TONGA FORM SIX CERTIFICATES
2015
VISUAL ARTS

QUESTION AND ANSWER BOOKLET

Time allowed: 2 Hours

INSTRUCTIONS

1. Answer ALL questions using the spaces provided in this booklet.
2. This paper contains THREE SECTIONS

<table>
<thead>
<tr>
<th>SECTIONS</th>
<th>MARKS</th>
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<tbody>
<tr>
<td>1  MULTIPLE CHOICE</td>
<td>20</td>
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<tr>
<td>2  SHORT ANSWERS</td>
<td>70</td>
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<tr>
<td>3  ART INTERPRETATION &amp; ESSAY</td>
<td>10</td>
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<td>TOTAL</td>
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3. Write your Student Personal Identification Number (SPIN) on the top right-hand corner of this page and on page 19.
4. Write your answers for section 1 on the Answer Sheet on the last page of this booklet.
5. Additional sheets of paper can be obtained from your supervisor if necessary. Write your Student Personal Identification Number (SPIN) on each addition sheet, number the questions clearly and insert them in the appropriate part of your booklet and tie securely.
6. Check that this booklet contains pages 2-19 in the correct order.
7. Make sure you have a drawing pencil and eraser.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR BEFORE YOU LEAVE THE EXAMINATION ROOM.

TOTAL MARKS 100
SECTION I: MULTIPLE CHOICE (20 Marks)

ANSWER ALL THE QUESTIONS IN THIS SECTION.
Write the LETTER of the best answer in the boxes in the Answer Sheet on the last page. If you change your answer, put a line through the first answer and write your new choice beside the box.

1. Who painted the mural decoration in the Sistine Chapel?
   A. Raphael.
   B. Cezanne.
   C. Michael Angelo.
   D. Van Gogh.

2. Where did the Renaissance style start?
   A. Greece.
   B. Florence.
   C. Italy.
   D. France.

3. A squeeze is a tool used in ________________.
   A. screen printing
   B. painting
   C. carving
   D. sculpture

4. Which style was Picasso famous in?
   A. Fauvism.
   B. Cubism.
   C. Pointillism.
   D. Pop Art.

5. Another word for horizon line is ________________.
   A. contour line
   B. diagonal line
   C. vertical line
   D. eye level line
6. A **focal point** is sometimes referred to as _________________.

   A. perspective  
   B. vanishing point  
   C. centre of interest  
   D. 2 point perspective

7. A combination of materials in one composition is:

   A. Mural.  
   B. College.  
   C. Collage.  
   D. Media.

8. A type of painting applied to freshly plastered wall or ceiling is:

   A. Fresco  
   B. Relief painting  
   C. Mosaic  
   D. Art

9. Colours made by mixing unequal quantities of primary colours.

   A. Intermediate colours  
   B. Warm colours  
   C. Neutral colours  
   D. Secondary colours

10. Black, grey and white are called the _________________.

    A. mono chromatic  
    B. cool colours  
    C. half-tone colours  
    D. neutral colours

11. A single colour and its shade and tint is known as _________________.

    A. shade colour  
    B. mono chromatic colours  
    C. cool colour  
    D. pop colour
12. A painting style of the late 19\textsuperscript{th} and early 20\textsuperscript{th} century that used colour and distortion to express emotion.

A. cubism
B. impressionism
C. pop Art
D. expressionism

13. The time before the invitation of writing is known as ________________.

A. neolithic
B. edoperiod
C. classic
D. prehistoric

14. Materials commonly used to make artwork.

A. Assemblage.
B. Mosaic.
C. Media.
D. Mould.

15. A mark left by a moving point on a page.

A. Print.
B. Dome.
C. Pattern.
D. Line.

16. The most basic element of design is ________________.

A. tone
B. image
C. point
D. line

17. The most common classification of subject in painting is ________________.

A. portrait, still life, landscape
B. space, seascape, ocean
C. men, women, children
D. birds, trees, animals
18. Michael Angelo thought of himself primarily as a _________________.
   A. sculptor
   B. printer
   C. painter
   D. carpenter

19. ‘Neolithic’ means _________________.
   A. cave
   B. gothic
   C. new stone
   D. old stone

20. ‘Calligraphy’ is the art of _________________.
   A. wood burning
   B. stencil cutting
   C. decorative design
   D. beautiful handwriting
SECTION II: SHORT ANSWERS (70 Marks)

A. ELEMENTS OF PRINCIPLES AND DESIGN (15 Marks)

For each of the boxes below, draw a picture to show the meaning and your understanding of the title of each box. Use the lines provided beside each box to explain what you are trying to achieve in each of your drawings.

**CUBISM**

![Diagram of Cubism]

**CENTER OF INTEREST**

![Diagram of Center of Interest]
**LANDSCAPE**

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B. DRAWING, SHADING AND BASIC FORMS (16 Marks)

Draw any object that you think can represent each of the “basic forms.” Your shading should give the illusion of depth to your drawings. Write the name of the basic form on each of the spaces on top of your drawings.

I. ____________________________ II. ____________________________

III. __________________________ IV. ____________________________

(4 marks) (4 marks) (4 marks) (4 marks)
C. ELEMENTS OF DESIGN, SHADING AND DRAWING

(5 Marks)

Study this drawing carefully and then finish it by adding the shadow of the boxes where they should be:
D. COMPOSITION  

(16 Marks)

Study these four different compositions then write your comments in the space provided. Explain why it is a good or a bad arrangement.

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(4 marks)
E. PERSPECTIVE DRAWING  

(8 Marks)

Study these TWO drawings carefully and then use a red pen and a ruler to locate where the horizon line and the vanishing points should be then label them.

I.
F. COMPREHENSION (10 Marks)

Read the following paragraphs and then answer all the questions below.

**TOPIC: PRACTICAL USE OF COLOUR**

Everyone who paints or draws with colour, whether for pleasure or profit, and whether he is engaged in the fine arts or in commercial art, knows the value of a knowledge of colour theory and the principles of colour harmony and balance. He draws heavily on this knowledge. Of course colour theory has its limitations in art. Although the artist may have had extensive training in colour theory and colour harmony, he still has to do a lot of experimenting, especially in mixing colours. If he paints with oils he has from 50 to 150 pigment names to choose from, depending on the brand he uses. In a single brand there may be 10 or more hues based on red alone. An artist may try three or four different mixtures to get the colour he wants and then he have to change it after he see small dab of it on the canvas near other colours. Although some books on colour contain formulas for mixing colours, these formulas are impractical because of the way adjacent colours on a picture affect each other.

No matter what colour medium he uses, the artist must be aware, in advance, of the effects he will get if he fails to consider certain principles of colour harmony. He has to know, for example, that a warm, intense background will draw the attention away from the centre of interest, especially in a portrait or still life. When the background seems to come forward, the picture has no depth. The attention is drawn away from the arrangement of objects or the model, to the background. A background should fade back into its rightful place and let the objects come forward.

There are instances where the “rule” about warm backgrounds can be violated with good results. For example, a landscape or marine scene may have as its centre of interest a beautiful sunset with cloud formations of dazzling yellows, oranges, pinks, and purples. Such a sunset will not fade into the distance nearly unnoticed, as would a clear blue sky. You will not, however, paint so conspicuous a sky when a magnificent horse or a building is to be the centre of interest.

Beginning art students often tend to think of shadows as being grey or black. A shadow, however, is just an area that appears darker than the surrounding area because it is not in the direct path of the light. When the area surrounding that shadow is a warm colour, or when the light be cool by comparison. This appearance of coolness in the colour can be achieved simply by mixing the basic colour of complement. Another method, one that can be employed when basic colour and then to go over the shadow area with a thin, transparent wash or the complementary colour.

An artist has to rely on his knowledge of colour theory to know how to lighten or darken colours, how to intensify them or tone them down. Most artist use black paint only rarely to darken colours, and they never use it alone when painting with
colour because it has a flat, dulling effect on picture. On an oil painting it may retard drying. Instead, the artist darkens colours with ultramarine blue or burnt umber, or with a mixture of the two. For shadows, and to tone down any colour, he uses the colour’s complement. He has a good idea of which pigments to select when he wants to mix complementary colours, and of what colours will result from mixtures of various pairs of complementaries. He knows how to get cool bluish, reddish gray tones with mixtures of complementary colours, and he uses the mixture that will produce a grey in harmony with the rest of the picture.

Colour has always been a tool in the fine arts. Before artists materials were mass produced by manufacturers, artists had to find and prepare their own pigments. They would grind and pulverize various kinds of clay and stone and numerous other substances as fine as they could and dissolve them in water or oil for painting. Although many of the colour sources discovered by the early painters are still used, many new ones have been found; and many old sources have been replaced by synthetic substances, chemically produced. The old, hand-ground pigments were coarse compared to the manufactured and machine-ground pigments use in paints today. One of the truly great geniuses of all time, Leonardo da Vince, used colour experimentally, making it an integral part of the composition of his paintings. Hewould bring his main figure or figures forward, at the same time causing all subordinate elements to assume their secondary or minor places, by a skillful arrangement of colour values and intensities, In thus achieving great depth in his pictures, he was far ahead of his time.

Answer the following questions in the spaces provided.

1. Explain what artists still need to do, and in what area even if he has a good knowledge of colour theory and colour harmony.

____________________________________________________________________
____________________________________________________________________

2. Why are we encouraged to rely on books that contain formulas for mixing colours when we mix colours?

____________________________________________________________________
____________________________________________________________________

3. How would a warm intense background affect a picture?

____________________________________________________________________
____________________________________________________________________
4. What happens to a picture when the background seems to come forward?
___________________________________________________________________
___________________________________________________________________

5. How does black affect a painting when it is used alone?
___________________________________________________________________
___________________________________________________________________

6. How did the artist make their colours before it was made by manufactures?
___________________________________________________________________
___________________________________________________________________

7. Explain what a shadow means to an artist in a picture.
___________________________________________________________________
___________________________________________________________________

8. Early artists made their own colours, manufactures make colours today. Explain which process would you rather use and why?
___________________________________________________________________
___________________________________________________________________

9. What did Leonardo da Vinci do with his composition that made him a genius?
___________________________________________________________________
___________________________________________________________________

10. What kind of knowledge an artist must have before using colours?
___________________________________________________________________
___________________________________________________________________
SECTION III: ESSAY WRITING (10 MARKS)

Write an essay on only ONE of the two options below. Make sure you cover main aspects of the topic chosen with clear descriptions and examples. Your essay should be at least 350 words.

**Option A:** Leonardo da Vinci

**Option B:** Michael Angelo

**Option A or B** (*circle your choice*)

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

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Answer Sheet – SECTION ONE

Write the letter of the correct answer only.

If you want to change your answer, put a line through your first choice then write the letter of your second choice beside the box like this.

Please check Question Number.

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Number Of correct answer = 20