



CAMBRIDGE OCR

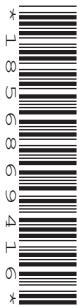
To be given to teachers and candidates on or after 1 February 2026

A Level in Art and Design

H600/02–H606/02 Externally set task

June 2026

Time allowed: 15 hours



INSTRUCTIONS

INSTRUCTIONS

- Choose **one** theme.
- From your theme, choose **one** option.
- In your preparatory work you can choose to show evidence of more than one title.
- Your artefact(s)/product(s)/personal outcomes(s) can focus on one or more titles. Those titles must be included in your preparatory work.

INFORMATION

- The total mark is **80**.
- The marks for each question are shown in brackets [].
- You will have time to plan and prepare your work before the fifteen hours of supervised time.
- This document has **20** pages.

Guidance for Candidates

You must choose **one** theme and respond to **one** of the options **(a), (b), (c), (d) or (e)**.

You will need to produce preparatory work relevant to your chosen specialism(s). If you have entered for the Art, Craft and Design – Combined Specialisms (H600) qualification, you must provide evidence of working in at least two different specialisms. However, your final outcome(s) may be in one or more than one of your chosen specialisms.

In options **(d)** and **(e)** the type of outcome is specified.

Your preparatory work must be used to inform the outcome(s) during the 15 hours supervised time. Your preparatory work should not be amended or developed further during or after the 15 hours of supervised time. You should not bring any additional work into the supervised sessions.

Your centre will advise you of the duration of the preparatory period and the dates of the 15 hours supervised time.

You must demonstrate in both your preparatory work and outcome(s) that you have:

- recorded your experiences and observations
- researched and explored your ideas
- used appropriate materials and techniques
- shown connections between your work and that of other practitioners
- selected and presented your preparatory studies and refined these into your outcome(s)
- ensured that any extended response is legible and spelling, punctuation and grammar are accurate so that your meaning is clear
- presented information in a form that suits its purpose
- identified and referenced all collected or sourced materials
- used appropriate subject vocabulary and language.

Methods of working could include as appropriate:

- working from observation and experience
- exploring the qualities of materials, processes and techniques
- developing ideas in a personal, imaginative or representational way
- researching, relating and showing analysis of context and/or practitioners.

Your work will be assessed against the following Assessment Objectives.

	Assessment Objective	Marks
AO1	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	20 marks
AO2	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	20 marks
AO3	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	20 marks
AO4	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	20 marks

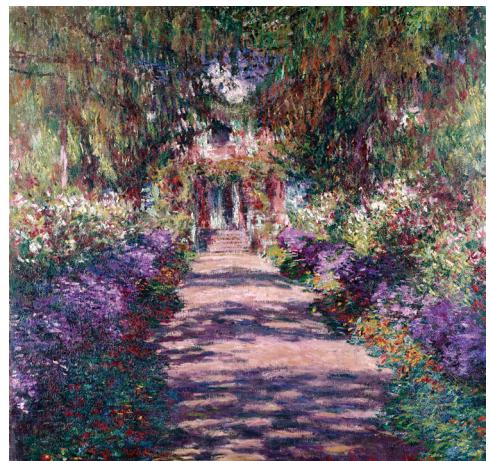
Theme 1**Shadows**

‘Shadows’ have been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from **(a), (b), (c), (d) or (e)**.

(a) Shadowy, shade, silhouette, shape, blackness, dark, gloom, dusk, cloud, hidden...

(b)



(c) *“The purpose of light is to create shadows and shadows exist to create emotions.”*

Louis Kahn, Estonian-born American architect.

(d) A science museum is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce artwork in response to the theme of ‘Shadows’. The artwork will be used to create promotional materials which celebrate and promote an exhibition about shadows. You will need to produce design proposals and mock-ups in suitable materials.

(e) The portrayal and manipulation of shadows can be found in the work of practitioners such as:

Lotte Reiniger, Kunihiko Morinaga (The ‘Shadow’ collection), André Kertész, Kumi Yamashita, Timo Lenzen.

Either

(i) In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

(ii) Design an exhibition of selected practitioners on the theme of ‘Shadows’. You should include written analysis of key works and related promotional material.

[80]

Theme 2

Cubism

'Cubism', and cubist approaches have been extensively explored by artists, designers and craftspeople.

Respond to **one** from **(a)**, **(b)**, **(c)**, **(d)** or **(e)**.

(a) Movement, geometric, abstracted, fragmented, multiple views, avant-garde, analytical, synthetic, revolutionary...

(b)



(c) “Arthur I Miller’s 2001 book *Einstein, Picasso: Space, Time and the Beauty that Causes Havoc* demonstrates how uncannily Picasso’s discovery of cubism paralleled Einstein’s contemporary theories of special and general relativity. In science, mathematics and philosophy, the laws of a clockwork universe established by Sir Isaac Newton in the Baroque age were giving way before the first world war to extraordinary notions – that time and space are one, that light waves curve, that no two observers ever see exactly the same thing.”

Jonathan Jones, *Fragments of the Universe*, The Guardian, 2004.

(d) A national arts organisation is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for an illustrated poster promoting an exhibition celebrating the achievements of artists and designers inspired by ‘Cubism’. You should produce design proposals that include examples of finished artwork.

(e) Cubism and its influence can be found in the work of practitioners such as:

Florence Henri, Valentina Kulagina, Viktor Horsting and Rolf Snoeren (Spring and Summer 2016), Pavel Janak, Malvin Gray Johnson.

Either

(i) In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

(ii) Design an exhibition of selected practitioners on the theme of ‘Cubism’. You should include written analysis of key works and related promotional material.

[80]

Theme 3

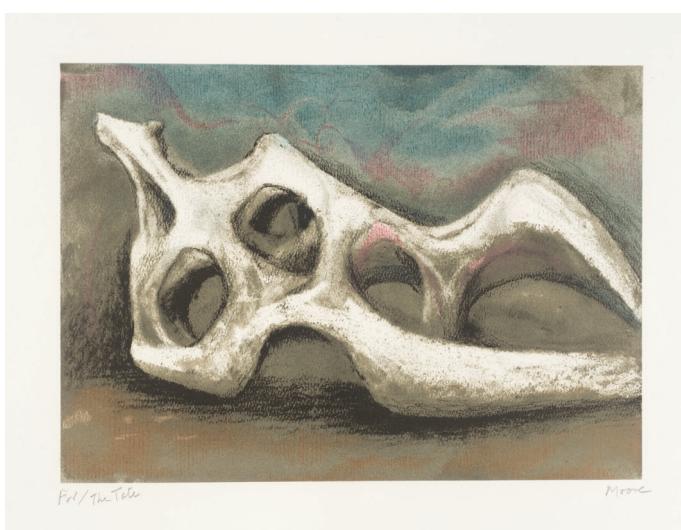
Skeletal

'Skeletal' has been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from **(a), (b), (c), (d) or (e)**.

(a) Skeleton, bone, skull, spine, rib cage, structure, framework, outline, sketchy, fragmentary...

(b)



(c) “*Mary Anning made a great many discoveries during her life in Lyme Regis but was never given the recognition she deserved. In 1811 at the age of 12, Mary’s brother Joseph Anning discovered a fossilised skull; over the next few months Mary painstakingly went on to uncover the rest of the skeleton which turned out to be an Ichthyosaurus that lived 194–201 million years ago.*”

Visit Lyme Regis website, 2022

(d) A society formed to promote bone and musculoskeletal health is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for a mural, large relief or sculptural piece to be displayed in the entry area of the society headquarters. The design should be based on the theme of ‘Skeletal’. You should explore the imagery most suitable for the theme and produce design proposals and mock-ups in suitable materials.

(e) The portrayal of skeletal forms can be found in the work of practitioners such as:

David Adjaye (Skeleton Chair for Knoll Washington), Elsa Schiaparelli in collaboration with Salvador Dali (The Skeleton Dress), Sally Blake, José Guadalupe Posada, Beth Moon’s photography of skeletal trees.

Either

(i) In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

(ii) Design an exhibition of selected artists on the theme of ‘Skeletal’. You should include written analysis of key works and related promotional material.

[80]

Theme 4

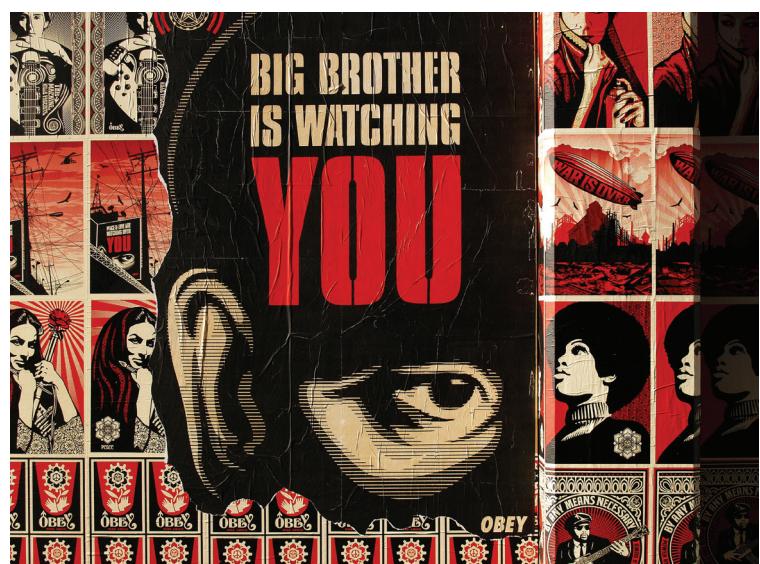
Messages and Messengers

'Messages and Messengers' have been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from **(a)**, **(b)**, **(c)**, **(d)** or **(e)**.

(a) Communication, scroll, text, letter, news, envoy, runner, courier, go-between, emissary...

(b)



(c) *"I resent the idea that people would blame the messenger for the message, rather than looking at the content of the message itself."*

Anita Faye Hill, American lawyer, educator and author.

(d) A national museum, is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for an illustrated poster to promote the museum's upcoming exhibition titled 'Messages and Messengers'. You need to produce design proposals and mock-ups in suitable materials.

(e) The portrayal of messages and messengers can be found in the work of practitioners such as:

Katharine Hamnett, Aries Moross, David Yurman (DY Whispers bracelets), David Wynne (The Messenger), Sabotage Studio (The Messenger)

Either

(i) In a medium of your own choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

(ii) Design an exhibition of selected practitioners on the theme of 'Messages and Messengers'. You should include written analysis of key works and related promotional material.

[80]

Theme 5

Scale

'Scale' has featured in the work of artists, designers and craftspeople.

Respond to **one** from **(a), (b), (c), (d) or (e)**.

(a) Size, proportion, dimensions, ratio, relative size, enlarge, shrink, measure, calibration...

(b)



(c) "Well, I'll eat it," said Alice, "and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door; so either way I'll get into the garden, and I don't care which happens!"

Lewis Carroll, *Alice's Adventures in Wonderland*, 1865.

(d) A national museum, is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for an illustrated poster to promote the museum's upcoming exhibition exploring use of 'Scale' in art and design. You need to produce design proposals and mock-ups in suitable materials.

(e) The depiction and exploration of scale can be found in the work of practitioners such as:

Claus Oldenberg, Tatsuya Tanaka, Tau Lewis, Alec Issigonis, Persian miniature painters

Either

(i) In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

(ii) Design an exhibition of selected practitioners on the theme of 'Scale'. You should include written analysis of key works and related promotional material.

[80]

Theme 6

Migration

'Migration' has been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Emigration, immigration, migrant, movement, journey, transfer, flight, exodus, diaspora...

(b)



(c) *“History in its broadest aspect is a record of man’s migrations from one environment to another.”*

Ellsworth Huntington, 1876–1947.

(d) A migration museum, is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for a mixed-media artwork to be displayed in the entry area of the museum. The final piece can be either two or three dimensional. You are required to produce scaled designs that explore the theme of ‘Migration’ using appropriate materials.

(e) The portrayal of migration can be found in the work of practitioners such as:

Lubaina Himid, Olgaç Bozalp, Prabal Gurung, Gisue Hariri and Mojgan Hariri (Folding Pod), Shaun Tan (The Arrival)

Either

(i) In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

(ii) Design an exhibition of selected practitioners on the theme of ‘Migration’. You should include written analysis of key works and related promotional material.

[80]

Theme 7

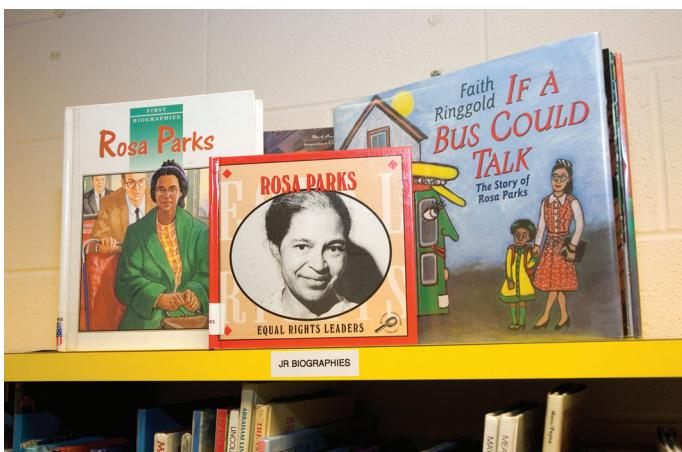
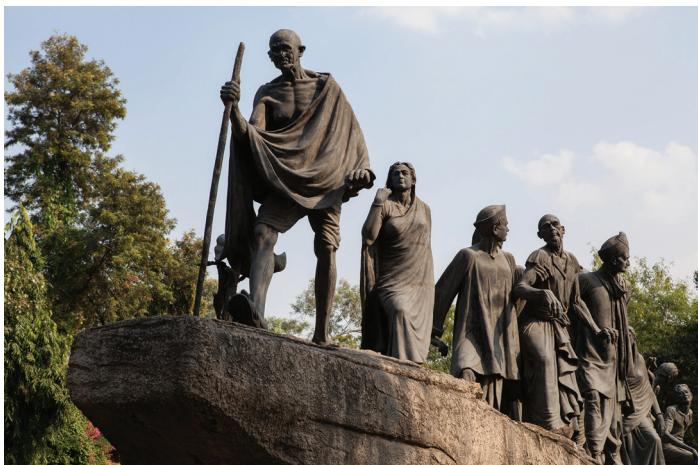
Protest

'Protest' both as process and subject has been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from **(a), (b), (c), (d) or (e)**.

(a) Challenge, object, march, demonstrate, disagree, oppose, question, revolt, dissent...

(b)



(c) *“An artist must also be an activist – aesthetically, morally, or philosophically. That doesn’t mean they have to demonstrate in street protests, but rather deal with these issues through a so-called artistic language.”*

Ai Weiwei, Artist and Activist, interviewed in The Guardian, 2020.

(d) An historical museum is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce artwork for promotional materials that will be used to promote a special exhibition titled ‘Protest’. You should explore the imagery most suitable for the theme and produce appropriate outcomes. You must produce artwork for a range of promotional materials, such as posters, leaflets and website and one finished mock-up in an appropriate medium.

(e) The portrayal and use of protest can be found in the work of practitioners such as:

Vivienne Westwood, Guerrilla Girls, Dorothea Lange, John Heartfield, Tanda Francis

Either

(i) In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

(ii) Design an exhibition of selected practitioners on the theme of ‘Protest’. You should include written analysis of key works and related promotional material.

[80]

**Copyright Information**

Cambridge OCR is committed to securing permission to reproduce all third-party content that it uses in its assessment materials. If Cambridge OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, Cambridge OCR will be happy to correct its mistake at the earliest possible opportunity. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the Cambridge OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

For queries or further information please contact The Cambridge OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

Cambridge OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.