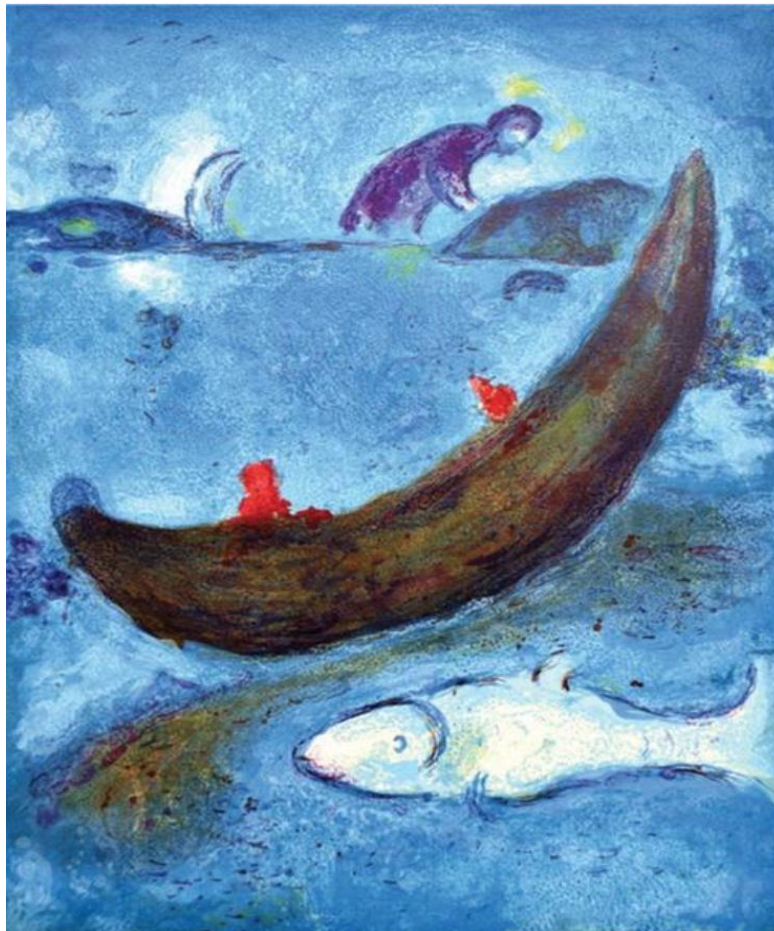
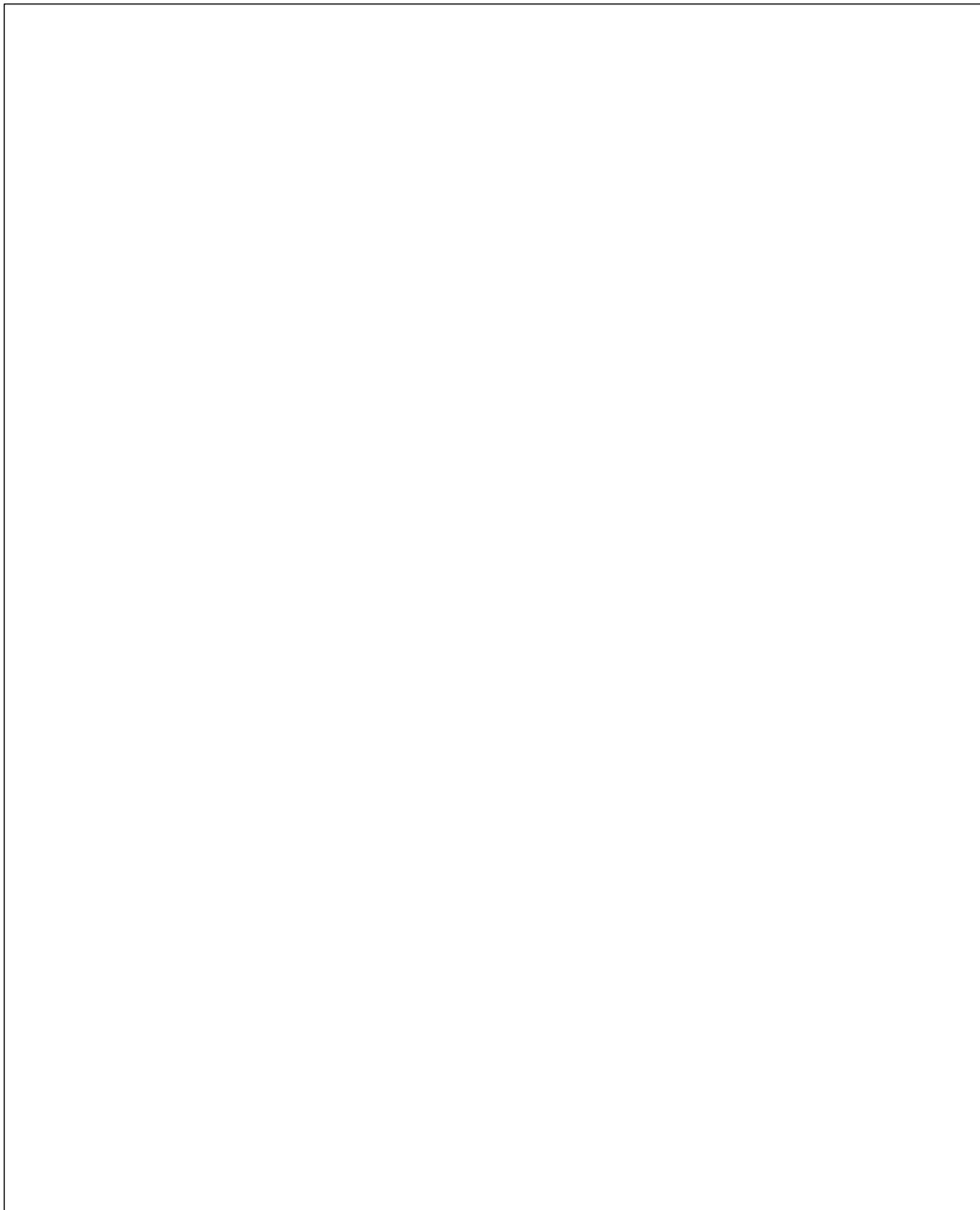


Figure 7: Mark Chagall “The Dolphin and the 300 Drachmas” 1961

SL 4

19. **Draw** a picture using colour and value to show the feelings of love, harmony and peace.



SL 4

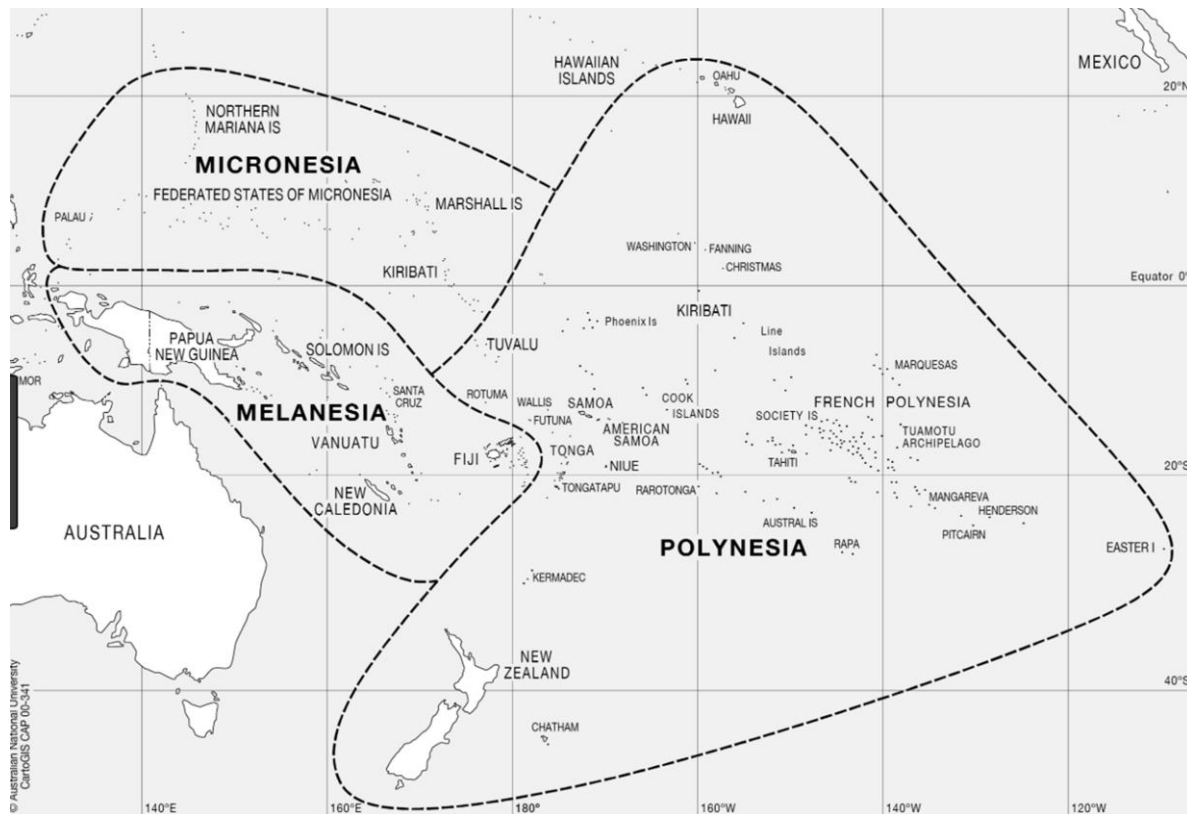


Figure 8: Map of the Pacific

20. Identify the largest country in Melanesia.

SL 1

21. Describe features of traditional artefacts in Melanesian communities and ceremonies.

SL 2

22. List TWO reasons why Melanesian cultures make and use masks.

SL 2

23. Identify some of the materials used in the making of a Melanesian ceremonial mask.



Figure 9&10: Melanesian Masks, from left Mendaska

Mask Sepik River, New Ireland Mask PNG

SL 2


24. **Explain** how Daniel Waswas has used art elements in his painting ‘Look Within 2’.



Figure 11: Daniel Waswas ‘Look Within 2’ PNG

SL 3

25. **Draw** an original Melanesian style painting based on Melanesian symbols and artforms you have studied during the year.



SL 4

26. Define the term Print Media.

SL 1

27. List different types of printmaking or print media.

SL 2

28. State a traditional Samoan print media and state what it is made from.

SL 2

29. Explain the processes used for making a lino or wood block print.

SL 3

30. Outline how Samoan siapo is made from the raw product to the final product.



Figure 12: Sylvia Hanipale, Siapo Elei

SL 3

31. **Draw** a design for a siapo wood board (upeti) using a repeated pattern based on a Samoan pattern.

SL 3

32. Identify the role of weaving in Samoa.

SL 1

33. List new materials used in contemporary weaving.

SL 1

34. Name a material used to weave Samoan mats, fans or baskets.

SL 1

35. Identify different woven items made in Samoa.

SL 2

36. Name domestic implements that are woven and used daily by Samoan families.

SL 2

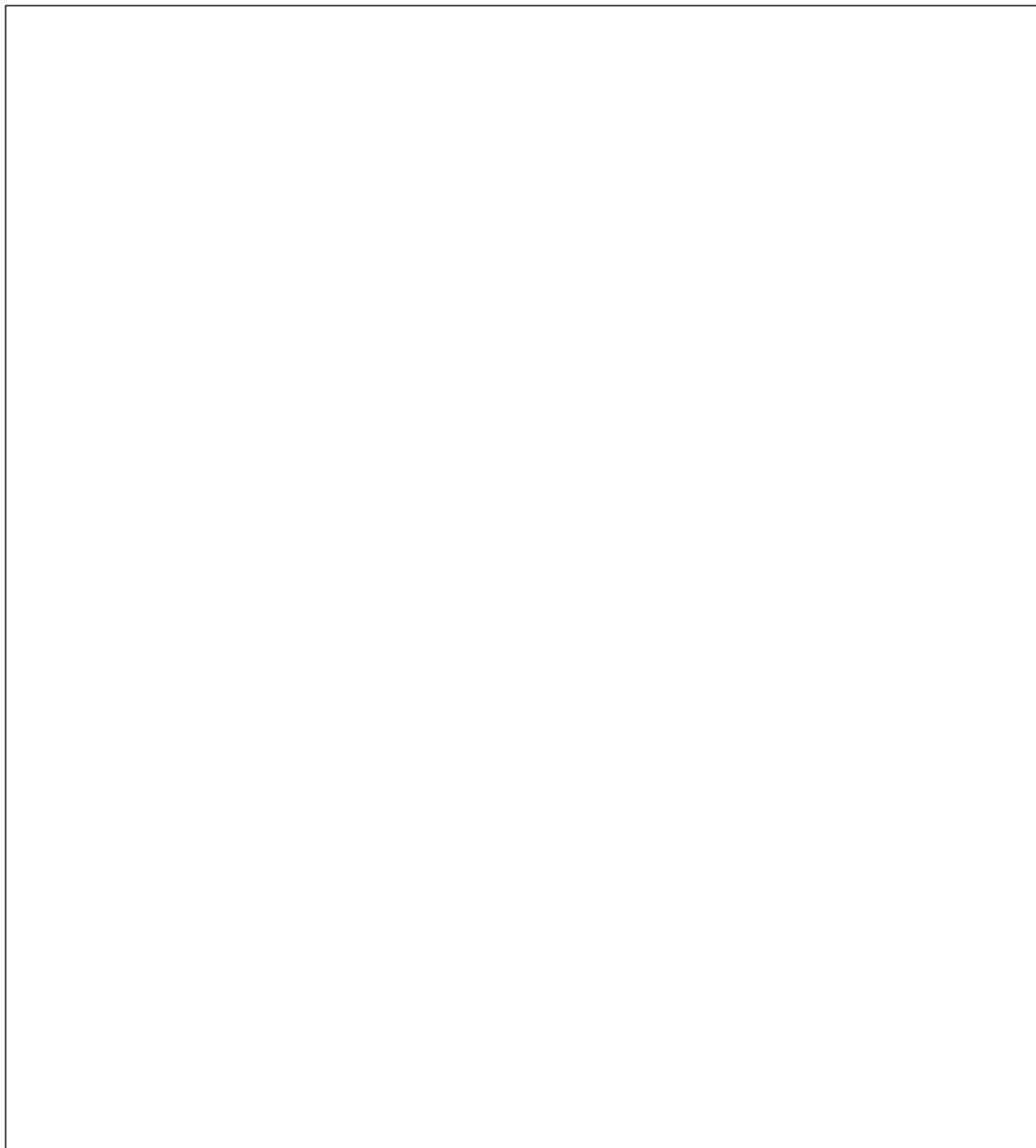
37. State what woven objects are made from the coconut tree, bark and leaves.

SL 2

38. Describe why weaving using leaves is good for the environment.

SL 2

39. **Sketch** a design for a three-dimensional weaving.



SL 3

40. **Identify** what artist Robin White may be saying about contemporary life in the island nations with her woven pandanus placemats 'Safety Matches.' The design is by Robin White and weavers from Tarawa wove the mats.



Figure 13: Robin White 'Safety Matches'

SL 3

41. **Analyse** the cultural importance of woven objects in Samoan Society.

SL 3

- 42. Examine** the weaving of Maori artist Mayhla Howells and write about her use of recycled materials and weaving to make her creations.

Maori Artist Mayhla Howells has prepared a special statement for the SSC Year 12 Visual Arts Examination.

"I have been working on themes of transforming waste into attractive garments...much of this waste ends up polluting our environment by being buried in our landfills and polluting our waterways and oceans.

I like to take the opportunity to show beauty in rubbish/discarded and abandoned items, enticing the viewer to ponder what materials used and also which techniques.

My materials include plastic bags and wrapping, fabric off cuts from a dance costume maker and several other dressmakers as well as other gifted items such as coffee caps, blind cords, sequins, wool, beads and feathers.

This outfit was inspired by the Maori Goddess of Winter – Hinetakurua and is part of a collection for a 2020 exhibition – Glorious Goddesses.




Figure 14: Mayhla Howells, Headdress to Hinetakurua



Figure 15: Mayhla Howells, 'HinetaKurua' a collection for 2020, Glorious Goddesses

SL 4

43. **Sketch** ideas for your own wearable art costume using recycled materials that are woven and sewn into the costume. Your final sketch must be of good quality and you must label the materials you have used.



SL 4

STUDENT EDUCATION NUMBER									

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(For Scorers only)

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STRAND 1: LEARNING ABOUT OUR ENVIRONMENT – CULTURAL AND URBAN ENVIRONMENT	15		
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