

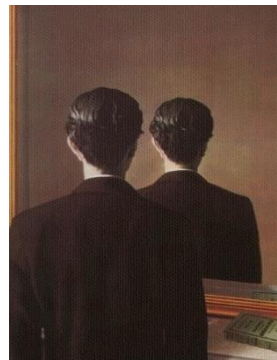
Art Bridging Unit - Transition from Y11 to Year 12

If you intend to take Art for A Level then it is important that you keep up with your Artistic and Creative skills, use of materials plus your recording and presenting skills that you have learnt on your GCSE course. By continuing to practise all these skills you will be in a good place to start the A Level course and Y12 in September. The project outlined below is designed to support you in your transition from GCSE to A Level and the instructions are laid out in a similar way to how you would have worked at GCSE. The work you do for this project will be marked when you return to school as your first transition piece at Ripley. To begin this project you must choose one of the following starting points below. Begin by doing some research into each of the questions you see listed to see which one interests you the most.

You will be working from home which means you may not have access to all the materials you might have hoped for at school. The challenge for you is not to let this hold you back, keep reminding yourself that less materials can mean that you have to be more creative, 'think outside the box' and by doing so your work may develop in a different and more creative way.

1. Confinement

The idea of confinement has been represented in very different ways by artists, designers and photographers. Christo and Jean-Claude wrap up large buildings and structures that give the viewer the impression of the building being trapped and confined with the addition of some identity loss. In some Rene Magritte's paintings there is an idea of loneliness or of being on your own. Kathe Kollwitz is known for her evocative drawings of people affected by war and poverty. Being confined to a room or house can be challenging, Van Gogh painted his hospital room in Arles when confined against his will because of ill health. Research appropriate examples and produce a personal response to *Confinement*.



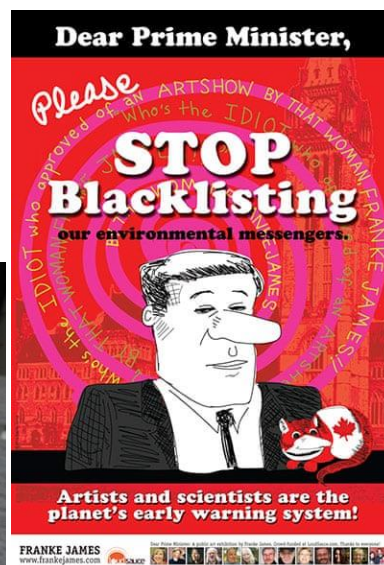
2. Clothing from Another Era

Artists, craftspeople and designers have been inspired by clothing as well as designing iconic clothing themselves. Mary Quant is famous for her black and white designs from the 1960's. Freida Khalo's had a unique style which reflected a flamboyant Mexican style that she was well known for and that she used in her paintings. Sir Fredrick Leighton painted 'Flaming June' in 1895, the technique of painting minute detail in clothing was widely used by many painters from that era and in previous times. Research Techno Futurist Fashion and you'll find a variety of designers who were inspired by the future and in some cases science fiction. Research the different possibilities and produce your own response to *clothing from another era*.



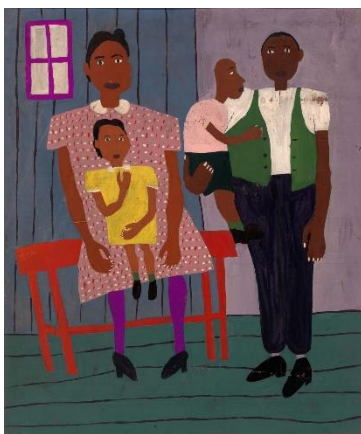
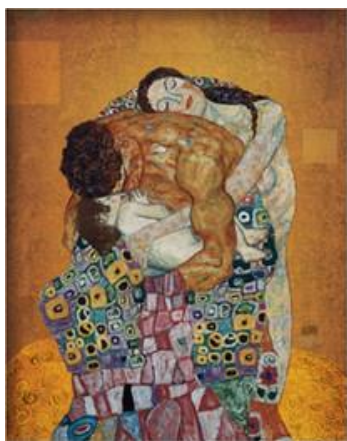
3. Freedom of expression

Freedom of expression is particularly valued by artists and designers who use their art to support particular beliefs and causes. Francisco Goya responded to the French occupation of Spain. Michael Thompson and Franke James use striking images and typography in their poster campaigns. The Chinese artists Ai Weiwei and Zhao Zhao explore ideas about human rights and freedom of expression in their work. Investigate appropriate sources and produce your own response to Freedom of expression.



4. Family

When working from home you may want to produce pieces of Art about your family who are around you every day or a special member of the family who lives elsewhere. You may be able to draw from photographs of previous holidays or family events. Gustav Klimt depicts a small family unit in his unique decorative way. William H Johnson used a naïve folk style to paint the family below. Columbian artist Fernando Botero has developed his own style when painting portraits. A person's personality or a family's history can be depicted through the objects they own and value rather than what they look like. Here Elizabeth Blackadder has brought together a group of objects that help her to communicate her ideas and feelings about a person or a group of people.



5. Plastics

Many artists, craftspeople and designers are creating work that explores the qualities of plastic. Others comment on the threat plastic poses to the environment. Lois Walpole makes decorative panels from ghost gear waste plastics found on Shetland beaches. Janet Fish produced still-life paintings in response to the reflective qualities of plastic bottles and cling film. Courrèges created new fashion designs in the 1960s using vinyl and PVC. Michael James Fox has produced photography which explored the aesthetic potential of plastic. Investigate appropriate sources and produce your own response to Plastics.



1. The instructions below have been created for the situation when school might be closed and you will have to work at home.
2. The instructions have been laid out, step by step, so that they follow the pattern of development that you may be used to at GCSE.
3. Some of you may not have done GCSE Art before and will not recognise some of the term used. Please go to the bottom of this document to see explanation of the terms used.
4. If you complete the instructions thoroughly they will ensure that you meet the requirements of the 4 Assessment Objectives, tick the instructions off when completed and make sure you have addressed each one properly.
5. Remember that the quality of your work is very important, always do your work to the highest standard possible for you.
6. Use any Art materials you have at home already.
7. When it comes to using different materials you must 'think outside the box'. Imagine you might be doing this project on a camping holiday – where would you find your materials? How creative can you be with your materials?
8. Consider sticking different random pieces of paper together to create a larger piece or more creative piece of paper to work on. Some of you may have sewing machines so you could sew paper together. Look in the recycling box to get different coloured and

textured papers, you don't need to use expensive paper but cheap easily accessed paper can look more creative.

9. Keep your work loose or use a sketchbook, however, finish the project before you stick work into your sketchbook so that you have more control with the presentation of your work and can stick it down in the correct order – following the steps below.
10. After work is stuck down you can decorate the pages in your sketchbook – don't worry if you don't have a sketchbook, keep your work loose and we will stick it down onto sheet when you start the A Level course.
11. All work must be brought into school for marking when we return to our normal lessons.

Record your choices and ideas with a Mind-Map (if you have never done a mind-map use google images and type in mind-map Art to see what they look like)

- a) Once you have chosen your question you should start by doing a mind-map. Make sure you show plenty of ideas on your mind-map, fill the paper with all your ideas with the name of your starting point in the centre. Find images from the internet, print them of if you have a printer and display them around the edge or within your mind-map. If you don't have a printer then don't worry, you can find other ways of drawing onto and decorating your mind-map.

Artist research

- b) Find 2 artists whose work you like and you feel are **helpful** when studying and developing work on your **chosen topic**. Now do an artist investigation for each artist. This will include 1 copy of the artist's work, images of the artist's work printed from the Internet (if you have access to a printer), an appropriate title that reflects the artist's style. You must do some annotation that gives **information** about the artist (written in your own words), explanations about what you feel is happening in the images, why you like the work, have your own copies been **successful** or not – explain? Compare you own copies and explain the different **effects** achieved with the different materials and whether they have been successful or not. If you were to do them again **what would you change?** Quality is the key to success at every stage in this project.
- c) When you have completed the 2 artist investigation pages you must **annotate** to explain the similarities and differences between the 2 artists.

Recording

- d) If you have a camera take 16 photographs of objects, scenes or scenarios that relate to your starting point/topic/artists. Print these off so they can be used in the next stage of this project. Your photographs should be interesting to look at, think carefully about the composition of your work, the colours, shapes and tones. The lighting in your photographs can make a huge difference. If you don't have a printer, please take the photographs anyway and save them for when you return to school. Try to edit your images in interesting ways if you can.
- e) You should record objects, scenes or scenarios. This can be done by doing some observational/experimental drawings. You should complete at least 2 drawings from your photographs. Use techniques to draw with that you know have been successful in the past. Experimental drawing is always admired by the exam board and to be successful must be done in different layers the same as you have done previously – make a list of the techniques we have used in the past to remind you. Drawing should be any size you wish. Other traditional drawing techniques are very welcome and can really help your overall grade but don't use traditional styles of drawing unless you feel confident in doing so. If you are not a Ripley student and are unsure about the experimental drawing approach, please don't worry, use the drawing techniques that you feel confident with.

Development

- f) Now **recreate** your **drawings/photographs** in the style of your artists. Do one interpretation from each artist, using your own images. **The quality of your work is the most important factor at all stages of this project.**
- g) Annotate your work at this stage. Which drawings/recordings are the most successful in your opinion and why do you think they are successful. Are there materials/techniques/approaches that you would use again and why?

Final piece – this will be a piece of work which combines ideas from both of your artists

- h) Your final outcome will be a piece of work which combines together the work of your 2 artists. Draw 2 A5 coloured sketches that show 2 possibilities for a **final outcome**.
- i) Annotate them – what has worked well?
- j) Create the outcome. It can be as big and ambitious as you like.

Make sure all work is presented and finished off. Bring it in with you to your first Art lesson.

TERMS

Transition – the time of change between GCSE and A Level. A time to use old skills and try new ones.

Developing – The way your work changes as a result of the work you have done before. As you work your way through the project you will evaluate your work, assessing what has worked well and what has not. You will then make decisions about what you will do next based on your evaluation. Over time your work will change based on the decisions you make, this is called **development**. Eventually you will have developed your ideas and your work enough to embark on a final conclusion to the project.

Refine – You will evaluate and assess your work, sometimes annotating your ideas about what has worked well and what hasn't. As a result of your evaluation you will select different materials to work with and different approaches. You will try to improve areas of your work and/or select materials and techniques that have worked well in the past. This is called refining your work. The quality of all your work is very important at every stage, however, it is also your written thoughts about your work and the decisions you make as a result that will help to get you marks.

Recording – Drawing, painting, sewing, making, filming, photographing, printing, audio recording, writing – all these processes can be part of the recording process. Again it is the quality of your recording that is important.

Presenting – the way you display or arrange your work on a page or a sheet of paper. This may or may not include decoration. The quality of your work is important when presenting, that includes all your individual pieces.

Assessment Objectives (AO's) – There are 4 different Assessment Objectives used by the exam board, teachers and students. They are broken down into 1 Developing, 2 Refining, 3 Recording, 4 presenting. The 4 AO's have equal weighting when marking the work. See the exam board's definition below.

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

Starting Point – This is the start of your project. You have been given different choices as to which starting point you wish to base your project on, select only one from the 6 choices above.

Materials – This means Art materials or the media you choose to work with. As you are working from home you may choose some unusual materials from the kitchen cupboard or the garden shed, use your imagination.

Research – Look up artists on the Internet so see which ones you like and would like to use. Research can also mean look further into an artist's style and the artist's approach. Why did an artist decide to work in a particular way, it is up to you to look closely at the artists you choose so that you can successfully replicate and understand them.

Mind – Map – a spider diagram which shows the breadth of your ideas, all the possibilities you can think of that connect to your starting point and then for your 2nd mind-map, how you have narrowed your ideas down further.

Annotation – Written work which offers an explanation about the way you are thinking, your decisions based on what you can see and future planning.

Observational Drawing – A drawing where you have the object or photograph in front of you and you draw exactly what you can see to the best of your ability. This can be done using traditional drawing techniques or by using more experimental approaches.

Experimental Drawing – We do a lot of experimental drawing at Ripley. If you can think of usual materials to draw with and you would like to try it then please give it a go. At Ripley we often draw with cotton thread, wire, PVA glue, wrong handed drawings, continual-line studies done with biro pen, stick and ink, masking tape or any kind of tape. There are many more ideas but you will be limited to what you can find at home. These studies always look better if layered up on top of one another, so 3 different studies of different objects on top of each other on the same paper. Naturally these drawings will look less controlled, however, it is still important that you try to draw exactly what you can see. The results will often be varied, wobbly and look less controlled but the effects are more imaginative and creative.

Artist Investigation – Thorough research through written work copies and developments in the style of your artist.

Composition – the way you lay things out in a drawing or when sticking things down in your sketchbook. Artistic decisions need to be made, to the best of your ability, to ensure that the work looks balanced, attractive, tidy and eye-catching. Consider colours, tones, textures and the position, size and relationship of objects next to one another in drawing.

Final Outcome – this is the conclusion to your project. It is a piece of work that shows clear connections to what you have been working on in the project. When your work is marked it will show a journey from your initial starting point and development that eventually is reflected in your final outcome. Your final outcome can be big or small, 3D or 2D. You will use the best of what you have learnt about yourself and your artists when making your final outcome.