

To be given to teachers and candidates on or after 2 January 2026

GCSE (9–1) in Art and Design

J170/02–J176/02 Externally set task

June 2026

Time allowed: 10 hours



INSTRUCTIONS

- Choose **one** theme.
- From your theme, choose **one** starting point.
- You must demonstrate your ability to refine your ideas and produce artefact(s)/products(s)/personal outcome(s) that relate(s) to your preparatory work.

Candidates taking Art, Craft and Design (J170)

- In your preparatory work you can choose to show evidence of more than one title.
- Your artefact(s)/product(s)/personal outcome(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 ten hours of supervised time.
- This document has **16** pages.

Guidance for Candidates

You must choose **one theme** and produce both preparatory work and one or more artefact(s)/product(s)/personal outcome(s) based on your investigations of a relevant starting point from options **(a) to (h)**.

You will need to produce preparatory work relevant to your chosen specialism, but you may use any starting point from which to begin your investigations.

If you are taking Art, Craft and Design (J170), in your preparatory work you can choose to show evidence of more than one title. Your artefact(s)/product(s)/personal outcome(s) can focus on one or more titles but must not focus on any titles not included in your preparatory work.

Your preparatory work must be used to inform the artefact(s)/product(s)/personal outcome(s) during the 10 hours of supervised time. Your preparatory work should not be amended or developed further during or after the 10 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 10 hours of supervised time.

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

- recorded your experiences and observations
- researched and explored your ideas
- used appropriate materials and techniques
- shown a critical understanding of sources
- selected and presented your preparatory studies and refined these into your artefact(s)/product(s)/personal outcome(s)
- identified and referenced all collected or sourced materials.

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 and showing critical understanding of sources.

Your work will be assessed against the following Assessment Objectives.

	Assessment Objective	Marks
AO1	Develop ideas through investigations, demonstrating critical understanding of sources.	20 marks
AO2	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	20 marks
AO3	Record ideas, observations and insights relevant to intentions as work progresses.	20 marks
AO4	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.	20 marks

Theme 1

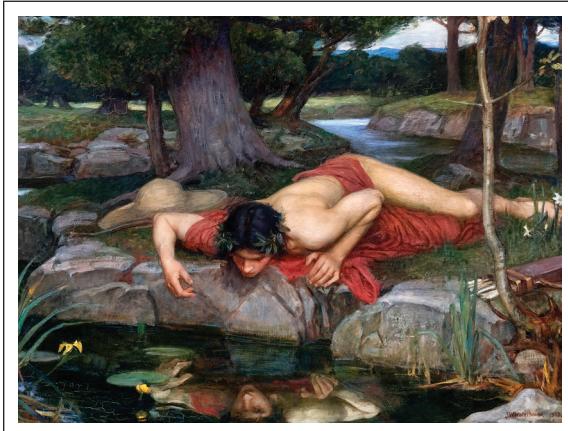
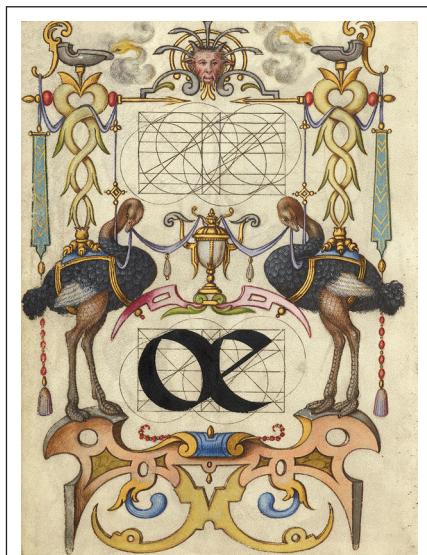
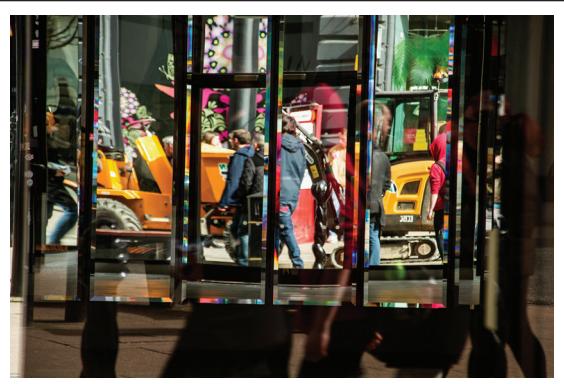
Reflections

'Reflections' have been interpreted or used by artists, craftspeople and designers in many interesting and unusual ways.

Respond to **one** of the following: **(a), (b), (c), (d), (e), (f), (g) or (h)**.

(a) Mirror, water, light, shadow, glass, seascapes, metal, meniscus, prayer, projection, transparent, distortion, shine...

(b)



- (c) In **Fine Art**, reflections have featured in the work of many artists and art forms. Examples of this can be found in the work of Samantha French and Linnea Strid's reflective portraits captured through water and Deenesh Ghyczy's distorted portraits. Other artists who have also created interesting artwork in response to the theme are Michele Poirier Mozzone and Sarah Graham.
- (d) In **Graphic Communication**, reflection has provided a theme of inspiration for many designers. In 1994, David Carson reflected the life and works of David Bowie creating intentionally distorted typography that mirrored Bowie's music. Carson's work for 'Ray Gun' made him the pioneer of grunge typography. Other designers who have explored reflections include Emory Douglas, Shawna X, Lance Wyman, and Lauren Hom.
- (e) In **Photography**, reflections have provided an opportunity for photographers to explore light, surface, mirror image and distortion. David Thomas Smith uses multiples of the same image to create tessellation effects. Ulric Collette's symmetrically aligned portraits and Elena Kulikova's and Bill Kouirinis' stop frame photography have all responded to the theme in a variety of interesting ways.
- (f) In **Textile Design**, reflections have inspired designers such as Paco Rabanne who created couture fashion from metallic materials and Winde Rienstra whose garments are inspired by symmetrical designs. Alexander McQueen, William Morris, and Kaffe Fassett have also created textile and fashion designs based on the theme.
- (g) In **Three-Dimensional Design**, reflections have provided a theme for the creation of sculpture and objects that explore form and function. Arran Gregory uses reflective materials to empower messages, inspired by animals. Tony Cragg's interactive mosaics, Luka Fineisen's 'Bubble Sculptures' and Anish Kapoor's 'Bean' are examples of large-scale three-dimensional responses that also explore the theme.
- (h) In **Critical and Contextual Studies**, artists working in a variety of formats and approaches have used reflection as a thought-provoking starting point to their work. Édouard Manet's 'A Bar at the Folies-Bergère' and William Turner's landscape paintings have responded to this theme in different ways. Caravaggio's 'Narcissus' paintings and the experimental reflective photography by Jaromír Funke also provide opportunities for critical investigation.

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Theme 2

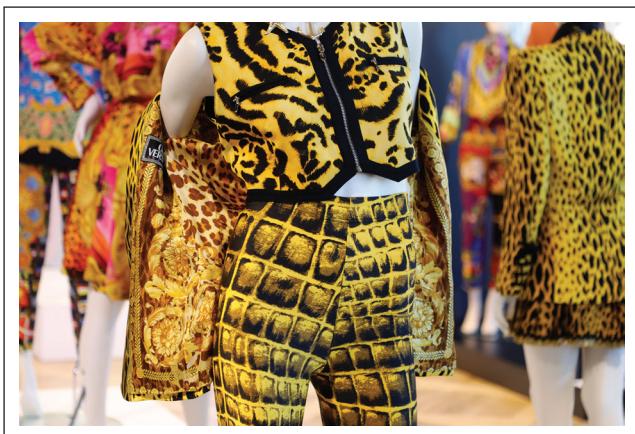
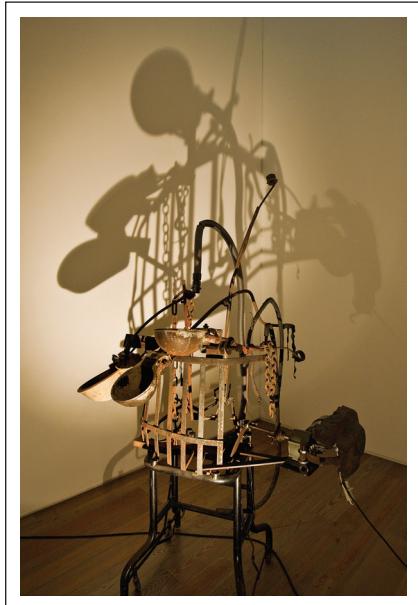
Connections

'Connections' have been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to **one** of the following: **(a), (b), (c), (d), (e), (f), (g) or (h)**.

(a) Link, interlock, assemblage, construction, relations, fitting together, joining, piecing, correlations, ties, unions, fixtures, influences...

(b)



- (c) In **Fine Art**, connections have featured in the works of many artists. Examples of this can be found in the surreal art of Rene Magritte and Naoto Hattori where connections are made between objects and environments. Frida Kahlo created self-portraits using symbolism from her culture. Other interesting responses to the theme can be found in the work of Dorothea Tanning, Alexandra Gallagher and Ed Fairburn.
- (d) In **Graphic Communication**, connections have provided a theme to generate ideas for designers to communicate visual ideas and messages. Markus Persson who created Minecraft, explores building digital worlds using connected blocks. The Bauhaus German Art school revolutionised the way in which we read text, using shape, colour, unusual layouts and typography. Shepard Fairey and the Russian Constructivism movement provide further areas to explore within the theme of connections.
- (e) In **Photography**, connections provide opportunities for photographers to capture, explore and experiment with the theme in creative ways. Martha Rosler combined found and photographed images that were juxtaposed to communicate narratives and hidden meanings. David Samuel Stern's woven photographs, Barbara Kruger's conceptual photography with text and photography by Yenny Huber and Claudia Eschborn also show interpretations of connections.
- (f) In **Textile Design**, connections have often inspired designs for fashion and interiors. Vivienne Westwood connected items of fabric and combined materials to create elaborate fashion designs. Yves Saint Laurent made connections with Modern Art, adopting Piet Mondrian's Abstract geometric principles of shape and form to inspire his haute couture creations. Kirsty Whitlock, Maurizio Anzeri and Sandrine Pelletier also explore connections with materials, textures and stitching processes.
- (g) In **Three-Dimensional Design**, connections have been used as inspiration for a range of three-dimensional sculptural works, 3D designs and products. Bouke de Vries and Tor Archer have responded to the theme in a variety of ways. Jean Tinguely connected objects in creating large scale sculptural pieces. Brian Jungen worked for Nike, using their shoes to create hanging, large-scale three-dimensional design pieces.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to connections in different ways. 'Futurist' artists Umberto Boccioni's 'Unique Forms of Continuity in Space' and Luigi Russolo's painting 'Dynamism of a Car' used dynamic shape, form and colour. Contemporary artists Nataniel Mary Quinn and Claudette Johnson created artworks inspired by their cultural connections. Cultural links such as symbolism in Mexican art and Greek myths also provide opportunities for further investigation.

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Theme 3

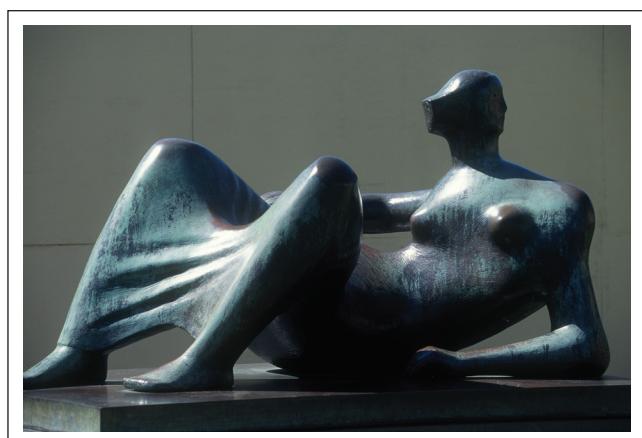
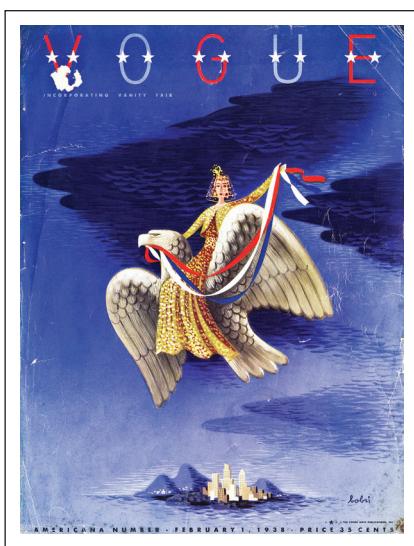
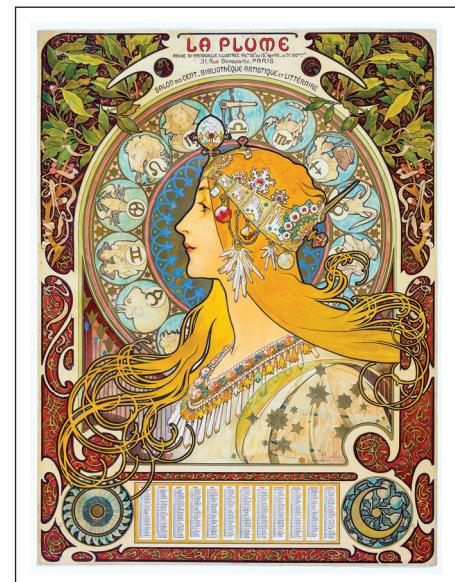
Woman

'Woman' has been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to **one** of the following: **(a), (b), (c), (d), (e), (f), (g) or (h)**.

(a) Mother, nurture, gender, identity, symbol, equal, bride, empowered, matriarch, resilient...

(b)



- (c) In **Fine Art**, women have featured in the work of many artists providing opportunities to depict the theme in a variety of ways. Examples of the theme can be found in the work of Pierre-Auguste Renoir, Tracey Emin and Shin-Young An. Lina Iris Viktor, Gustav Klimt and Dutch painter Johannes Vermeer have also responded to the theme in interesting ways.
- (d) In **Graphic Communication**, woman has provided designers opportunities to communicate visual ideas and messages. Art Nouveau designs by Alphonse Mucha provided inspiration for posters empowering women with floral decorative designs of the period. The artwork used in World War 2 Land Girl posters demonstrated the change in women's roles. The inspirational work of Minna Sakaria has been an advocate in archiving women genres and her work reflects this in creative ways. Jenny Holzer and Hattie Stewart have all responded to the theme.
- (e) In **Photography**, woman has provided photographers opportunities to record and create imagery associated with the theme. Examples of which can be found in the work of Cindy Sherman who photographed herself in various female roles and Dorothea Lange's photojournalistic portraits of displaced women farmers during the 'Great Depression'. Jo Spence, Lee Miller and Viviane Sassen have all responded to the theme.
- (f) In **Textile Design**, woman has inspired interior and fashion designers. Yinka Shonibare used earthy coloured African inspired fabrics to unify and empower women. Stella McCartney created designs, which fused colours inspired by Fine Artist Frank Stella and owns her own fashion brand designing for many celebrities. Ana Maria Hernando, Xenobia Bailey and Elham Bayati have all created textile designs inspired by the theme.
- (g) In **Three-Dimensional Design**, women have provided inspiration for a range of three-dimensional designs. Barbara Hepworth used the female figure to create grand and curvaceous works of art to celebrate female form. Niki De Saint Phalle, Marg Moll, Alberto Giacometti and Alison Lapper have all been inspired by women celebrating their identity.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to the theme of women in different ways. The Pre-Raphaelites portrayed how women were perceived in society during a time of male dominance. Contextual material investigated could include the artwork created by Mary Cassatt's 'The Cup of Tea' and James Whistler 'Whistler's Mother'. Henry Moore and Evelyn Dunbar's recording 'woman's' contributions to World War 2 could also provide opportunities for further critical investigation on the theme.

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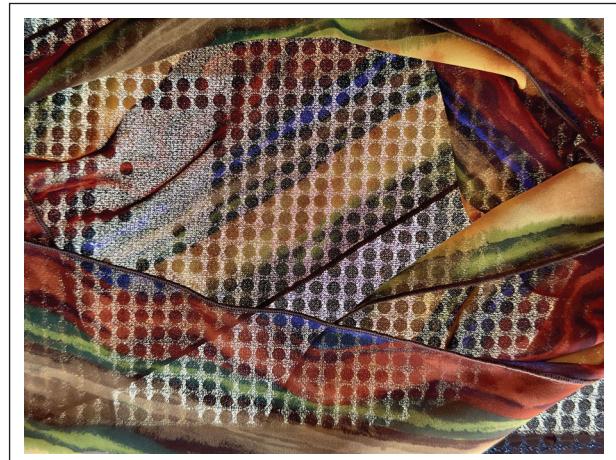
Theme 4**Layers**

'Layers' have been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to **one** of the following: **(a), (b), (c), (d), (e), (f), (g) or (h)**.

(a) Overlap, tier, pile, position, weave, stack, surface, coating, peeling, juxtapose, collage, collate, hierarchic...

(b)



(c) In **Fine Art**, layers feature in the work of many artists. Johanna Goodman, Jasper Johns and Stephen Gill have all explored the theme in a variety of creative ways. Julie Chen and Kurt Schwitters have also responded to the theme through collaging, layered paint effects and the use of different mixed materials.

(d) In **Graphic Communication**, layers have provided many opportunities for designers to experiment with typography, print designs, illustrations and animation. The graphic designer Neville Brody has created contemporary layered typography designs. 'Team Thursday', 'My Name is Wendy', Lester Beall, Oded Ezer, Louise Fili and Patrick Savile have all responded to the theme in varied and creative ways.

(e) In **Photography**, layers have been represented in the work of many photographers. Idris Khan, Chris Engman and Fong Qi Wei have all responded to the theme in a variety of ways. Through photographic recording David Hockney created photomontages known as 'Joiners' and Hannah Hoch layered images to create a range of collage artworks.

(f) In **Textile Design**, layers have often inspired designs for decorative fabrics and fashion garments. Iris Van Herpen has created a range of futuristic garments exploring digital technology and 3D printing. Barbara Wildenboer, Matthew Cox, Gio Swaby and Anne Von Freyburg have also created textile pieces associated with the theme.

(g) In **Three-Dimensional Design**, layers have been used as inspiration for a range of three-dimensional designs. Examples of this can be found in the work by Noriko Ambe and the surreal piled up paper sculptures by Li Hongjun. Diane Kazakis, Franz Kafka and Terry Hays have all responded to the theme in interesting and unusual ways.

(h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to layers in different ways. Frank Stella used a variety of surfaces and layered shapes to create overlapping artworks. Joseph Cornell used ready-made objects to present and arrange fascinating three-dimensional photo boxes. Beatriz Milhazes, Paul Rand and Eduardo Paolozzi responded to the theme in different ways and provide opportunities for further investigation.

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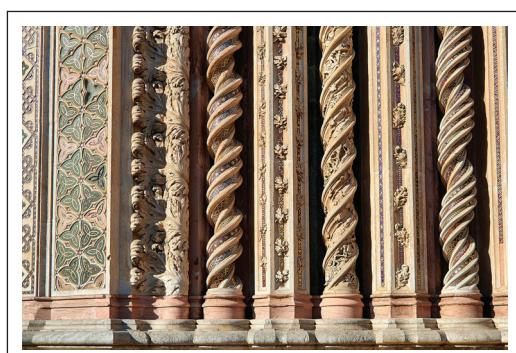
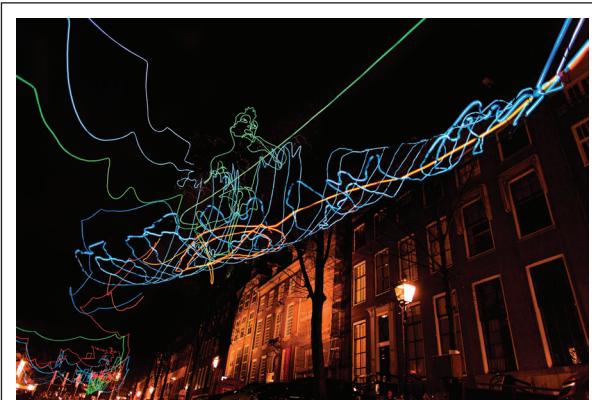
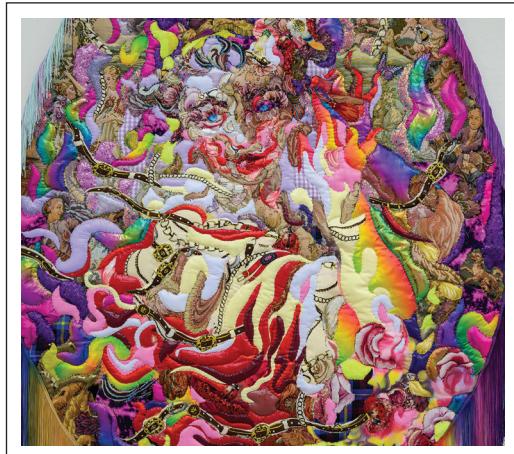
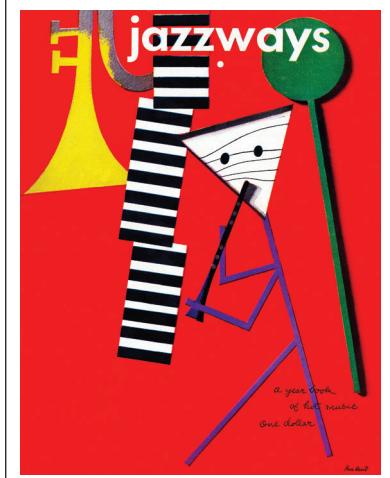
Theme 5**Twisting and Turning**

'Twisting and Turning' has been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to **one** of the following: **(a), (b), (c), (d), (e), (f), (g) or (h)**.

(a) Spiral, maze, spin, criss-cross, interfold, knit, knot, entwined, merge, rotate, warp, exit, link...

(b)



- (c) In **Fine Art**, twisting and turning has inspired many artists. The theme creates opportunities to study form, line, texture and movement. Bridget Riley and Victor Vasarely were inspired by optical illusions. Vasya Kolutusha, Paul Critchley and Edie Nadelhaft have all responded in various ways to the theme.
- (d) In **Graphic Communication**, the Dyslexia Scotland campaign commissioned designers to visualise the twisting and turning effects of how people with dyslexia may experience the Comic Sans font. Kenny Brandenberger created two and three-dimensional designs for the running trainer brand Asics. Marian Bantjes, Aron Jancsó and Reza Abedini have all created designs relating to the theme.
- (e) In **Photography**, twisting and turning has provided photographers opportunities to record and capture imagery associated with the theme. Adam Pizurny's light projections, Corey Holms' food dye experiments and Pep Ventosa's multiple angled images have all captured the theme. Darren Pearson and Kim Pimmel experimented with light to create paintings and moving imagery inspired by the theme.
- (f) In **Textile Design**, the theme of twisting and turning has inspired textile designers to produce a range of inventive design ideas for both fashion and interiors. Victor and Rolf turned the catwalk upside down with a range of topsy-turvy fashion garments. Anna Ray, Meredith Woolnough and Jenny McIlhatton have all responded to the theme in creative ways.
- (g) In **Three-Dimensional Design**, artists, craftspeople and designers have responded to twisting and turning in creative ways. Anthony Gormley has created a large steel outdoor sculpture using intertwined metal titled 'The Crouching Man'. Other designers and craftspeople inspired by the theme are Cynthia Sah, Ryan LaBar, Aurora Robson and Ken Drew.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have used twisting and turning in the creation of their work. The rhythmic, colourful paintings by Robert and Sonia Delauney respond to the theme. Wassily Kandinsky was inspired by the movements and shapes evoked by music. Carsten Holler's three-dimensional twisting slides and M.C. Escher's work 'Ascending and Descending' showing different perspectives could provide interesting stimulus for further investigation.

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END OF QUESTION PAPER

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