

Step into Sixth Form

Bridging the Gap from Year 11 to Sixth Form

Bridging work ART

Miss Williams

cw@chosen-hill.gloucs.sch.uk



Remember, as an independent learner you should still be taking notes and keeping your work in an organised fashion. Don't stop exploring ideas and additional themes around the topics, just because you now have set tasks that will be submitted for assessment.

The purpose of these Bridging tasks is to spark your continued interest in the subject, develop your knowledge and prepare you for a flying start in September, enjoy them!

Note the submission dates and method for every subject.

Skills	Compulsory Tasks	Outcome	Assessment method	Submission date	Feedback form
<p>Reading</p> <p>Internet Research Accurate writing</p> <p>Completing work by the deadline</p>	Compulsory task	<p>Complete observational drawings in a handmade sketchbook or on various A4 paper that you have at home.</p> <ul style="list-style-type: none"> Use a combination of drawings, paintings and text/words to illustrate the themes with a main focus on ARCHITECTURE use a range of materials, techniques and processes. <p>Observations must relate to the themes Inside and Outside, Travel and Places and Colour but include elements of Architecture. 1 A4 paper for each theme or 2 A5 pages of your sketchbook.</p>	Portfolio	Sept 15th	
	Extension task	<ul style="list-style-type: none"> Using the analysing framework provided complete an artist research page on one of the following artists Jose Naranja, Frida Kahlo, Chandler O'Leary or Guillermo Del Toro. 	Portfolio	Sept 15th	

Y12 A level Art Journal Bridging Task

What?

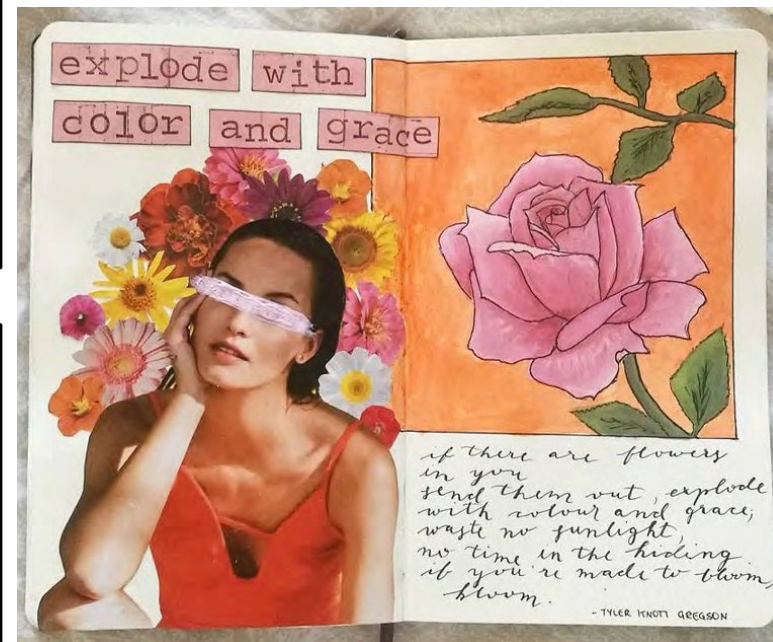
Create a visual art journal in a small A5 sketchbook or on a selection of A4 paper that you have at home.

How?

Use a combination of drawings, paintings and text/words to illustrate the 6 themes using a range of materials, techniques and processes.

Why?

To develop and refine your observation drawing skills by looking more closely at things around you that you see every day, and to explore skills in creating drawings from imagination.

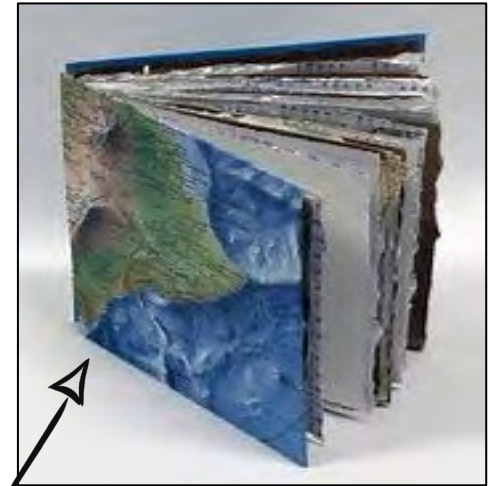


Sketchbook and Journal ideas

To begin with you will need a sketchbook or a selection of papers to draw on. If you have created your own sketchbook during the year 12 taster session use this.

If not making your own book is easy check out the links and look on YouTube for ideas linked to handmade artist sketchbooks.

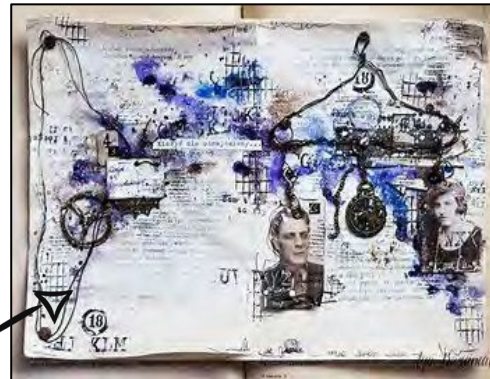
However, if you are unable to make your own sketchbook book draw on whatever paper you have available at home.



Cardboard cover folded in half with a range of papers inside. Bound together by wrapping some string or an elastic band around the middle.



You can use an old, damaged or unwanted paper or hardback book and draw on top of the pages and words



Create an accordion or concertina journal by folding and gluing paper into a long strip.



What will I draw?

Each double page or A4 piece of paper will have a theme (you have been given 6 to complete). You can draw from direct observation, use your own photos or find images on the Internet as inspiration. Look at the slides containing artists who use sketchbooks and journals.

Complete journal pages for each of the 6 themes and bring them to your art lesson in September.



You can also collage things into your journal and draw on top of them



Receipts
Tickets
Wrappers
Scrap paper
Envelopes
Postcards
Flyers
Newspapers



Page inspiration and layout ideas



You can use small titles using a relevant font as a way to give context to your page

Use annotation to write notes or add further information about the things you have drawn

Use more than one media or technique per double page. Try using different techniques, such as cross hatching, continuous line, detailed tonal studies etc



You can write down the location, date and the time that you do your page entry.

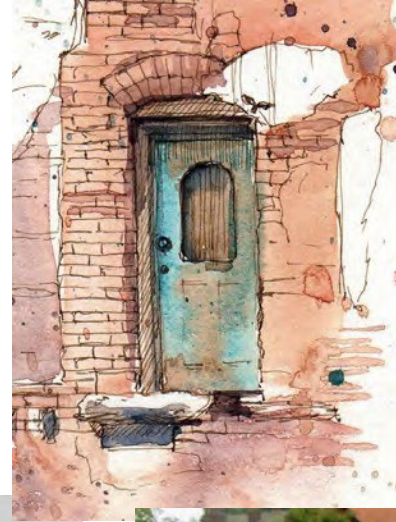
Think about literacy when you annotate your pages, and use text and words to create a flow and visual story which travels across different pages.

Use a range of different size drawings on the page and add small images and boxes

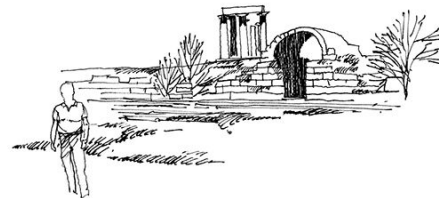
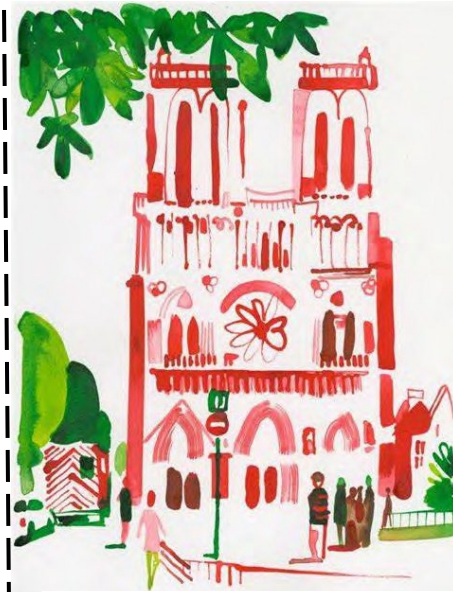


Think carefully about layout and composition. Some pages can be filled with images and others can have lots of empty space.

THEME ONE - Inside and Outside



THEME TWO - Travel and Places



Extension Task - Using the analysing art framework below create an Artist research page on one of the following artists Jose Naranja, Frida Kahlo, Chandler O'Leary or Guillermo Del Toro.

Analysing Art Design Work

CONTENT

(Looking at the subject of the work)

- What is the work about?
- Is the work realistic/abstract/surreal? Explain how this impacts the viewer.
- Have any parts been exaggerated or distorted? If so, why/how?
- Are there any reoccurring features within the artist work? Describe.
- What is the theme of the work?
- What message does the work communicate?

FORM

(Looking at the formal elements)

- What colours does the artist use? Why?
- What shapes does the artist use? Why?
- What mark-making techniques does the artist use? Why?
- How big is the work? Why did the artist choose this scale?
- Does the artist have a recognisable style. If so, explain what made you think this.

PROCESS

(How has the work been made and developed)

- What media/materials/tools has the artist used? What is the evidence for this?
- How has the artist communicated their decision making/creative journey/ narrative?
- How has the work been made?

MOOD

(Looking at the communication of moods and feelings)

- How does the work make you feel? Explain.
- Does the colour, texture, form, theme, composition effect your mood?
- Does the work reminisce about a dream or your past in any way. Explain.

NEXT STEPS

(How are you going to use this knowledge to develop your own work?)

- How will you develop your work in response?
- What features will you try to replicate?

Key Terms

Proportion
Composition
Accuracy
Quality of Line
Weight of Line
Tone
Tints
Blending
Depth
Definition
Mark-Making
Circular Motion
Smooth
Transition
Media
Aesthetics
Cameo
Hues
Pixels
Juxtaposition
Abstract
Figurative
Layering
Characterful
Naïve
Continuous Line
Narrative

Jose Naranja

Jose Naranja turns ordinary notebooks into highly detailed works of art. The artist uses watercolours, stamps, writing, elements of photography and drawings to turn each notebook into a one of a kind masterpiece.



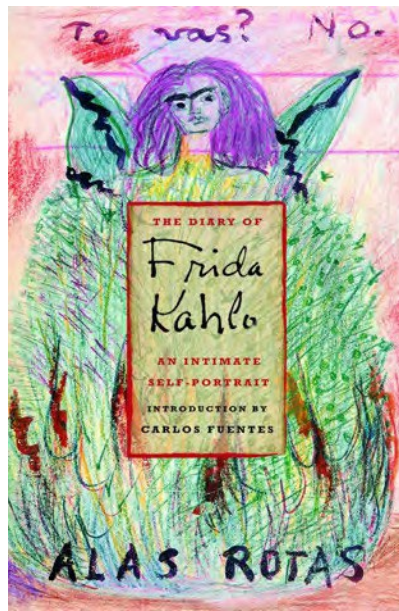
Naranja worked as an aeronautical engineer for many years but eventually decided to quit and devote his life to art and travels. The artist developed his passion for notebook art in 2005 when he discovered Moleskine pocket journals. As hard as it may be to believe, Jose is a self-taught artist, but his skills are remarkable. So far the artist has filled in 12 notebooks and recently has begun binding his own, to make his art even more personal.

<http://josenaranja.blogspot.com/>

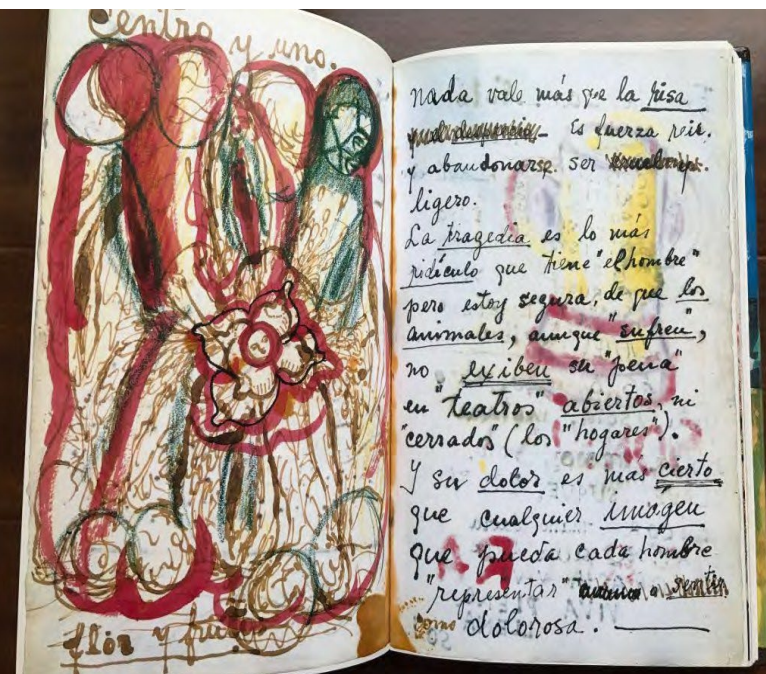
<https://www.thisiscolossal.com/2018/04/hand-made-sketchbooks-by-jose-naranja/>

Frida Kahlo

Frida Kahlo's life was expressed through her work. A chronological look at her artwork provides an understanding of the events that changed her life: her passions, motivations, disappointments, and desires. Painting was cathartic for her, however, writing and keeping a diary also helped her to establish a relationship with herself, and to find a way of expressing her afflictions during the final 10 years of her life.



Kahlo found that writing, as well as painting, was useful not just for communicating with her family and friends—and also as a way of connecting with her own feelings, conveying her ideas on her artistic practice, and expressing her worries and pains, both physical and emotional.



Guillermo Del Toro

En "El laberinto" van al mismo palo en lugar de las macetas al inicio. Bus una "guía" para que la niña accuante al laberinto. El hombre ciego le cuenta la historia mientras pone fresas y pipas. Almorcan al abuelo en lugar de la niña. En lugar de un zapo cream un hombre de verdad. En el M.T. sea la voz en off como investigador. La A.B.T. al agente cachas es el troll brother. El abuelo queda ciego por finos, pero de que lado estaba?? El personaje de Kibal conlore? El número de la casa con una gota de sangre. Los puerlos son: O Ja muy, meina que hay en el interior del árbol maso a la orilla del laberinto. En el interior de la casa hay una llega que abre la habitación secreta en esp. Babilónica. Hay abra las si de apasion los mister matos. Todo @ cuando los humanos necesitan "casas" la naturaleza sacude debajo de la casa. Mavis @ Mayor al me. Si inicio O y O pero por de necesidad sigue y le doy una fraguato de este. El mito babilónica hay un poco negro en el contraste entre color azul y los rojo blancos. Que tiene puede ser mas que el insecto (??) y como abra una mesa lo que muestra de machos (??) el número de ojos a través fotogramas ?? y si para que sea el

-Inicio libreta nueva. Conoci a John Spielberg y me dijo lo malo que le gusta "Hollywood" Minicente. Se pensaba veces a la migajas.

Bilbos.

Inicio de la obra nueva 5 minutos antes que acaban. Fato debajo de la mesa del árbol rojo de la casa. Mavis Regaly an a dmito de un pes. El número de nodos con la llave secreta.

21/04

Centomon. Apla el árbol rojo. El número de los ojos.

El que se puede hacer para que sea un árbol rojo. En el interior de la casa hay una llega que abre la habitación secreta en esp. Babilónica. Hay abra las si de apasion los mister matos. Todo @ cuando los humanos necesitan "casas" la naturaleza sacude debajo de la casa. Mavis @ Mayor al me. Si inicio O y O pero por de necesidad sigue y le doy una fraguato de este. El mito babilónica hay un poco negro en el contraste entre color azul y los rojo blancos. Que tiene puede ser mas que el insecto (??) y como abra una mesa lo que muestra de machos (??) el número de ojos a través fotogramas ?? y si para que sea el

Revisen el número a O de Mavis Ma. por revisar

