



GOVERNMENT OF SAMOA

STUDENT EDUCATION NUMBER									

# Samoa School Certificate

# VISUAL ARTS 2023

## 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 to the appropriate places in this booklet.
5. Students are to use **lead and coloured pencils** for their drawings.

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

Check that this booklet contains pages 2 - 24 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 everyday activity that occurs in Samoan families in the village and town area.

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SL 1

2. **Identify** the main purpose of the *faletele* building.

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SL 1

3. **Name** a cultural object that is used for presentation and exchange in traditional Samoan ceremonies.

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SL 1

4. **Describe** the importance of the Teuila Festival to the Samoan culture.

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SL 2

5. **Explain** the significance of the gift exchange of the large siapo.



Figure 1: Men showing Siapo, South Pacific Arts Festival 2009 American Samoa.

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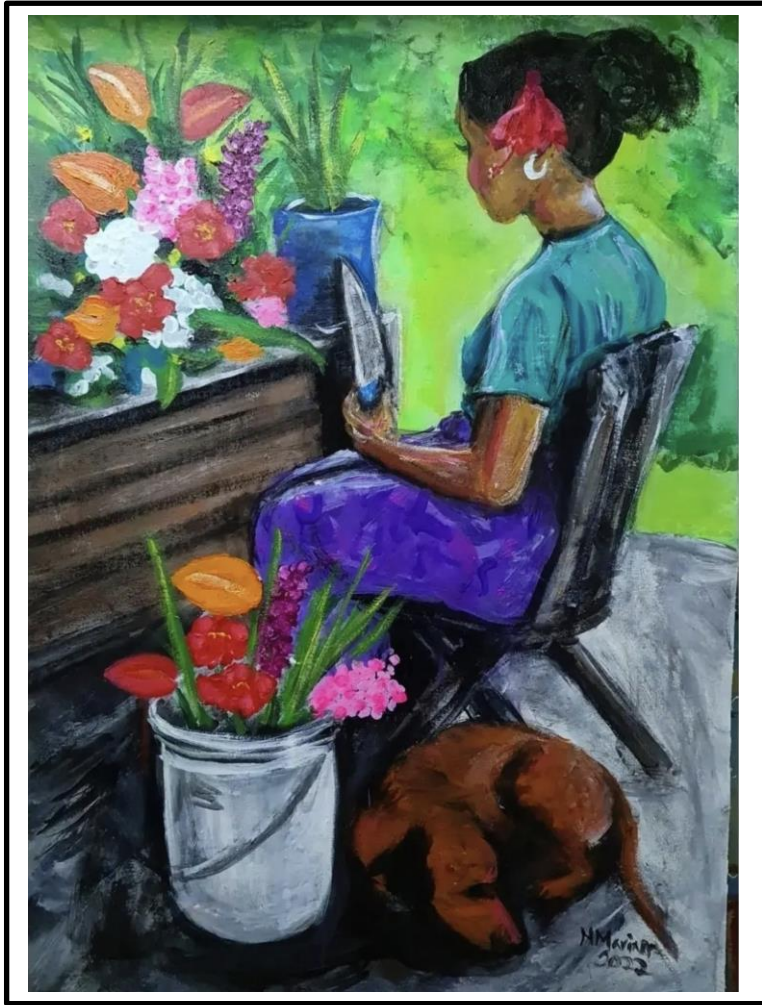
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SL 3

6. **Analyse** the painting below, focusing on the theme, and one of the art elements that have been used.



**Figure 2.** Artist, Nikki Mariner, *The Young Florist*, 2020, Manamea Art Gallery

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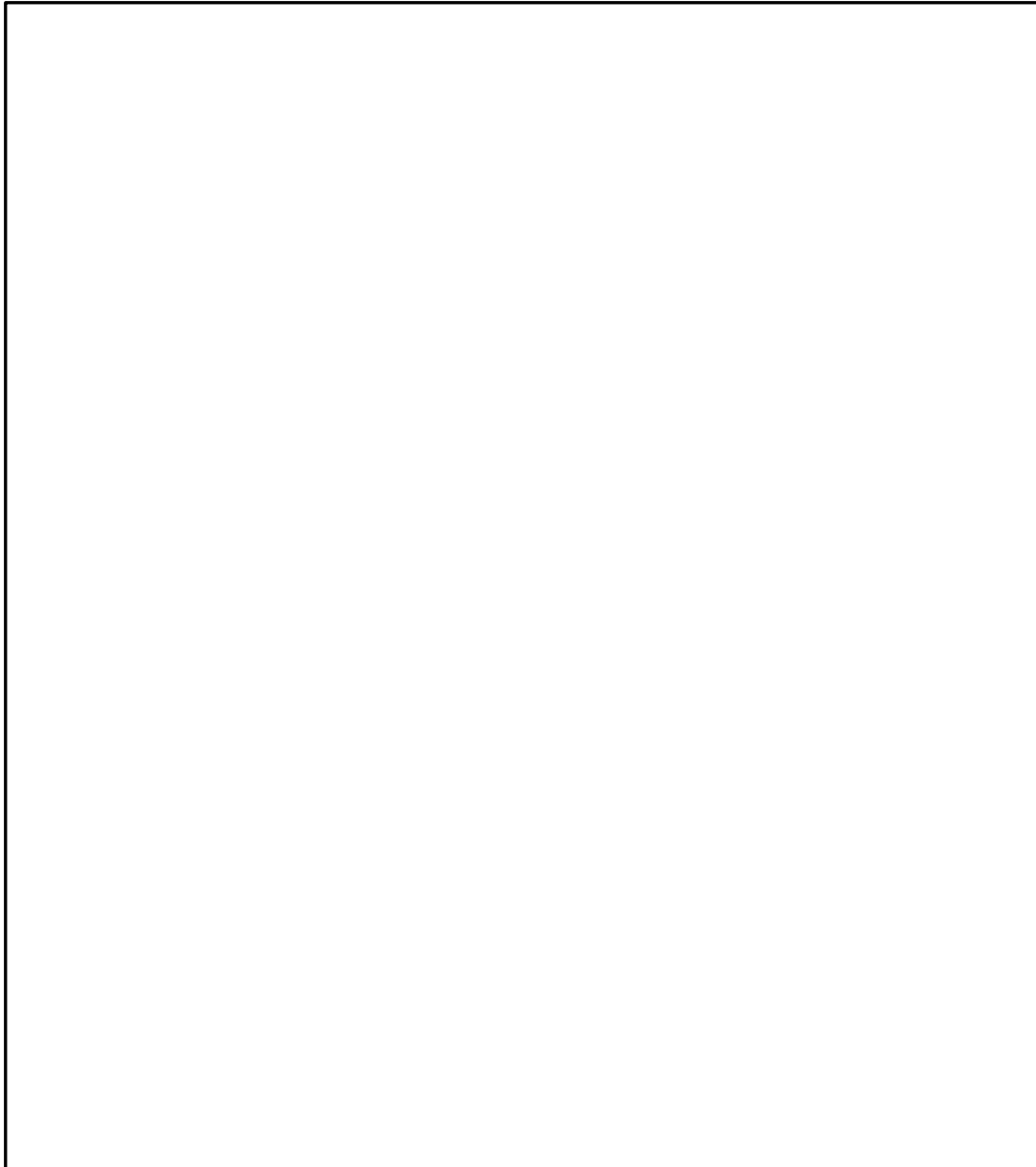
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SL 3

7. **Draw** a cultural object used in Samoan cultural ceremonies.



SL 4

8. **Define** the art element of **Colour**.

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SL 1

9. **Identify** what the element of **value** does to an artwork or object.

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SL 1

10. **Describe** what happens when two **complementary colours** are placed side by side in a painting.

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SL 2

11. **List TWO** secondary colours made when **primary colours** are mixed in equal amounts.

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SL 2

12. **Describe** how to mix a **monochromatic** colour.

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SL 2

13. **Outline how cool** and **warm** colours show different emotions in an artwork.

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SL 2

14. **Describe** the colour spectrum.

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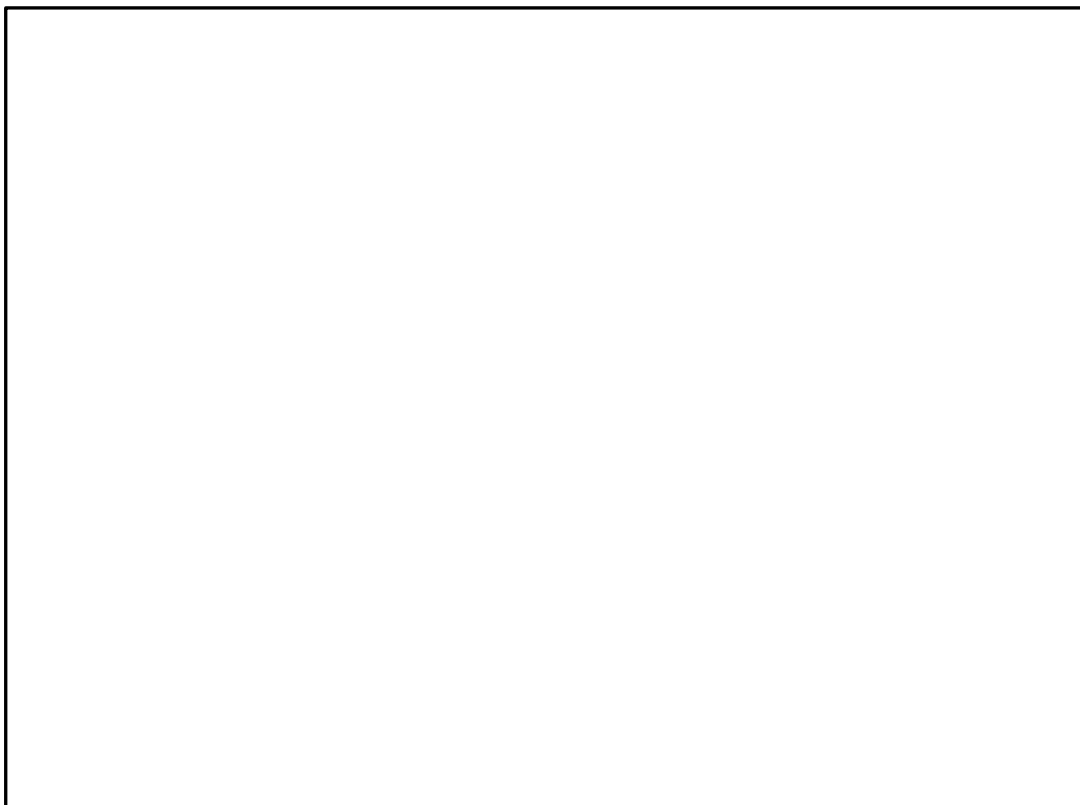
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SL 2

15. **Draw** a circle and a rectangle that overlap and use shading techniques to show **value** on the shapes.



SL 3

16. Explain how the artist has used colour, and value to create a sense of space in the painting below.

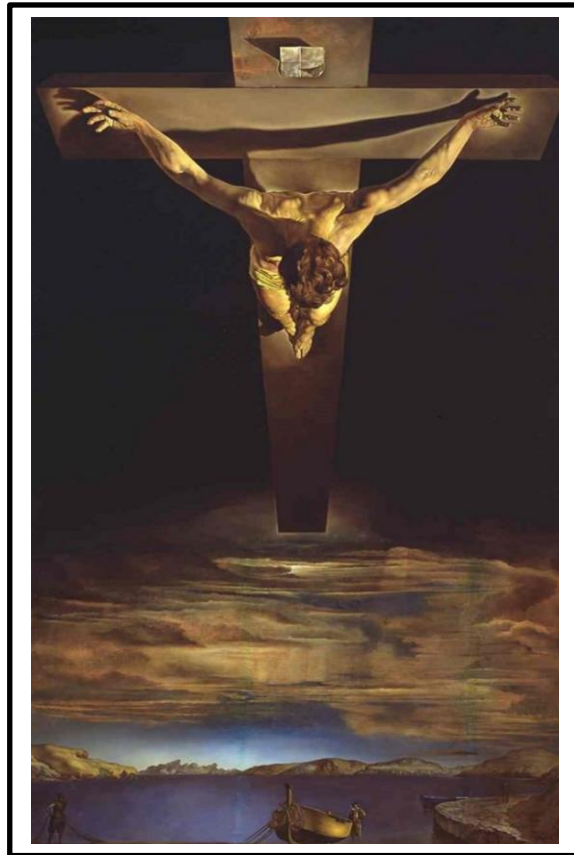


Figure. 3 Artist, Salvador Dali, *Christ of Saint John of the Cross*, 1951, collection of the Kelvingrove Art Gallery and Museum, Glasgow, Scotland.

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SL 3



17. Explain the artists' use of Chiaroscuro or light and dark, in the drawing below.

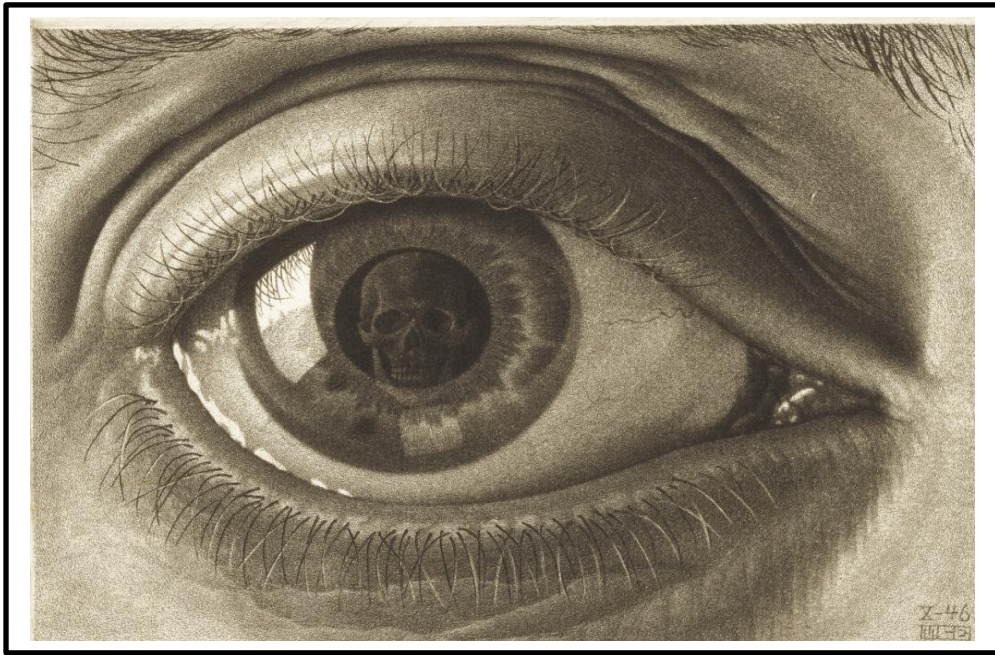


Figure 4. Artist, M.C. Escher, *Eye* 1946, collection of the National Gallery of Washington.

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SL 3

18. **Discuss** the painting (below) and how colour and value have been used to create the mood of the artwork.



**Figure 5.** Artist, Kitiana Simu, title not available, collection of the Leulumoega School of Fine Art.

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<b>SL 4</b>

19. **Draw** a close-up picture of your hand using a lead drawing pencil to show shape, value and the overall form of your hand.



SL 4

20. State why Melanesian people apply paint to their bodies and faces.

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SL 1

21. **List** TWO materials found in the natural environment that are used in Melanesian body adornment.

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SL 2

22. **List** TWO Melanesian countries.

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SL 2

23. **Describe** the relationship between the Melanesian customs and traditions in their making of body decorations and costumes.

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SL 2

24. Analyse the art elements used in the painting below.



Figure 6. Artist, Daniel Waswas, Papua New Guinea, *Redi Ion marit, Huli men1, Cultural Identity*, 1997. Collection of the Centre Cultural Tjibaou, New Caledonia.

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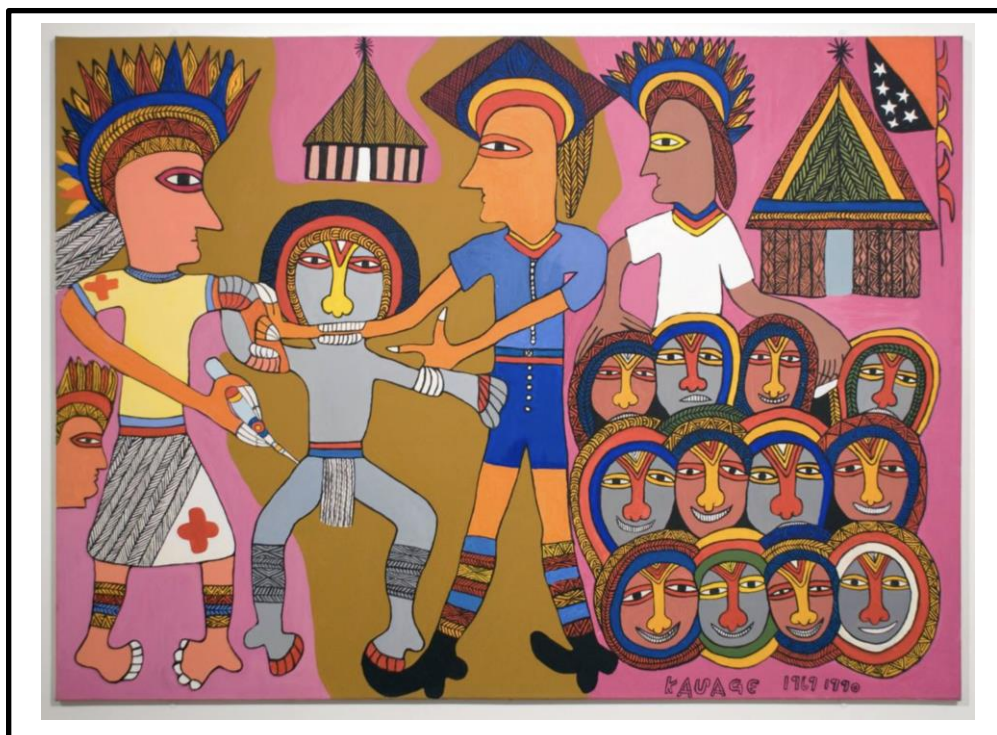
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SL 3

25. **Interpret** what is happening in the painting below and what the artist is telling the viewer about village life in Papua New Guinea.



**Figure 7.** Artist, Mathias Kauage, *Biting the doctor's arm*, 1999, Papua New Guinea.

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SL 4

26. Define the term Printmaking.

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SL 1

27. List TWO types of printmaking you learnt this year in your art class.

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SL 2

28. Describe ONE of the materials used for making Samoan siapo.

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SL 2

29. Explain the importance of siapo in Samoan culture.

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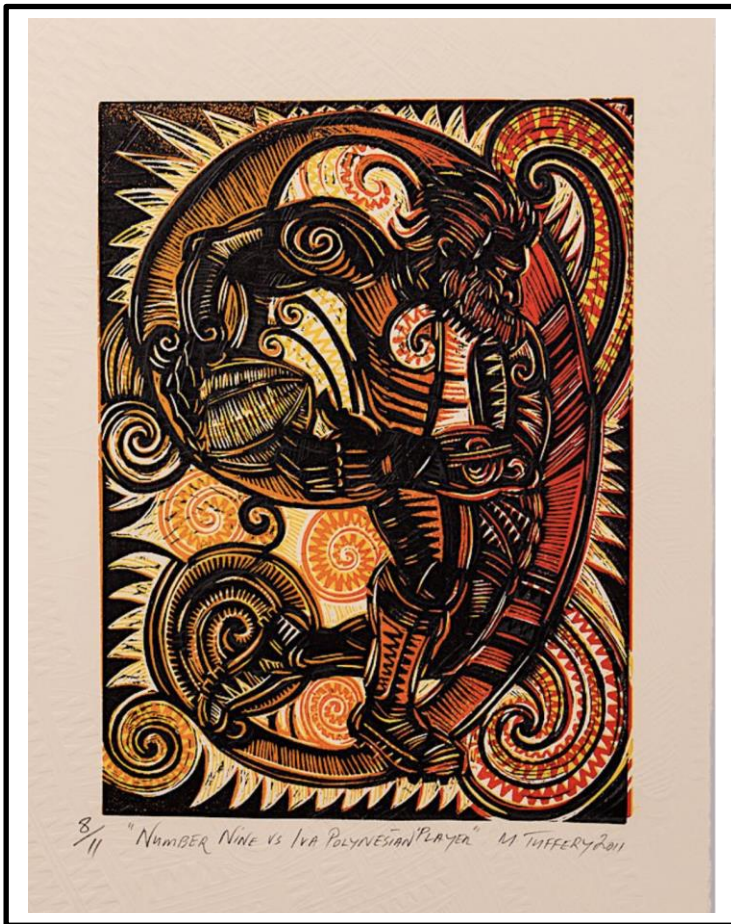
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SL 3

30. **Describe** how the artist has used Samoan symbols in the woodblock print below.



**Figure 8.** Artist, Michel Tuffery, *Number Nine vs Iva Polynesian Player*, Lapaki Series. New Zealand

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SL 3





32. **Identify** ONE reason why the art of traditional weaving is being lost.

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SL 1

33. **Name** a natural material that is used for the weaving of floor mats.

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SL 1

34. **Identify** the type of mat that is used in the Samoan ceremony of forgiveness, *ifoga*.

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SL 1

35. **Describe** the processes for making the Samoan *'ie toga* (fine mat).

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SL 2

36. **Outline** the importance of keeping the cultural practice of weaving the *'ie toga*, or fine mat alive.

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SL 2











STUDENT EDUCATION NUMBER									

## SSC VISUAL ARTS

2023

(For Scorer only)

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