

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

ART AND DESIGN

9704/01

Paper 1 Controlled Test

May/June 2005

15 hours

This question paper can be given to candidates, at the discretion of the Art Teacher, as soon as it is received. Candidates must have at least **three weeks'** preparation time. It can be scheduled at any time provided that it is completed **no later** than 5 June 2005.

READ THESE INSTRUCTIONS FIRST

Choose **one** of the questions given overleaf from **any** of the sections. Your work for this paper **may** or may **not** be related to work submitted for Components 2, 3 or 4. If you want to work in an abstract manner, then you can select a question from section A **or** B.

Write your Centre number, candidate number and name on the top right-hand corner of all the work you hand in.

Preparatory studies must be taken into the examination room and **must** be submitted for external assessment together with your final examination work. The entire submission will be assessed as a whole. The preparatory work must consist of not more than **four sides (two sheets of paper)** no larger than A1 (594 × 841 mm) size on which smaller works may be mounted. Candidates may work on smaller paper if they choose.

INFORMATION FOR CANDIDATES

This paper assesses your response to visual stimuli and involves direct observation from primary sources, recording, analysis and 2D and/or 3D development.

This document consists of **3** printed pages and **1** blank page.



Choose **one** of the following questions from **any section**.

From direct observation and personal experience record, analyse and develop your ideas.

Section A is appropriate for **any** Area of Study and may be chosen by candidates who prefer an open-ended starting point.

Section B is appropriate for **any** Area of Study and may be chosen by candidates who prefer a specific starting point **or** alternatively candidates may prefer to approach these topics in an abstract manner if they wish.

Section C may **only** be chosen by candidates who prefer to be offered a specific design brief.

Section A

- 1 Foreshortened
- 2 Relaxation
- 3 Magnification
- 4 Ritual
- 5 Fast food
- 6 The old and the new

Section B

- 7 Several fruits of different sizes and structures, some arranged in a bowl, with others, peeled and/or sliced, placed on a plate with a knife.
- 8 Packing in progress for a journey; items such as clothes, footwear, toiletries and a few other personal possessions arranged within and around an open suitcase, travelling bag or backpack.
- 9 The whole or the upper half of a person, engaged in reading or writing, seated at a small table in front of some bookshelves.
- 10 A view of a road junction which includes traffic signals, road signs and telegraph or electricity poles.

- 11 Interpret the whole or any part of this extract:

'Through the open doorway of Henry's workshed Mr Sullivan could see a bench with vices, beneath rows of carpenter's tools – hammers, chisels, planes, mallet, spokeshave, pliers, spirit-levels, screwdrivers, wrenches. Two tea-chests were crammed with short pieces of timber of different widths and lengths. Saws and coils of wire, a much used ball of string, and a sickle, hung on hooks.'

(From 'The Story of Lucy Gault' by William Trevor)

Section C

- 12 **WINGS** is the name of a club for owners of classic and vintage cars. Design a suitable logo for a membership card and the cover of a newsletter **or** a banner for the club's annual rally.
- 13 From observations of flowering plants, design a Festoon or a Garland to be reproduced and placed above the door and window frames of the interior of a building.
- 14 A game of Chess is to be played on a human scale, using people dressed as the pieces. Design the costume for **two** different chess pieces.
- 15 Using the trade name **HEADSURE** design the packaging for a protective helmet for cycling, motor cycling, cricket or baseball.

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Question 11. William Trevor, *The Story of Lucy Gault*, Penguin Books; © William Trevor, 2002.

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