



Samoa School Certificate

VISUAL ARTS

2020

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 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, 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.
5. You are to use **lead** and or **coloured pencils** for all drawings.

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	6	40	29
STRAND 3:	PATTERNS OF OCEANIA – MELANESIAN ART	12	36	14
STRAND 4:	THE PRINCIPLES OF GRAPHIC DESIGN AND ILLUSTRATION – PRINT MEDIA	17	23	14
STRAND 5:	THE LANGUAGE OF MULTI-MEDIA ART – WEAVING	19	23	28
TOTAL			180	100

Check that this booklet contains pages 2-25 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. **Name** an important building found in the Samoan Village environment.

SL 1

2. **Describe** a material used to build the Fale Tele (*fale talimalo*) in the Samoan village environment.



Figure 1, Samoan Fale Tele circa 1900

SL 1

3. **Identify** an activity that is part of everyday village life in Samoa.

SL 1

4. **List** two major differences between life in the rural village and life in the urban Apia area.

SL 2

5. **Interpret** themes in this painting that tell you about village life in Samoa.



Figure 2. Artist Nikki Mariner, *Samoan Twilight*. 2019. Manamea Art Studio

SL 3

6. **Discuss** the costume and other apparel (*teuga*) worn by the taupou when she is participating in Samoan ceremonies or faalavelave (*rituals*).



Figure 3. House of Iliganoa, model Jasmine Slade

SL 3

7. **Critically analyse** the work of Samoan artist Losboanos Pinoyll, *Motootua*, 2019, and describe the message the artist is trying to communicate to you about life in the urban environment. Do you think it is a successful painting?



Figure 4: Artist Losboanos Pinoyll, *Motootua*, 2019. Manamea Art Studio

SL 4

Fill in the missing words for Numbers 8 and 9.

8. Value is the art element that describes the lightness and _____ of a colour.

SL 1

9. Artists show value in a drawing by using shading techniques to show the _____ of an object.

SL 1

10. List the complementary colours of purple, blue and green.

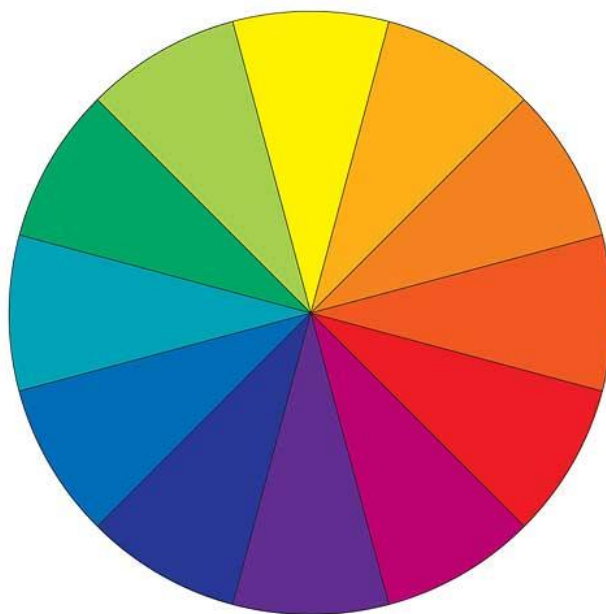


Figure 5: Colour Wheel

SL 2

11. **Describe** how colours express different emotions or feelings.

SL 2

12. **Explain** how to make secondary colours.

SL 2

13. **Describe** how cool colours make you feel when you see them in a painting.

SL 2

14. **List** the colours an artist would use to create a mood of excitement and energy in a painting.

SL 2

15. **Draw** 6 squares in the rectangle below. Use a blended shading technique to show value, draw from the lightest on the left to the darkest on the right side of the rectangle. Use a lead pencil.



SL 3

Light

Dark

16. **Explain** what you think the artist Lalovai Peseta is trying to say about his life when he created this painting “*Failure*”. Describe the figure in the painting and what the background may mean. Why has he used different shades of one colour? How does the colour affect the mood of the painting?



Figure 6. Lalovai Peseta, *Failure*, 2019 Manamea Art Studio

SL 3

17. **Describe** what you see in the painting by Kitiona Sinei, *Mativa Fa'afesagai Loimata (sister)* 2018. Describe the figures in the painting, and compare the use of value in the colours. Describe the relationship between the two sisters. Do you think this is a successful painting?



Figure 7: Artist Kitiona Sinei, *Mativa Fa'afesagai Loimata*, 2018

SL 3

18. **Interpret** the mood of this painting 'Maternity, three women by the seashore' by French artist Paul Gauguin. Describe the relationship between the three women in the painting. How does the colour affect the painting and the tropical physical environment?

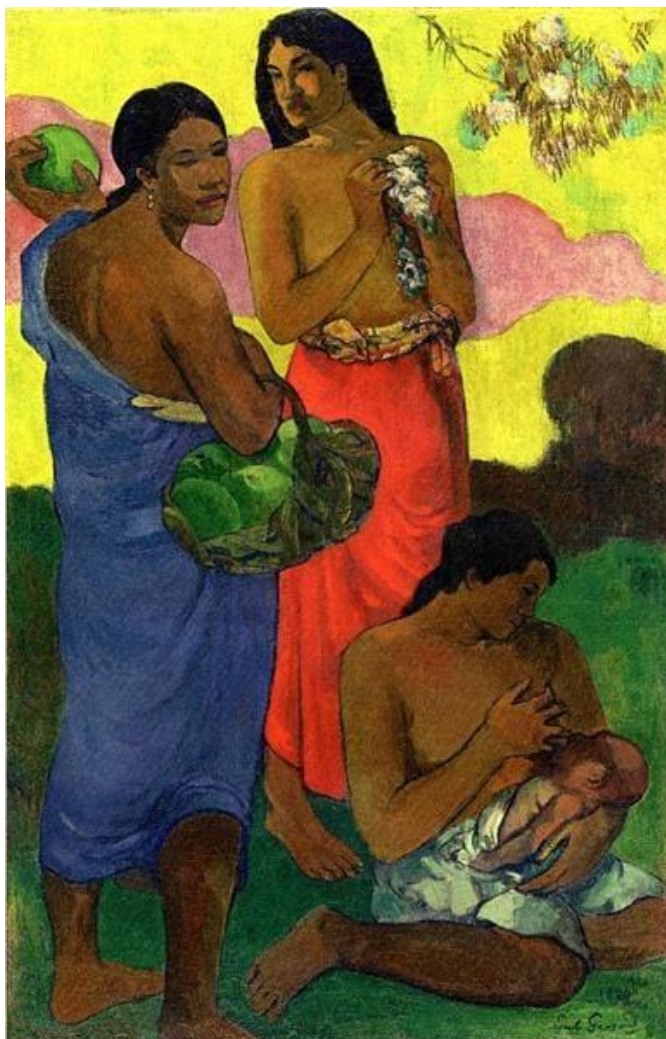
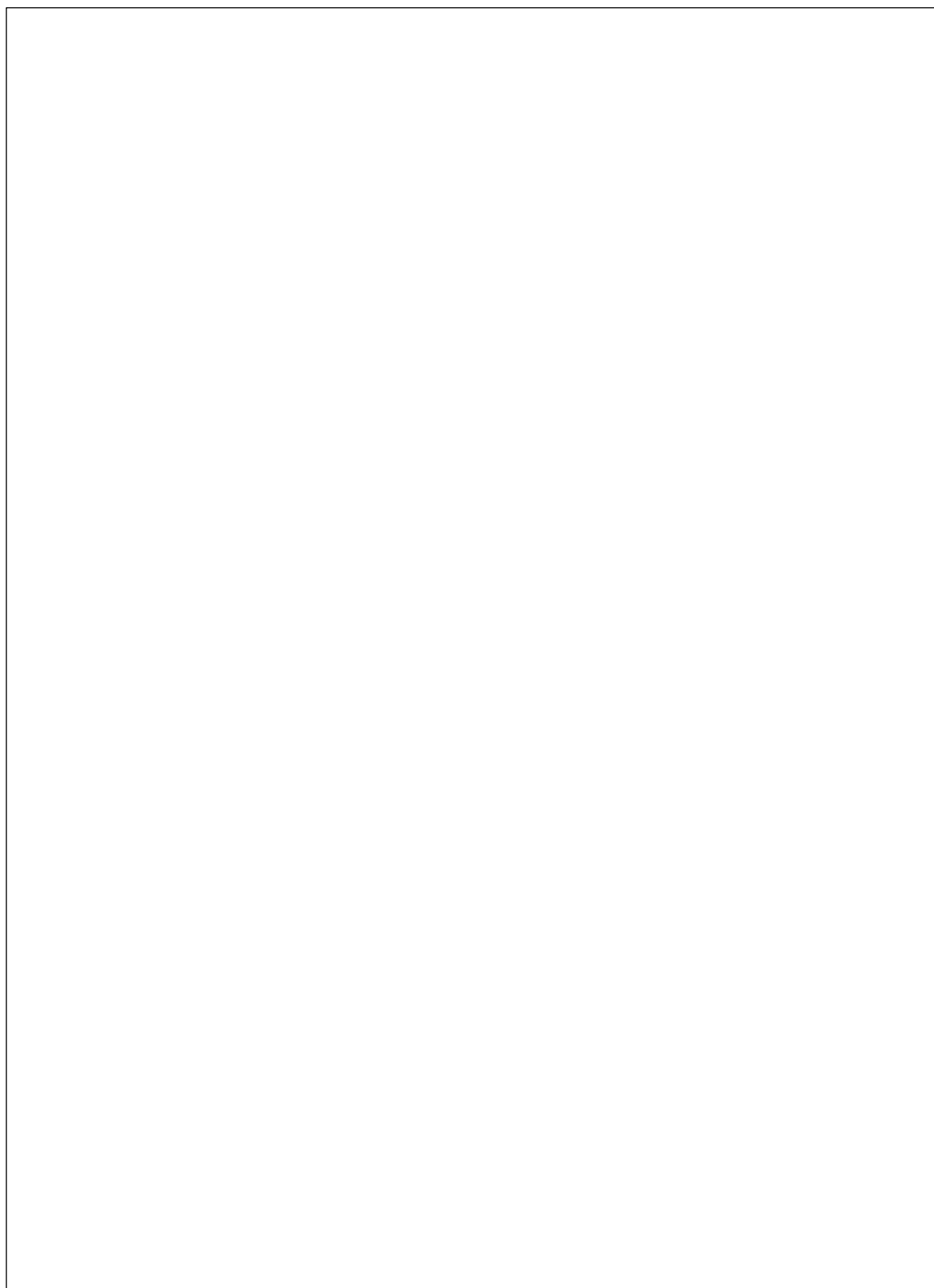


Figure 8. Artist Paul Gauguin, *Maternity, three women by the seashore*. 1899 Tahiti

SL 4

19. **Draw** a still-life picture of a bowl of Samoan fruits – overlap the shapes and shade them to show how value is important to show the form of the objects. Use lead or coloured pencils.



SL 4

20. Name ONE country in the Melanesian group of countries from the map below.

SL 1

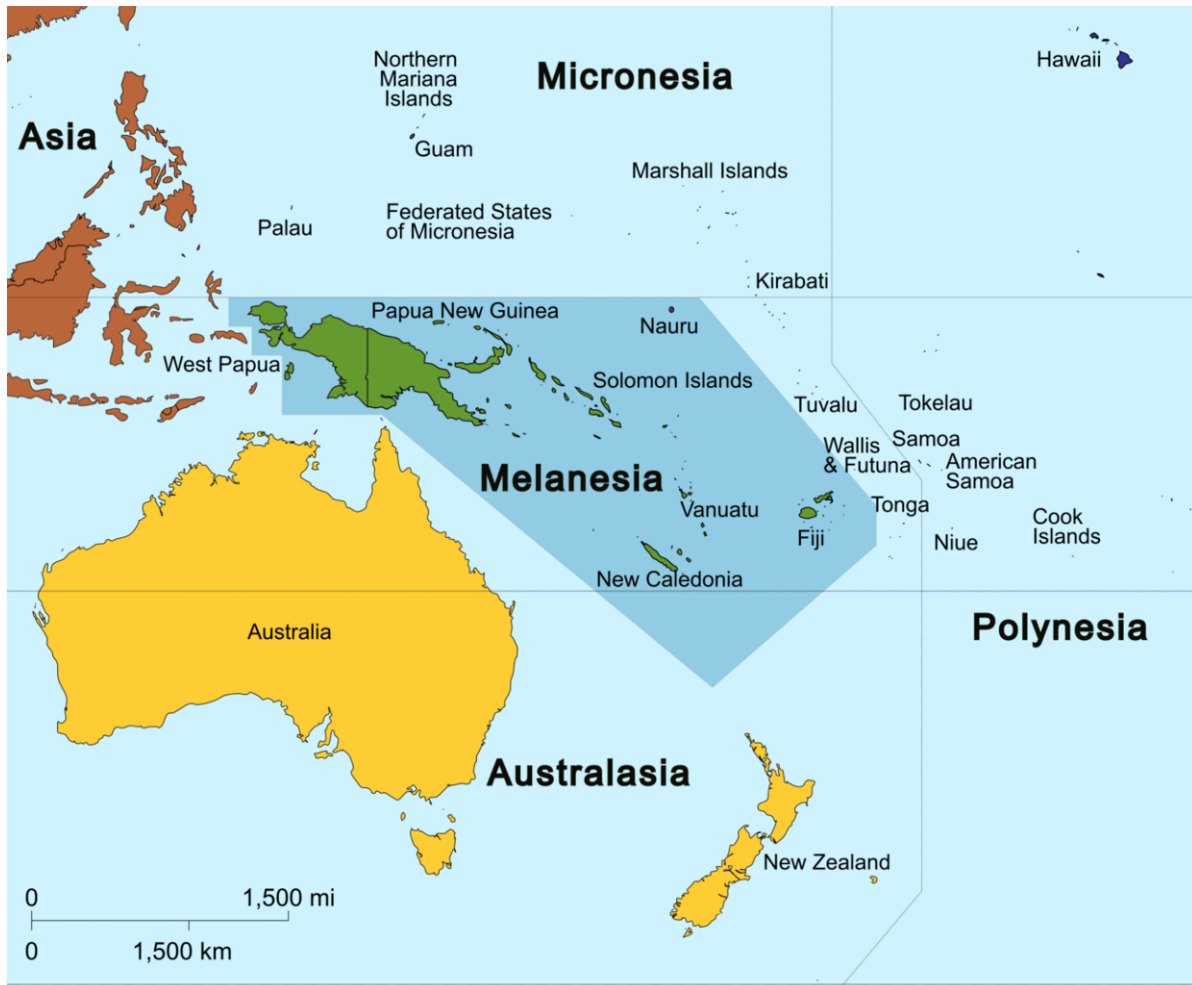


Figure 9, Map of the Pacific

21. Give Examples of TWO Melanesian art forms.

SL 2

22. **Describe** why Melanesian societies make; jewellery, masks, head dress, war shields and costumes.



Figure 10; Breast or Back ornament,
Papua New Guinea



Figure 11; Warrior from New Guinea

SL 2

23. **List** some of the materials used in the making of the Melanesian ceremonial costumes and ornaments in the photograph below.



Figure 12. Self-decoration Papua New Guinea, early 1900's

SL 2


24. **Explain** what art elements New Caledonian artist Isabelle Staron – Tutugoro has used in her painting below and what the picture may be trying to tell you about her culture.



Figure 13. Isabelle Staron-Tutugoro, New Caledonia, *Ne Panoro ka Koro*, woodcut, 2006

SL 3

25. **Draw** a Melanesian artifact, headdress, breast-plate, shield, based on Melanesian art you have studied during the year.



SL 4

26. Give an example of a Printmaking technique.

SL 1

27. List TWO basic steps used in making a stencil.

SL 2

28. Outline the equipment needed for making a stencil print.

SL 2

29. Explain the steps used for making a stencil print from the design to making the print.

SL 3

30. **Discuss** the materials used in making Samoan siapo (*tapa*).



Figure 14: Artist Sylvia Hanipale, *Siapo Elei*

SL 3

31. **Design** a pattern for a Samoan siapo using a repeated pattern based on traditional Samoan siapo motifs. Use a lead pencil or coloured pencils.

SL 3

32. Define what weaving is.

	SL 1

33. State ONE of the natural materials used in traditional Samoan weaving.

	SL 1

34. Identify the raw material used to weave the 'ie toga (*finemat*).

	SL 1

35. Name TWO materials used to decorate Samoan 'ie toga (*finemat*).

	SL 2

36. List different woven objects made in Samoa for funerals, weddings and important Samoan ceremonies.

	SL 2

37. Describe the Samoan woven objects that are made from the coconut leaf.

	SL 2

38. List the types of weaving made in Samoa today.

SL 2

39. Explain why weaving is an important part of Samoan cultural traditions.

SL 3

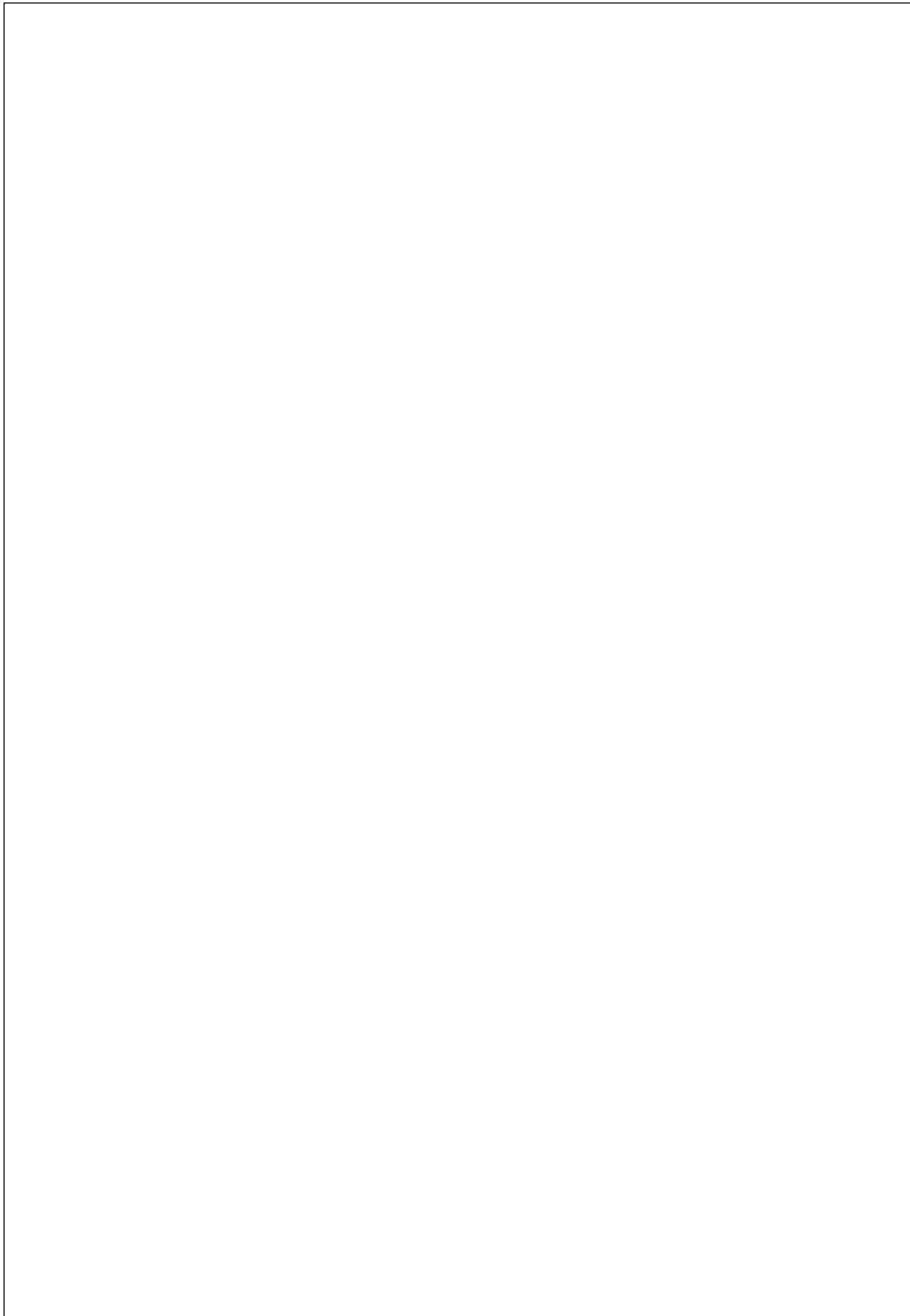
40. **Discuss** new modern recycled materials used in Samoan today for weaving bags, tablemats and purses, bowls.



Figure 15. Hand-woven bags,, mats, coasters, bowls, from The Vanya Taule'alo Gallery.

SL 3

41. **Draw** a personal or domestic object woven from traditional Samoan weaving materials or choose to make your design from found recycled materials.



SL 3

Mayhla Howells makes wearable art from re-cycled materials. The bodice is made from 2,000 can tabs. The skirt from textured paper and the underskirt from woven paper and scraps of string, beads and washers. The shirt frill is made from plastic bags and scraps of fabric. The other decorations are cardboard, felt and leaves and flowers.

42. **Discuss** why this costume *Earth Mother* created and woven by Maori artist Mayhla Howells is good for our environment.

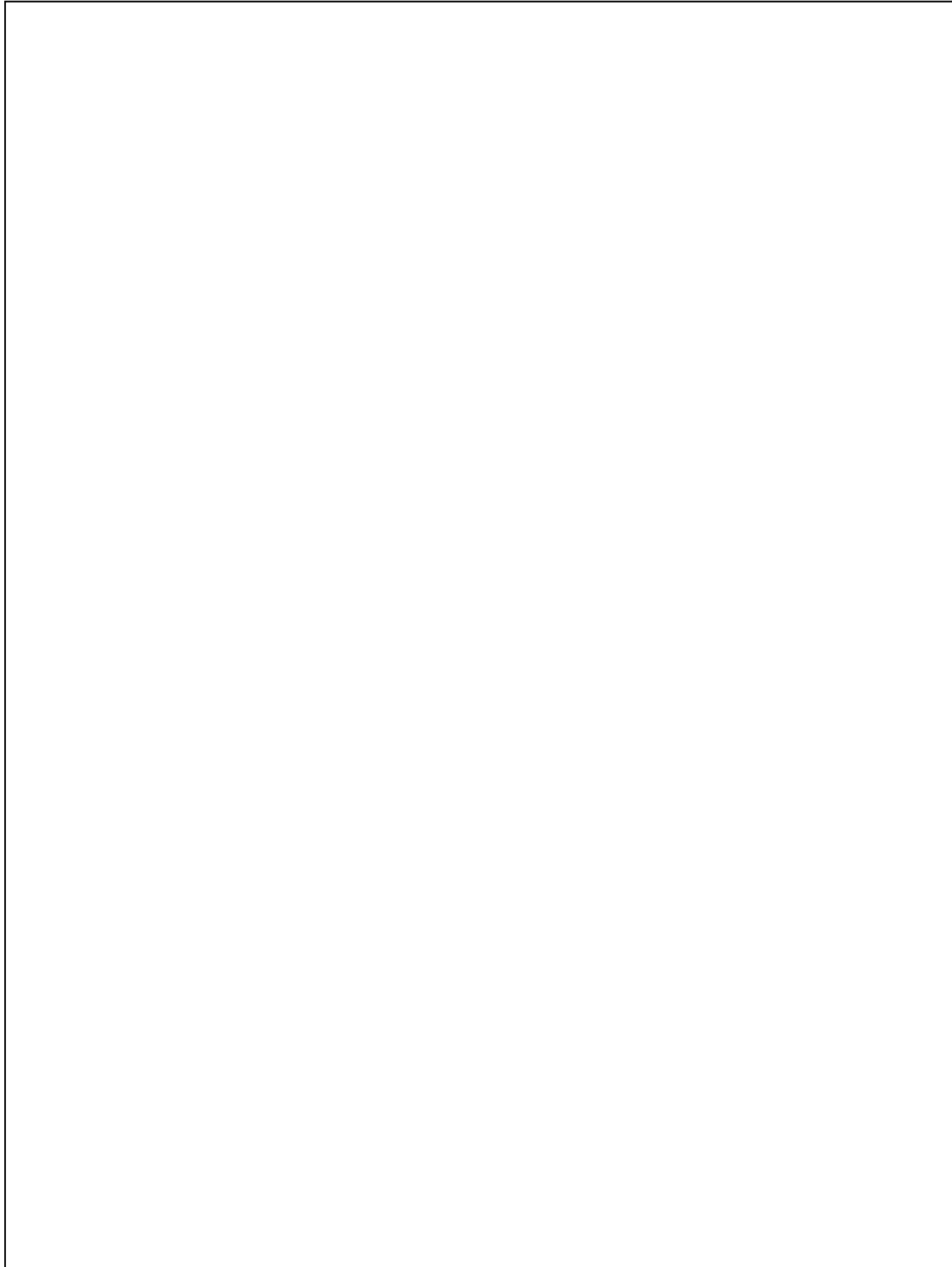


Figure 16. Artist Mayhla Howells. *Earth Mother*, Wearable Art 2019

SL 4

43. **Design** a wearable art costume based on natural and recycled materials found in the Samoan environment.

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)

CURRICULUM STRANDS	Weighting	Scores	Check Scorer	Double Entry (AED)
STRAND 1: LEARNING ABOUT OUR ENVIRONMENT – CULTURAL AND URBAN ENVIRONMENT	15			
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