



GOVERNMENT OF SAMOA
MINISTRY OF EDUCATION, SPORTS AND CULTURE

STUDENT EDUCATION NUMBER									

Samoa School Certificate

VISUAL ARTS 2022

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 paper to write your 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		Pages	Time (min)	Weighting
STRAND 1	LEARNING ABOUT OUR ENVIRONMENT – <i>CULTURAL AND URBAN ENVIRONMENT</i>	2-5	36	15
STRAND 2	ELEMENTS AND PRINCIPLES OF ART – THE <i>ELEMENTS OF VALUE AND COLOUR</i>	6-11	58	29
STRAND 3	PATTERNS OF OCEANIA – <i>MELANESIAN ART</i>	12-14	23	14
STRAND 4	THE PRINCIPLES OF GRAPHIC DESIGN AND ILLUSTRATION – <i>PRINT MEDIA</i>	15-17	23	14
STRAND 5	THE LANGUAGE OF MULTI-MEDIA ART – <i>WEAVING</i>	18-23	40	28
TOTAL			180	100

Check that this booklet contains pages 2-24 in the correct order.

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

Choose the **BEST** answer and write the correct letter in the box provided for Questions 1 – 3.

1. The SAMOAN cultural environment can be defined as the:

- A. people and their customs.
- B. peoples' religious or spiritual beliefs.
- C. peoples' values and attitudes.
- D. All of the above.

SL 1

2. One of the **MOST** important influences in the Samoan cultural environment is the:

- A. Samoan landscape.
- B. Samoan language.
- C. Samoan education system.
- D. Samoan climate.

SL 1

3. The Samoan cultural environment is maintained through:

- A. the aiga and extended family.
- B. understanding the Samoan historical past.
- C. family and village connections to land.
- D. all of the above.

SL 1

4. Describe **TWO** major differences between life in a Samoan village and life in urban Apia.

SL 2

5. Explain what is happening in the painting below and what it communicates about life in Samoa.



Figure 1: Artist, Benjamin Kalepo, *Tu'ua le aoga*, 2018, CCCS, 'Tama o le 'ele'ele Art exhibition' National University of Samoa 2018.

SL 3

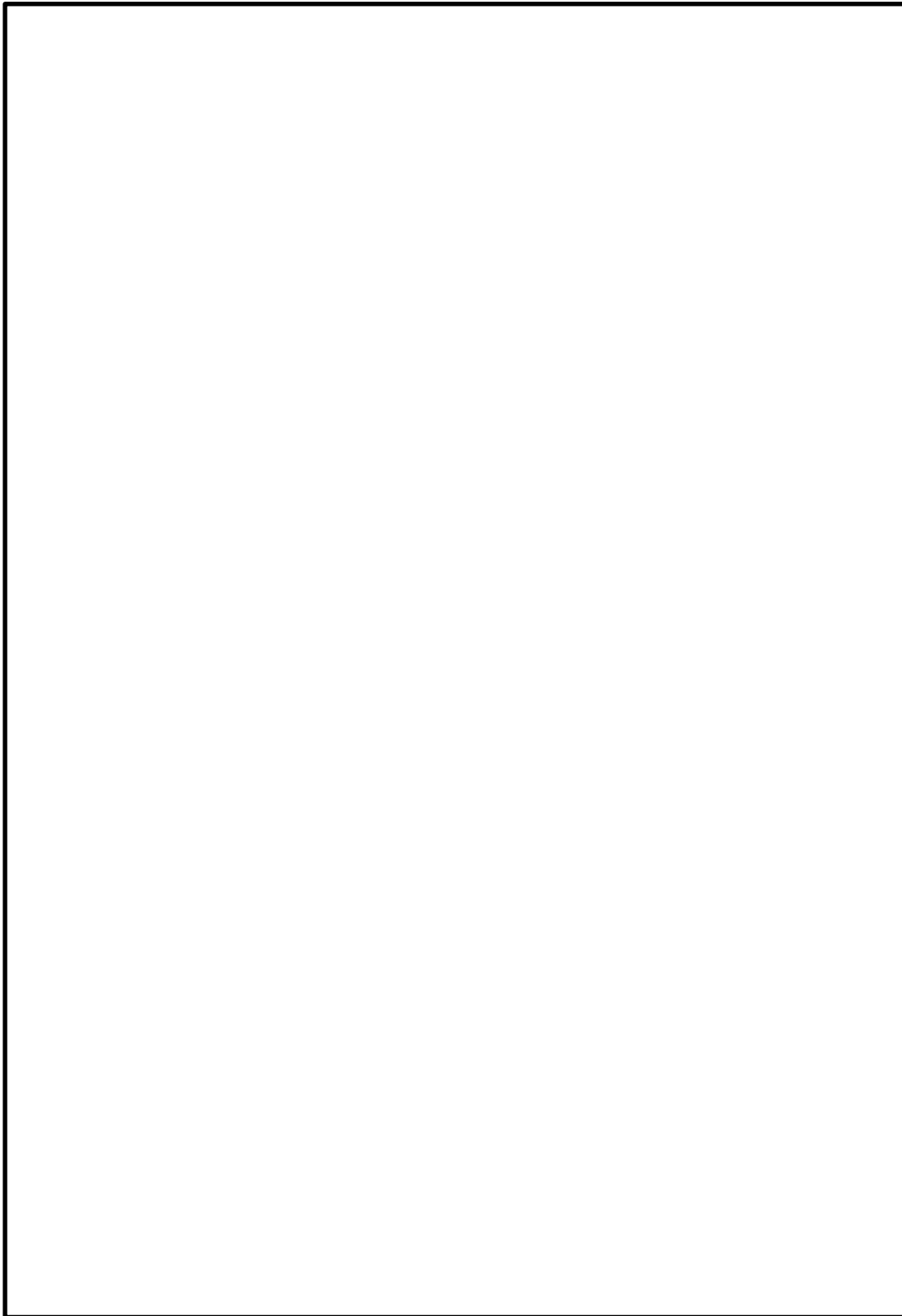
6. Analyse the artists' used of art elements in the painting below.



Figure 2: Artist, Nikki Mariner, *Healer*, 2021, Manamea Gallery

SL 3

7. In the space below, DRAW a detailed picture that shows where you live; your home, and surroundings.



SL 4

Choose the BEST answer and write the correct letter in the box provided for Questions 8 and 9.

8. Analogous colours:

- A. are opposite of one another on the colour wheel.
- B. come from reflected light.
- C. are also called neutral colours.
- D. are located side by side on the colour wheel.

SL 1

9. What colours are made by mixing equal amounts of primary and secondary colours together?

- A. Monochromatic colours.
- B. Tertiary colours.
- C. Complementary colours.
- D. Analogous colours.

SL 1

10. Explain why the colour wheel is a useful diagram to use when learning about colour.

SL 2

11. Discuss how the use of red, orange, and yellow produce a powerful emotional reaction when viewed in an artwork.

SL 2

12. Discuss the emotional response a person may have to cool colours when viewed in an artwork.

SL 2

13. Define the meaning of the art element VALUE.

SL 2

14. Discuss the difference between a TINT and a SHADE when mixing paint.

SL 2

15. Divide the rectangle below into 6 even rectangles and **apply** cross hatching shading techniques, to show lightest to darkest values.

Lightest

Darkest



SL 3

16. Analyse how the artist has used colour, tints, and shades to create a mood, in the painting below.



Figure 3. Artist, Lalovai Peseta, *Blue Coconuts*, 2021, Manamea Gallery

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SL 3

17. Explain the artists' use of colour, value, and form in the painting below.



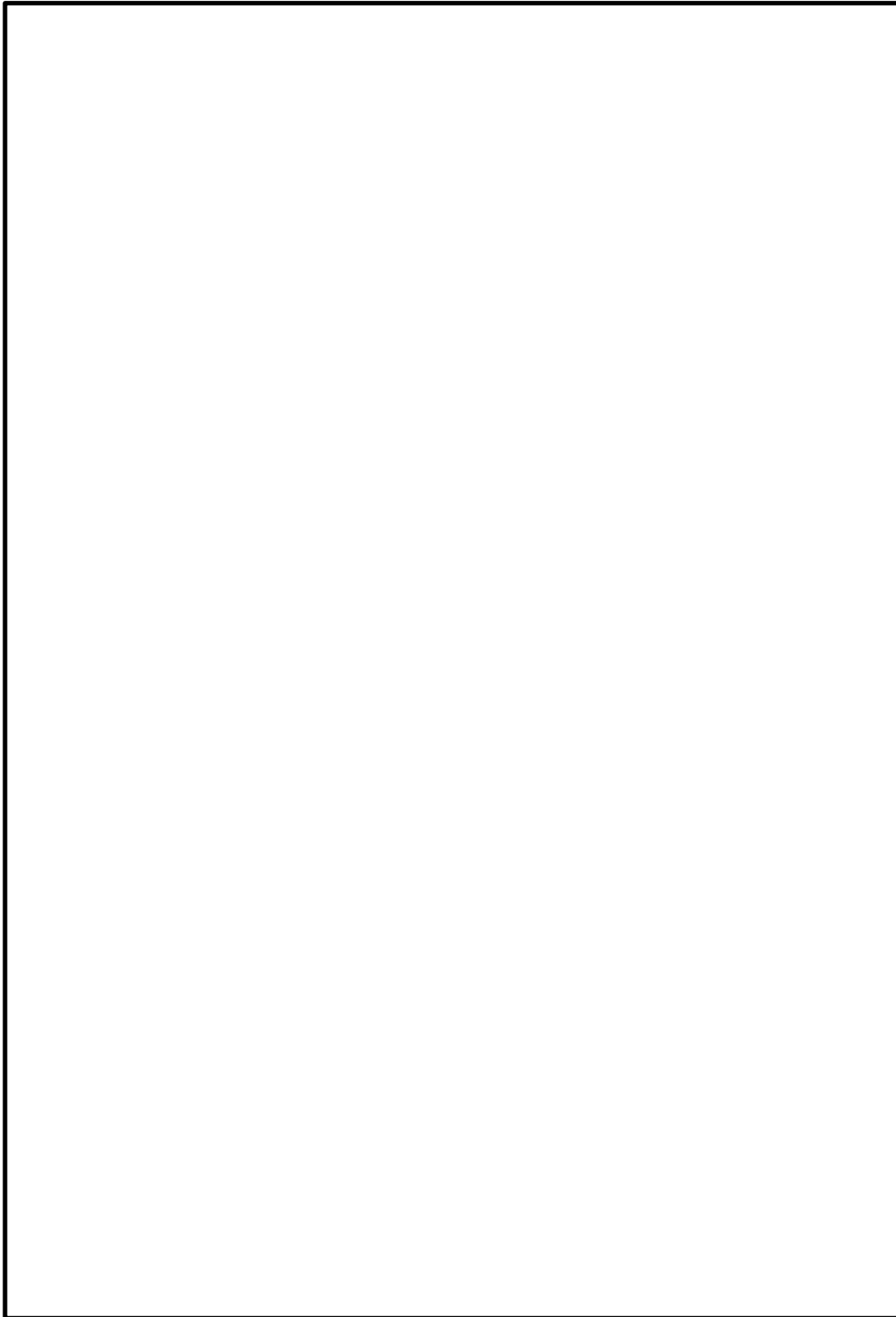
Figure 4. Vice Tofilau, *Traditional Still Life*, Manamea Gallery, 2021

SL 3

-
- A vibrant illustration of two sea turtles swimming over a diverse coral reef. The larger turtle, with a yellowish-brown carapace and greenish head, is in the upper half of the frame. Below it, a smaller, darker-colored turtle swims towards the left. The reef below is teeming with life, featuring various coral species in shades of pink, purple, orange, and green. Several small, bright yellow fish are scattered throughout the scene, swimming near the bottom. The background is a deep, solid blue, representing the open ocean.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

19. Draw a still-life picture of Samoan fruits and vegetables to show FORM and SPACE. Use a drawing pencil to create shading and overlapping techniques.



SL 4

Choose the BEST answer and write the correct letter in the box provided for Question 20.

20. Identify which countries are in Melanesia.

- A. Papua New Guinea, New Caledonia, Vanuatu.
- B. Solomon Islands, Australia, New Zealand.
- C. New Caledonia, Vanuatu, Australia.
- D. New Zealand, Fiji, Solomon Islands.

SL 1

21. Explain why Melanesian people make war shields.

SL 2

22. Discuss the importance of masks used in Melanesian rituals and ceremonies.

SL 2

23. Describe different types of Melanesian body decorations used in tribal ceremonies.

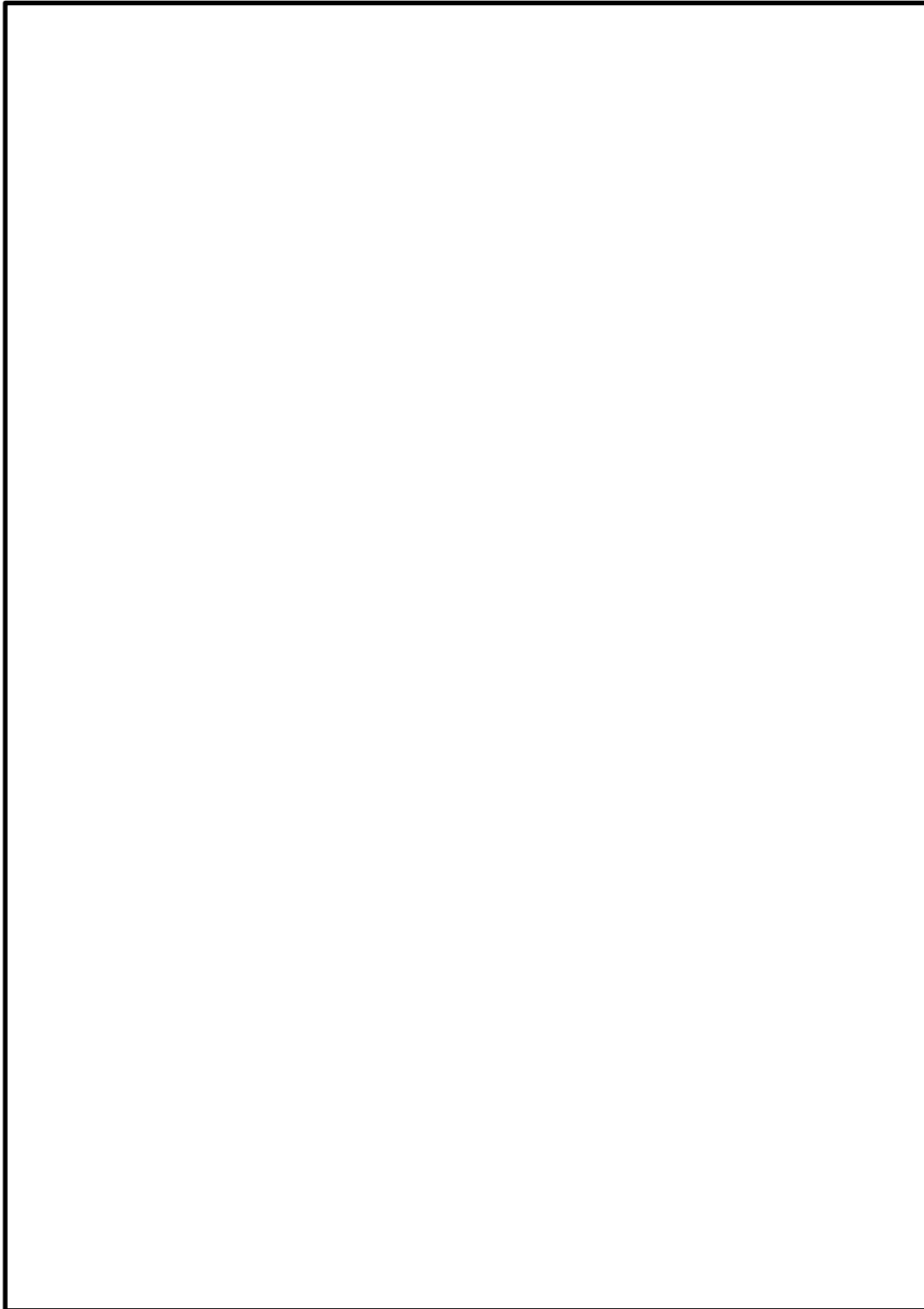
SL 2

- [illegible]



SL 3

25. Draw a modern war shield based on YOUR favourite superhero, in the space below.



SL 3

Choose the **BEST** answer and write the correct letter in the box provided for Question 26.

26. A MONO PRINT is a type of print media that:

- A. is printed once.
- B. uses a stencil for making the design.
- C. is drawn directly onto wood.
- D. requires a cutter to make the design.

SL 1

27. Explain **TWO** important steps used when making a monotype print.

SL 2

28. Discuss **TWO MATERIALS** needed for making a stencil print on fabric.

SL 2

29. Outline three important PROCESSES used in making a siapo print.

SL 3

30. Explain how the artist has used the siapo patterns and other Pacific cultural symbols

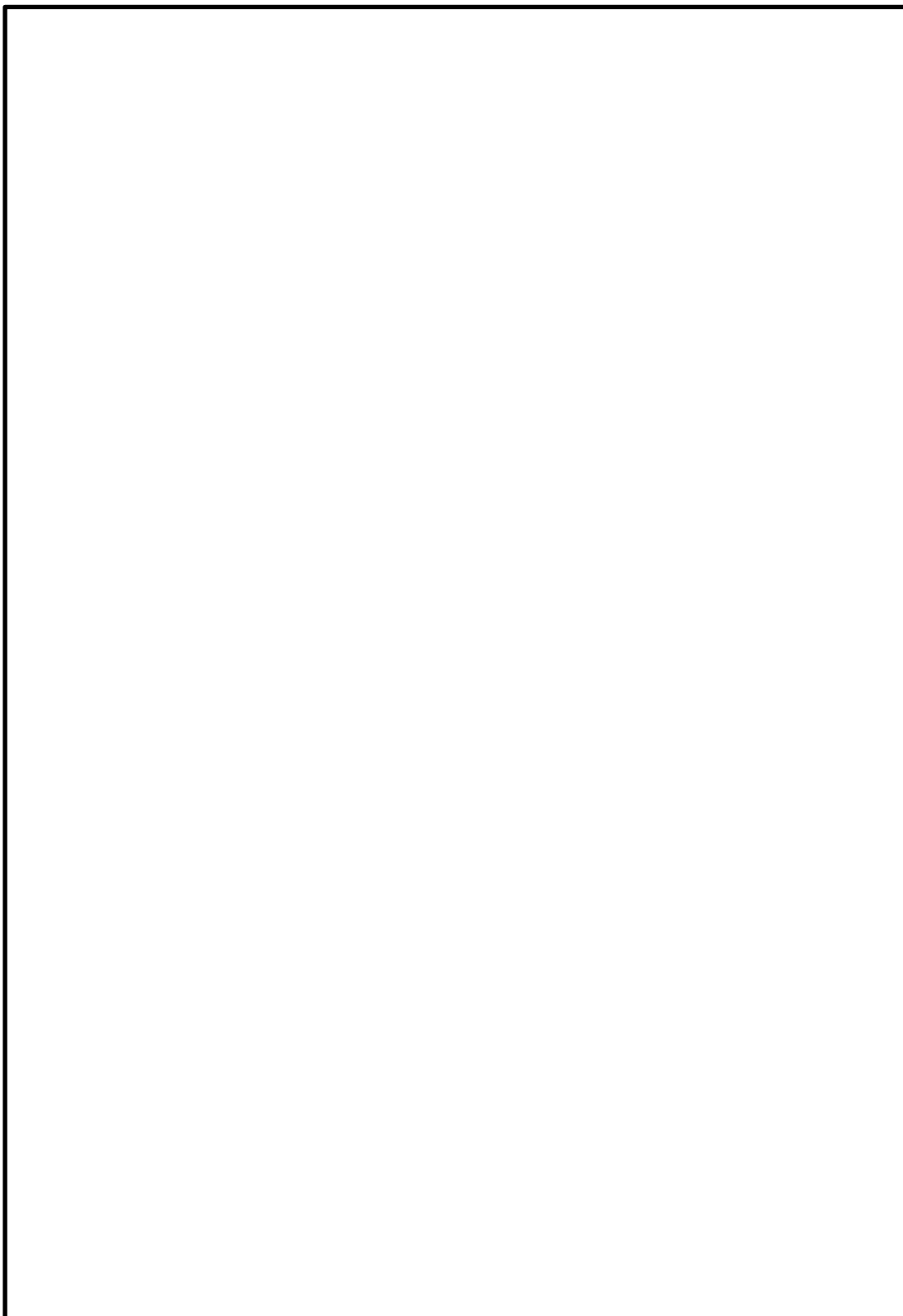


Figure 7. Artist, Fatu Feu'u, *Leiloa*, 2010, acrylic painting

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SL 3

31. Draw a design for a **upeti** board or stencil, based on Samoan siapo symbols.



SL 3

Choose the BEST answer and write the correct letter in the box provided for Questions 32 – 34.

32. Traditional *'ietoga* (fine mats) are decorated with:

- A. paint.
- B. wool.
- C. flowers.
- D. feathers.

SL 1

33. The most valuable woven object in Samoa is the:

- A. hand fan.
- B. fine mat (*'ietoga*).
- C. bed mat (*fala moe*).
- D. decorative basket.

SL 1

34. Weaving can be defined as a process using techniques:

- A. that create a series of patterns.
- B. by manipulating soft materials.
- C. of weft and warp.
- D. that string objects together.

SL 1

35. Describe **TWO** woven objects that are made using coconuts leaves.

SL 2

36. Discuss why it is important to maintain Samoan cultural practices such as weaving.

SL 2

37. Explain why traditional weaving is good for the environment.

SL 2

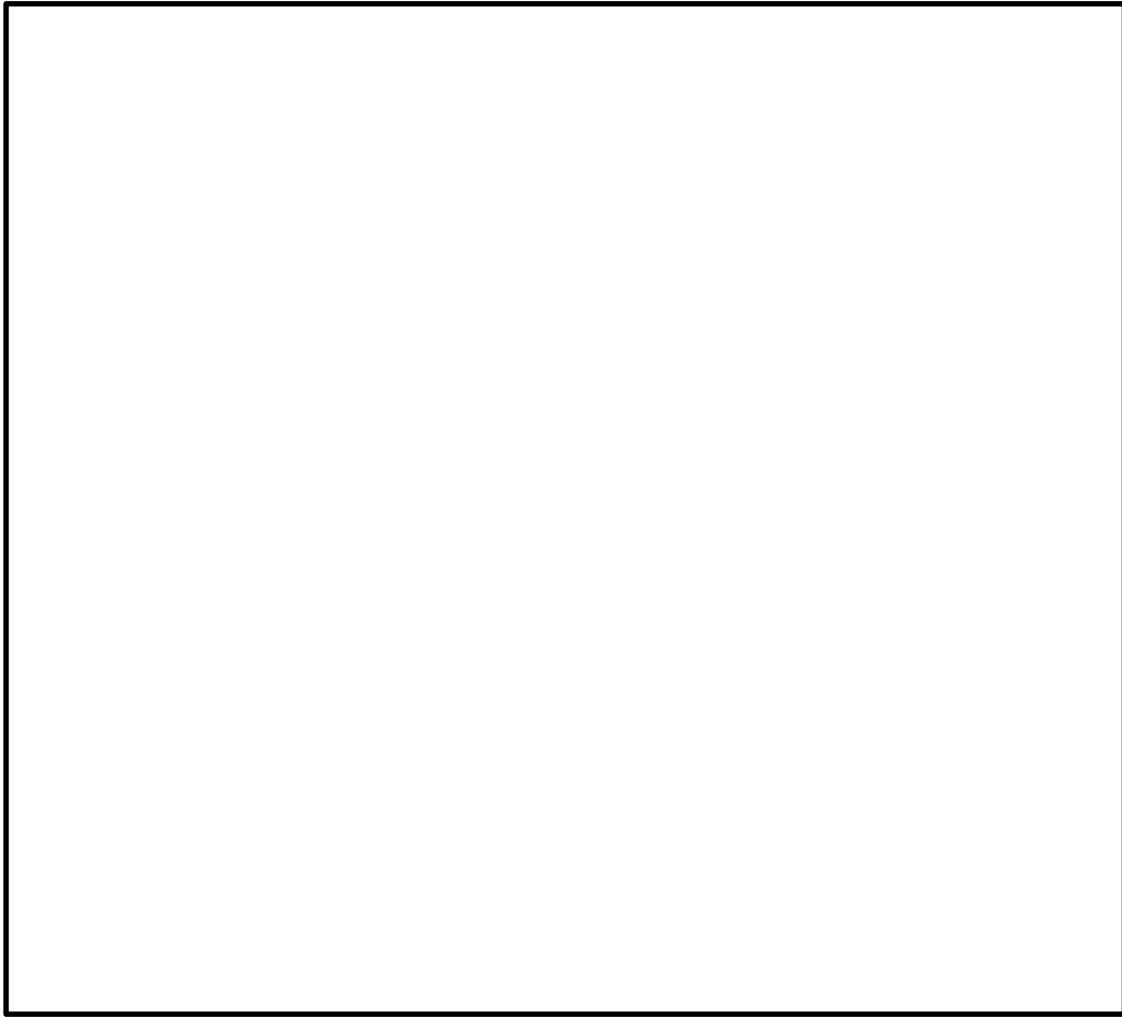
38. Discuss how weaving has changed in Samoa over the last ten years.

SL 2

39. Describe **THREE** important occasions where the 'ietoga (*fine mat*) is used in Samoan cultural ceremonies.

SL 3

40. Draw a woven object and decorate it with natural materials. List all the materials you have used, in the writing space below your drawing.



SL 3

41. Analyse the costume below that is made from recycled materials. Study why using recycled materials is a good idea.

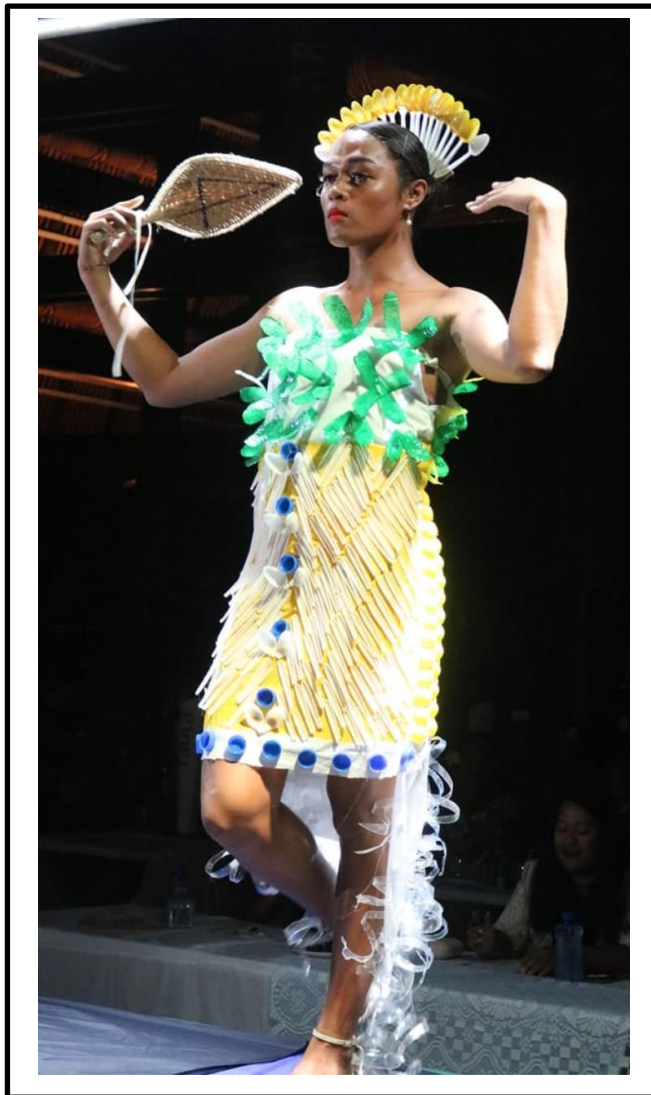


Figure 8. Recycled wearable Art Samoa, UPEC Conference National University of Samoa, 2021

SL 3

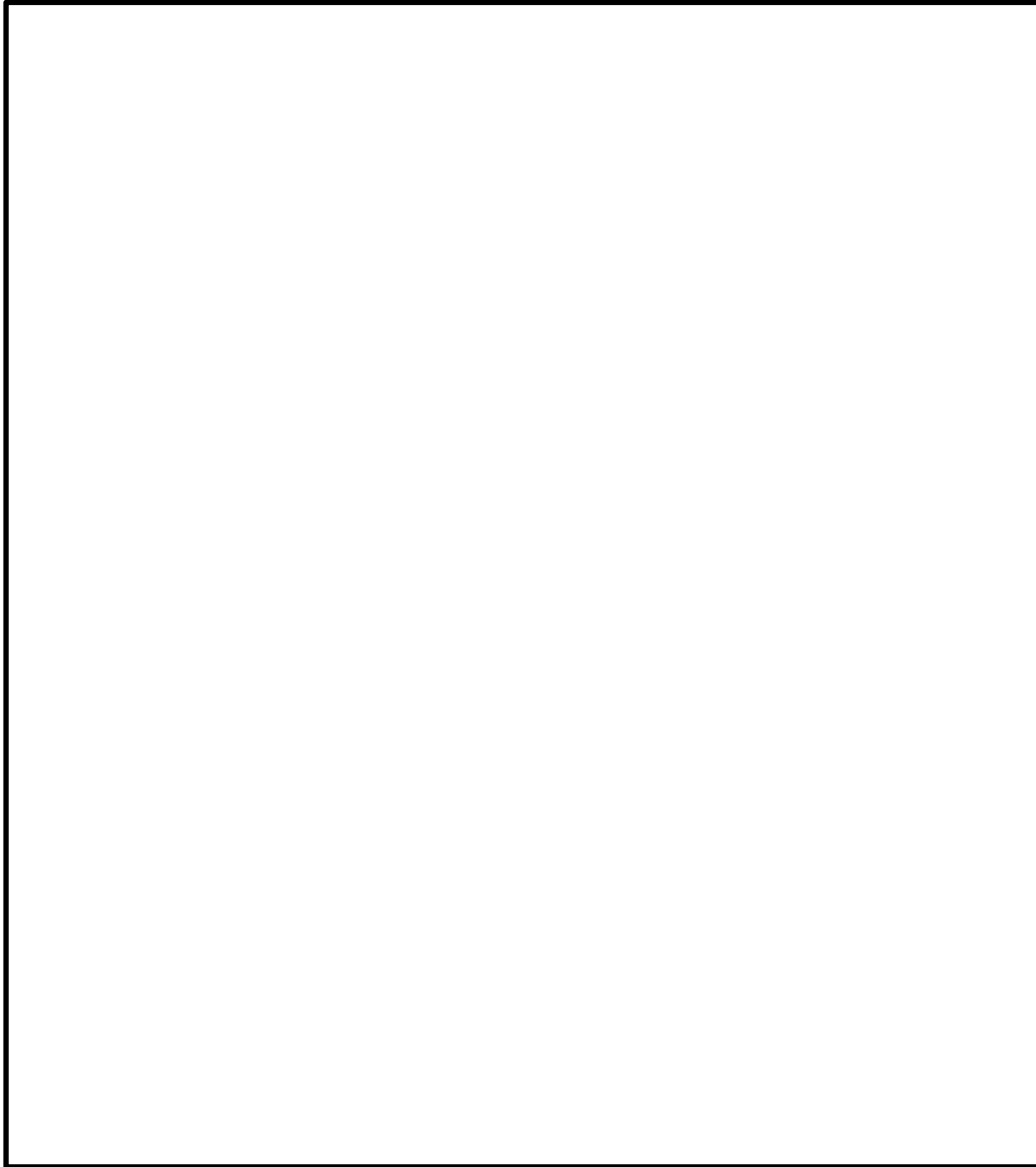
42. Describe in detail the modern costumes of the Samoan *Taupou* and *Manaia*.



Figure 9. Maryann Taliapau, 2021, Photograph from House of Iliganoa, Brisbane.

SL 4

43. Design a modern Tuiga for female or male, using natural and or recycled materials. List the materials used in the writing below your drawing.



SL 4

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2022

(For Scorer only)

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SECTION 3:	PATTERNS OF OCEANIA – <i>MELANESIAN ART</i>	14			
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