



# Samoa School Certificate

# VISUAL ARTS

## 2018

### 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
<b>STRAND 1:</b>	LEARNING ABOUT OUR ENVIRONMENT – CULTURAL AND URBAN ENVIRONMENT	2	58	24
<b>STRAND 2:</b>	ELEMENTS AND PRINCIPLES OF ART – THE ELEMENTS OF VALUE AND COLOUR	9	40	7
<b>STRAND 3:</b>	PATTERNS OF OCEANIA – MELANESIAN ART	11	36	30
<b>STRAND 4:</b>	THE PRINCIPLES OF GRAPHIC DESIGN AND ILLUSTRATION – PRINT MEDIA	19	23	14
<b>STRAND 5:</b>	THE LANGUAGE OF MULTI-MEDIA ART – WEAVING	22	23	25
<b>TOTAL</b>			<b>180</b>	<b>100</b>

Check that this booklet contains pages 2-27 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. State what is meant by the ‘ Samoan cultural environment.’

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2. Name an architectural feature of the traditional Samoan *fale*.

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Figure 1: Samoan Faletele Under Construction circa 1900

3. Identify the materials used to build the traditional Samoan *fale* roof.

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4. Describe the materials used to build the Samoan *fale* today.

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Figure 2: Rafter Lashing Sinalei Reef Resort photograph by Craig Potton

5. List the materials used for binding the rafters of the traditional Samoan *faletele* or *faleafolau*.

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Figure 3: Traditional Samoan Objects, collection of Vanya Taule'alo – Photograph, by Vanya Taule'alo

6. Describe what these two traditionally carved objects were used for in Samoa and how are they used today.

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Figure 4: Samoan Teachers National Dance Troupe 2001, photograph Sean Mallon

7. **List** why cultural events such as Teuila Festival, South Pacific Arts Festival and Independence are import to Samoan people.

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Figure 5: Immaculate Conception Mulivai Cathedral Dome, Pelenato Liufau and the Sons of David

8. **Interpret** the religious and cultural themes found in **Figure 5** of the Dome of the Immaculate Conception, Mulivai Cathedral.

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**Figure 6:** Samoan Chiefs wearing traditional costumes and body adornments.  
Source The Auckland War Memorial Museum

9. **Discuss** the clothes worn by the two Samoan chiefs or *manaia* in the photograph above.

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10. **Analyse** why the art of Samoan tattooing is an important part of the Samoan Cultural Environment for both males and females.

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Figure 7: Fatu Feu'u, 'Alofa mo Poutasi', lithograph print 2010

11. **Discuss** the print 'Alofa mo Poutasi' by Samoan artist Fatu Feu'u, detailing the cultural symbols he uses and what he is saying about the Tsunami of 2009 that destroyed much of his village of Poutasi.

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Complete this statement.

12. Value is the art element that describes the \_\_\_\_\_ of a colour, or black and white.

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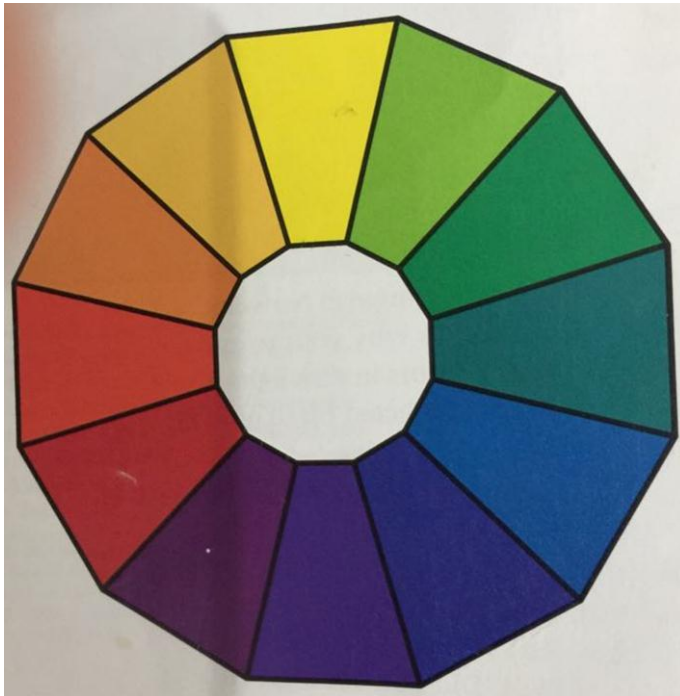


Figure 8: Colour Wheel, Source: ArtTalk

13. List the complimentary colours of :

Yellow \_\_\_\_\_

Red \_\_\_\_\_

Orange \_\_\_\_\_

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Figure 9: Pablo Picasso "Mother and Child" 1905

14. **Write** a paragraph about the Picasso's choice of colour to express mood and emotion. This painting "Mother and Child" is by Spanish artist Pablo Picasso.

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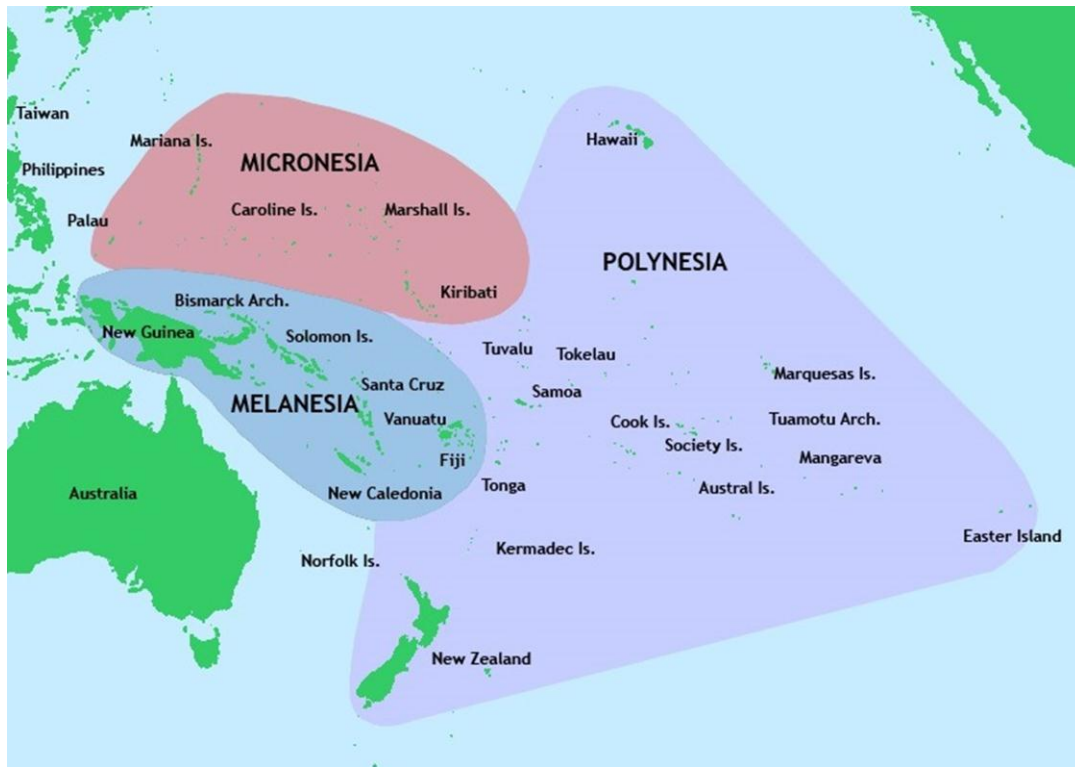


Figure 10: Map of the Pacific

15. Identify a Melanesian country from the map above.

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16. Name some Melanesian cultural art forms.

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SL 1

17. Describe the importance of body ornaments and body painting to Melanesian people.

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Figure 11: Agatha Waramin, PNG, Bilim (1995) 'New style made with bright colour combinations'

18 **State** the purpose and materials used in this bilum bag made by artist Agatha Waramin from Papua New Guinea.

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Figure 12: Chiefs shell-money pendant. Solomon Islands before 1914

19. **Describe** the ritualistic use of this shell-money (Solomon Islands made before 1914, from turtle shell, dolphins teeth, tridacna shell, glass beads, fibre, buttons).

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**Figure 13:** Mask representing an ancestral figure or a mythological hero.  
Tami Islands, Huon Gulf, wood and pigment 19<sup>th</sup> century, Australian Museum Sydney

20. **Express** why masks are important cultural objects in Melanesians society.

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Figure 14: Asmat Tribesmen with Asmat Shields. Source: ourpacificocean.com

21. Outline the purpose and designs of Melanesian war shields.

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Figure 15: Isabelle Staron Tutugoro, 'Hier Aujourd' hui demain 2007

22. **Explain** the influence of culture and traditional Melanesian art forms on the artwork below, observing where modern art styles have been painted into the image. This painting is by New Caledonian artist Isabelle Staron-Tutugoro.

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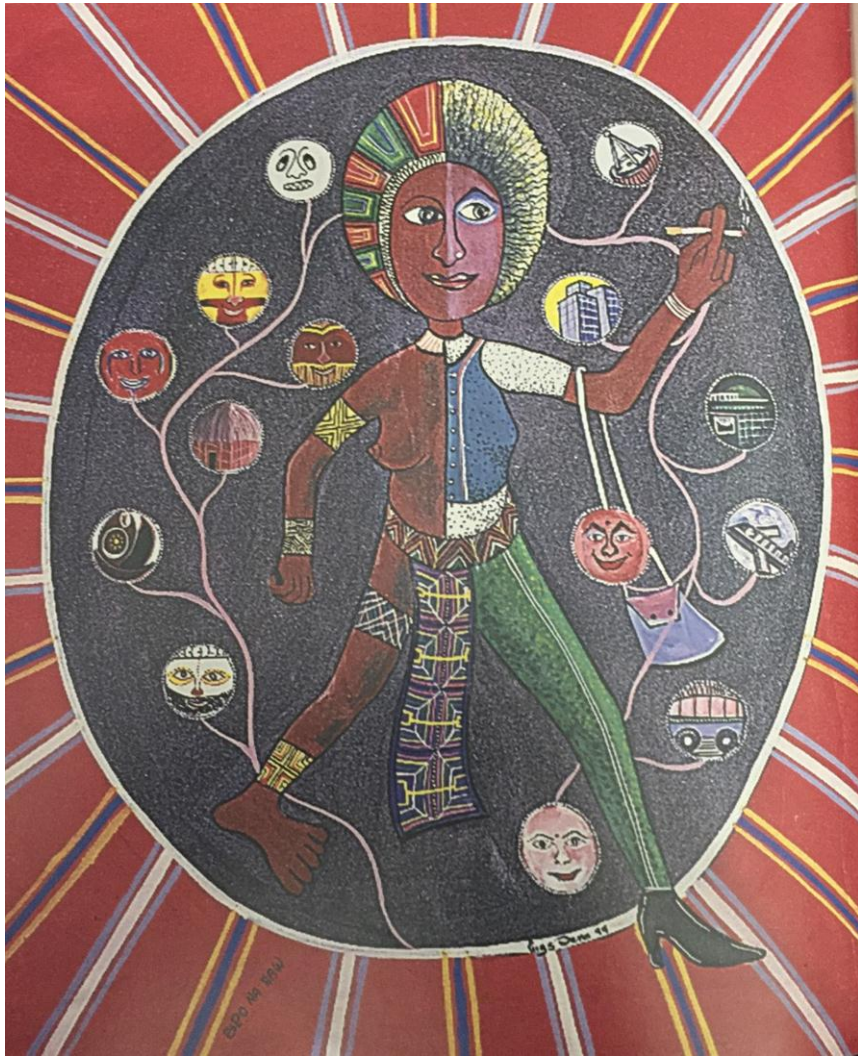


Figure 16: Gigs Wena, Papua New Guinea, Half/half woman 1999, Tjibou Collection

23. **Interpret** the ideas in the artwork of Papua New Guinea artist Gigs Wena, “half/half woman (1999).

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24. **Critically analyse** changes and tensions in Samoan society describing how the painting of Gigs Wena could also relate to modern day Samoan issues.

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25. **Draw** your interpretation of a Melanesian mask based on the motifs used by the Melanesian people.



SL 4



Figure 17: Yvette Bouquet, Kanak, New Caledonia, "The young Layabouts" 1997, Source: Beretara Contemporary Pacific Art

26. **Discuss** what the Kanak (New Caledonian) artist Yvette Bouquet is trying to show us about the negative influences on youth in New Caledonia today.

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27. Name different printmaking techniques.

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28. Identify the traditional print making technique used in Samoa for hundreds of years.

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SL 1



Figure 18: Siapo Tasina or 'elei – modern siapo made by Makatala Faatoeafe

29. Describe the patterns on the siapo above.

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SL 2





Figure 19: Sylvia and Sina Hanipale, demonstrating siapo making ('elei siapo). Photographs by Vanya Taule'alo

30. **Outline** what siapo making processes are being demonstrated in the photographs above.

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31. **Analyse** the differences between 'elei siapo and siapo mamanu.

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Figure 20: Siapo mamanu (freehand) by Makulata Faatoefoe, Savaai, 2007 and right, Siapo Tasina or 'elei – modern siapo made by Sylvia and sina Hanipale.

32. **Create** a siapo design for a 'elei siapo (a wooden board) or siapo mamanu, (hand painted siapo) using traditional and new motifs or patterns.

SL 4

33. **Define** the term ‘weaving’.

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SL 1

34. **Identify** natural materials used in traditional Samoan weaving.

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SL 1

35. **State** the materials used to decorate Samoan mats, fans and baskets.

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SL 1

36. **List** different woven items made in Samoa.

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SL 1



Figure 21: Samoan ‘ie toga’, personal collection of Vanya Taule’alo, photograph by Vanya Taule’alo

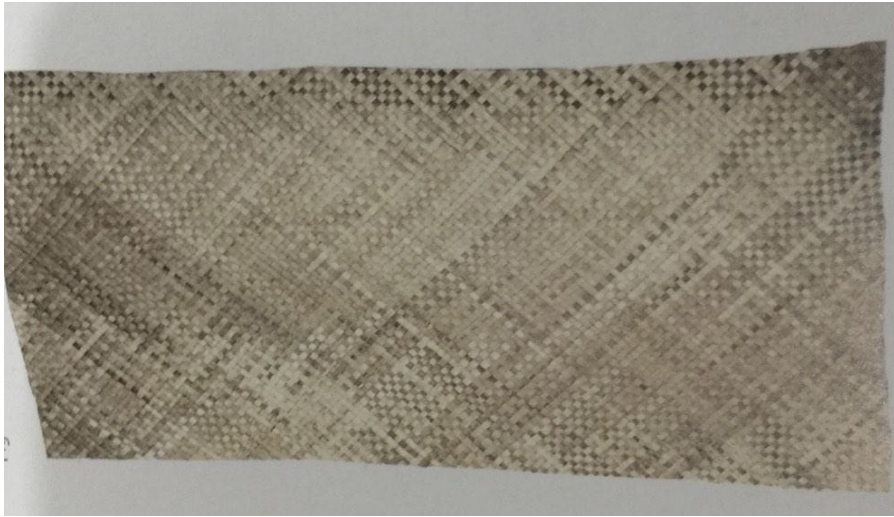
37. **Describe** the ceremonial occasions where ‘ie toga (fine mats) are used.

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SL 2



Figures 22: Two types of sleeping mat. Source: Samoan Art & Artists, O Mea Sina Samoa

38. **Outline** the differences between these two woven sleeping mats.

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SL 2

39. **List** the types of weaving found in Samoa today.

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40. **Discuss** what woven objects made from coconut leaves.

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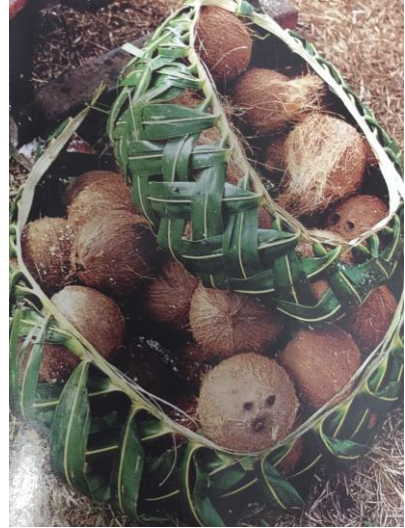
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Figure 23: Market and plantation basket made from coconut leaves

41. **Reflect** on how contemporary Samoan weaving made from re-cycled coffee bags (see pictures below) can be useful for the environment.



Figure 24: Mantha Lauili, all purpose bag and medium sized clutches & Contemporary weaving by Joe Lauili, large shoulder Bag, recycled coffee bags

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42. Read the following paragraph and **interpret** why you think weaving can raise cultural and social awareness and understanding.

Samoan born artist Maryann Talia Pau has spent the past 6 years going around the world talking about domestic violence and asking people to weave stars for the project “One Million Star to Stop Violence.”

Maryann received over 2.5 million stars. During the Commonwealth Games in April 2018 the stars were build into a large installation in front of the Brisbane Museum in Australia.

This installation has raised awareness about domestic violence and the Samoan culture. During the exhibition Maryann and her sisters performed Samoan dance and a kava ceremony.

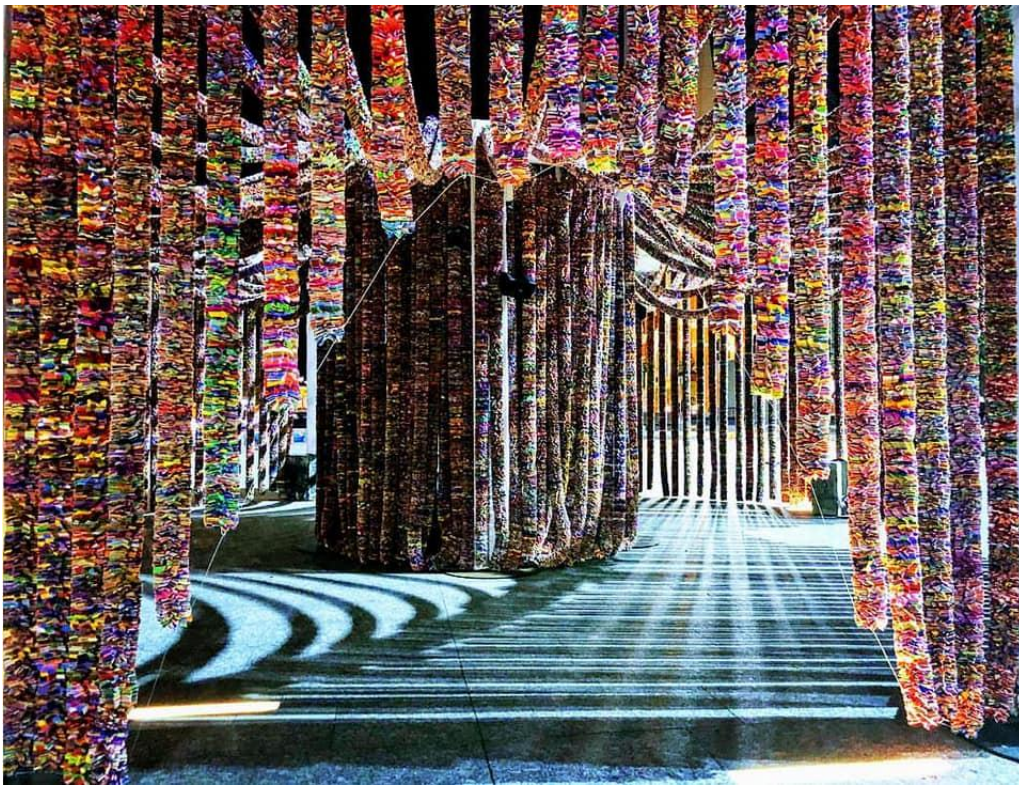
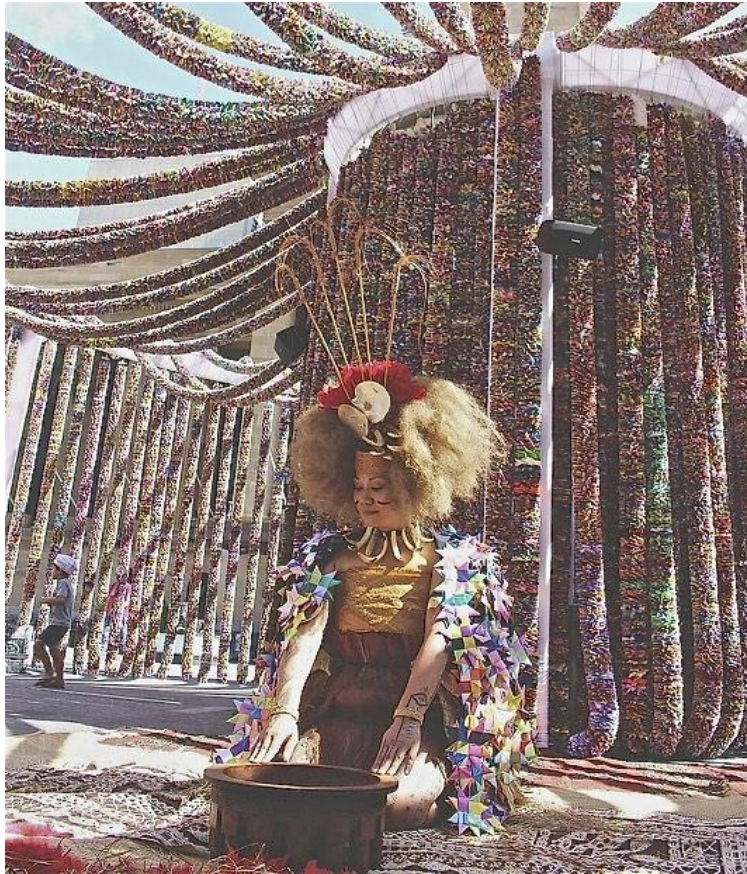


Figure 25: Maryann Talie Pua, One Million Stars Against Violence, Installation, Brisbane Museum, April 2018

SL 4



**Figure 26:** Maryann Talie Pua, *One Million Stars Against Violence*, Installation, Brisbane Museum, April 2018, Image of Maryann Talie Pua re-creating Samoan ava ceremony

**43. Draw** a woven object created out of recycled found materials. Name your object, and list materials, using arrows on your drawing.

SL 4

STUDENT EDUCATION NUMBER									

## VISUAL ARTS

2018

(For Scorers only)

CURRICULUM STRANDS	Weighting	Scores	Chief Scorer
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