

# A Level Art Bridging Pack 2025

# Course Expectations



A Level Fine Art is a fantastic, eye-opening and wide-ranging course that will shape how you see and experience the world around you. In order to succeed on the course, you will need to be resilient, motivated and engaged. Here are some of the expectations you can expect your teachers to talk to you about; bear in mind, we are there to help you with each of these to help you with the move from GCSE to A Level.

In class you will need to:

- Bring your A3 sketchbook and assessment booklet to every session.
- You will have access to materials in the art room. However, you will need to purchase materials especially as you develop more independent and personal work. You should bring all required materials to your lesson. In the past students have purchased tool boxes to keep their materials organised.
- Listen carefully and take notes – you never know when you will need an idea later on, so ensuring your notes and annotations are detailed will only benefit you in the long term. There will be lots of opportunities to practise these skills.
- Be open to differing opinions – you will need to listen and debate ideas about a wide range of topics.

Outside of the classroom, you will need to:

- Read and research around your topic. You will need to find out information on external influences to your ideas.
- Analyse the work of others. This will allow you to create ideas for your own project in response.
- Plan and practise drawing regularly. Practice makes perfect.
- Take lots of photographs. Working from original images will make your work personal and individual.
- Develop independent work in your sketchbook. You can access the art rooms and materials in your study time.
- Keep organised and plan your working outside of lessons. You will need to annotate and present development work in your sketchbook. Doing this will ensure you meet deadlines and achieve the course requirements.

Assessment:

- You will be given an assessment booklet for each project. This will contain key information, checklists and provide you with feedback with instructions for you to complete to develop your project.
- Large work will be stored in the art studios, you will be allocated storage that you can access. This will help you to manage and organise your portfolio.

# Course Overview



During this course you will be introduced to a variety of experiences that explore a range of fine art media, processes and techniques.

Within this you will:

- Explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales.
- Explore a variety of influences on your project including images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times.
- Produce your own work in a range of areas of fine art, such drawing and painting, mixed-media, sculpture, ceramics, printmaking and photography.
- Develop an understanding of different approaches to recording images, such as observation, analysis, and expression.
- Explore the conventions of figurative, representational, abstract and non-representational art.

Example of an A grade A-level project can be found:

<https://www.youtube.com/watch?v=C9wMBIRXAVs>

<https://www.youtube.com/watch?v=uRK7V5ljFO4>

## Our course has 3 distinct stages:

September – January	Foundation project	During the first part of the course you will complete a smaller, short term project. The intention here is to allow you to experiment with a wide range of materials and techniques that are not covered within our KS3 and 4 curriculum and to challenge your understanding of what art is and boost your independence.
February- January	Personal Investigation	This is a practical investigation supported by written material. You are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by you and must lead to a finished outcome or a series of related finished outcomes. During your personal investigation you will be assessed on your ability to analyse the work of others, draw and photograph around your chosen theme, experiment with materials and create a final outcome.
February - May	AQA Externally Set Assignment	Students will be provided with examination papers from AQA. The question paper will consist of a choice of eight questions to be used as starting points. You are required to select one and have 12 weeks of preparatory to complete artist analysis, experimentation and all drawings and photography. This element of the course will conclude with 15 hours of supervised time (usually over 3 school days) during which you will complete your final piece.

# Tasks



## Task 1:

**Select a starting point from the list below:**

### **Mechanical**

Mechanical forms have inspired artists across disciplines, exploring the relationship between function, design, and imagination. Steven Austin creates paintings of mechanical renditions that fuse industrial materials with organic forms such as human organs. Kerby Rosanes combines fantasy and machinery in his detailed ink illustrations, where creatures are built from gears, wires, and steel. Designer Thomas Heatherwick brings mechanical ideas into architecture, transforming movement and engineering into expressive, fluid structures.

Produce your own response, making reference to appropriate work by others.

### **Architecture**

Artists are sometimes inspired by aspects of architecture. Piranesi used dramatic contrast of light and shade in etchings of architectural subjects. Samuel van Hoogstraten was inspired by the effects of perspective. The artists Jeanette Barnes and John Virtue and the photographers Berenice Abbott and Thomas Struth have responded to architecture in the urban landscape. The sculpture Rachel Whiteread has cast the interior of architectural structures and Mike Nelson creates architectural installations.

Investigate appropriate sources and produce your own response to architecture

### **Facial Expressions**

Facial expression has been explored by artists to capture emotion, personality, and identity. Chuck Close used large-scale, grid-based portraits to emphasize the intricate structure of the human face while still conveying deep emotion. Mark Powell draws expressive faces with incredible detail using ballpoint pen on vintage documents, highlighting the passage of time through both subject and surface. Leonardo DaVinci, Ernst Ludwig Kirchner and Franz Xaver Messerschmidt have produced work that explored facial expressions. Their work depicts mood such as serenity, discomfort, frustration or delight.

Consider relevant examples and develop your own response based on the theme facial expressions.

### **Close up**

Close ups have features in the works of artists in a variety of themes. H. R. Giger uses close ups to create blended human physiques with machine. Vic Vicini and Peter Slade explored close up still life and food. Cath Riley uses Close up to show skill and detail within her pencil drawings while Sharon freeman explores the natural world. Use the starting point close up to develop your own project using a close up of a theme.

**From your selection you will start your Foundation project. This will be put into your A3 book once you purchase one from Miss Webb.**

The course will follow the same structure as your GCSE with four assessment objectives and similar marking.

## Task2:

- AO3 – Create a mind map and mood board for your chosen theme. - Outlining key words and inspiring photos and artworks
- AO1 – Select an artist that links to your theme and create an analysis page.
- AO3- take and present a selection of photographs inspired by your artist.
- AO3 - Create 1 or 2 drawings using pencil that links to your theme.

# Assessment



This work will be configured into your foundation project and will be assessed against the relevant assessment objectives:

AO1:

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

AO2:

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

AO3:

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

AO4:

Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

**A01** EXPLORE  
ANNOTATE  
BEGIN TO LINK A  
THEME IMAGES  
TO YOUR CHOSEN ARTISTS WORK  
WRITTEN ANALYSIS  
LINK ARTISTS WORK TO  
IDEAS AND ARTWORK  
ARTISTS  
RESEARCH

**A03** IDEAS  
IDEAS LINKING TO  
ARTISTS WORK  
OBSERVATIONAL  
DRAWINGS  
ALL ARTWORK  
LINKING TOGETHER  
PLANS, DESIGNS  
PLANS  
IN A RANGE OF  
DIFFERENT MEDIA  
EXPLANATIONS  
ANNOTATION

**A02** EXPERIMENT  
WITH A  
DRAWING  
RANGE  
LINKING TECHNIQUES  
TO ARTISTS  
AND THEMES  
OF MEDIA  
TEXTILES  
WATERCOLOUR  
CLAY  
MIXED MEDIA  
PHOTOGRAPHS  
OIL PASTEL  
PEN AND INK

**A04** FINAL  
MEANINGFUL  
PIECE OF WORK  
INFORMED  
SHOW UNDERSTANDING  
RESPONSE  
LINKS  
LINK BETWEEN  
VISUALS AND ARTISTS  
PRESENTATION  
TO ARTISTS WORK  
RELEVANT

# Helpful Handouts



Artist Analysis sentence starters:

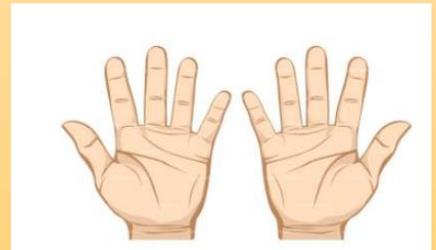
## Understand/remember- What is the work about?

This work is ...  
It has...  
It reminds me of...  
They made their work by...



## Apply- How have they used materials, techniques and the visual elements?

It has colour/pattern/form/texture/ in...  
It was made because...  
I could use this to...



## Analyse- What is the meaning behind the work?

I like how they have ...  
They could add...  
It creates the idea of.....



## Evaluate- What is your opinion?

Compared to...  
I prefer...because...  
It could be developed by...

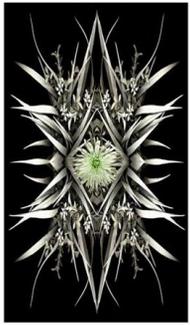


## Design- What personal ideas could you make in response?

This gives me the idea to explore...  
I could photograph/draw/research...  
Inspired by this I could make a personal response by...  
From seeing this idea I imagine that...



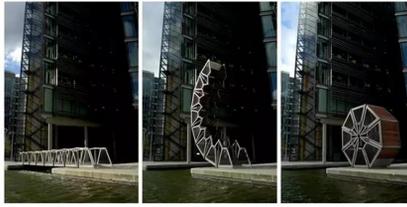
# Helpful Handouts



Francine Funke



Brian Dettmer

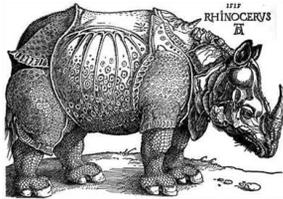


Thomas Heatherwick



Kerby Rosanes

## Mechanical

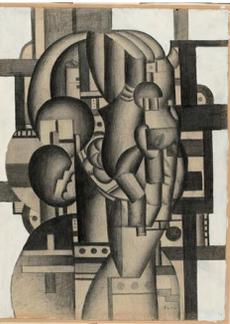


Albrecht Durer



Steven Austin

Fernand Leger



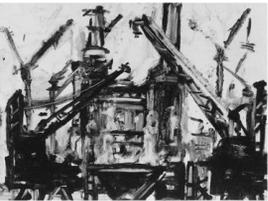
Samuel Gomez



Kazuhiko Nakamura



Michael Lang



Mike Nelson

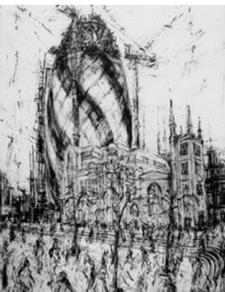


Jeanette Barnes



Rachel Whiteread

## Architecture



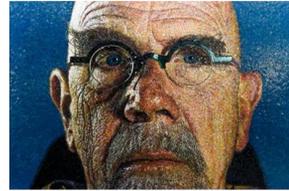
# Helpful Handouts



Ernst Ludwig Kirchner



Franz Xaver Messerschmidt



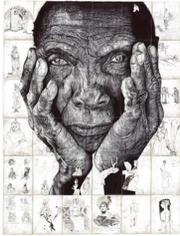
## Facial Expressions



Akrone, Kansas



Mark Powell



Cath Riley



H. R. Giger

## Close Up



Vic Vicini



Peter Slade

