



St Mary Redcliffe and Temple School Sixth Form

Year 11 Into Year 12 Transition Task

Subject: Fine Art (Eduqas)

SMRT Sixth Form takes students from a wide range of schools who have studied a variety of GCSE syllabuses. We want to ensure that everybody is equally able to access the content of the A Level and so the following tasks give you a chance to ensure you are fully prepared.

Welcome to A level Fine Art. Over the summer you will build the habits of practice that define how A level Art works: sustained investigation, independent research, and making that is driven by ideas rather than instruction. These tasks are not a test. They are the beginning of your portfolio.

To ensure you are ready to fully access the A Level Syllabus you should attempt these tasks:

PART A: PRACTICAL MAKING

1. Artist response sketchbook

AO1 AO2 AO3

Select one artist whose work genuinely interests you. This is your choice, not a prescribed name. Spend time looking at a substantial body of their work before you begin making. Produce a sequence of 6 to 8 pages in your sketchbook that moves from close visual analysis of their work into your own practical response. Include at least three different materials or processes. The pages should show a clear line of thinking: what you noticed, what you tried, and what changed as a result.

Get stretched: Justify your artist selection in writing. Why this artist? What specific aspect of their practice are you responding to? Avoid the obvious and the decorative.

2. Sustained observational drawing

AO2 AO3

Produce a minimum of **four sustained observational drawings** from direct observation, not from photographs. Each should be in a different medium. Consider graphite, ink, charcoal, conte, watercolour, oil pastel or mixed media. Subject matter is your choice but should be consistent across all four: the same object, space, or figure observed differently. Scale up and work at A2 or larger for at least two of these.

Get stretched: After completing the four drawings, write a short comparative reflection (200 to 300 words) on what each medium allowed or prevented. Which drawing comes closest to capturing what you were actually looking at?

PART B: RESEARCH AND ANALYSIS

3. In-depth artist analysis

AO1

Research **two artists** of your own choosing: one historical (pre-1970) and one contemporary (working now or recently). For each, produce a detailed analysis page or double-page spread that covers their context and influences, specific works with titles and dates, materials and processes, intentions and ideas, and your own critical response. Do not summarise a Wikipedia article. Use primary sources such as artist interviews, gallery texts and exhibition catalogues where possible. Annotate images with specific visual observations, not general description.

Get stretched: Make an explicit connection between the two artists. What do they share in terms of ideas, even if their practice looks very different? Write this up as a short comparative paragraph of 150 to 250 words.

4. Gallery or exhibition visit

AO1 AO3

Visit at least one gallery or exhibition over the summer. Bristol has excellent options including the RWA, Arnolfini and Spike Island, all of which are free. Photograph and annotate work that interests you. Write a response of 300 to 400 words that moves beyond description into analysis: what decisions were made in curating the space? What was the relationship between works? What did seeing the work in person tell you that a reproduction could not?

Get stretched: If you visit two exhibitions, write a brief comparative response. What different experiences did each space create, and why?

Deadline: Bring all work to your first Fine Art lesson in September. There is no single correct format: sketchbook, loose sheets, or a combination are all fine.