

## *Junior IB Art Summer Workbook Assignments 2017*

[hdougher@wmrhsd.org](mailto:hdougher@wmrhsd.org)

Take note that 1 page is one side of a sheet in your workbook.

You should purchase a new book bound journal/sketchbook. Use an 8.5 x 11" or 9x12" hardbound sketchbook with heavy (thick) paper. These style sketchbooks can be found at bookstores (Barnes & Noble), art supply stores (Michaels, A.C. Moore or Jerry's Artist Outlet), or online ([www.dickblick.com](http://www.dickblick.com) or [www.utrechtart.com](http://www.utrechtart.com)) **No spiral bound sketchbooks**. If you are unsure about the weight of the paper, feel the thickness. If you place your hand behind it and can see the outline, it is too thin. A mixed media style sketchbook is best for using all sorts of materials in your book from charcoal to paint to glue and markers, etc.

IB requires that you complete a **Process Portfolio** for submission for the exam. This portfolio is compiled evidence of your entire journey through each of your studio works completed during IB Art. It will present your research, process, progress, reflections, critical analyses, brainstorming, sketches and more. All of this evidence will be contained within your **Investigation Workbook** - your art workbook that is worked on both at school and independently on a weekly basis. Over time you will be required to complete the following:

1. **Independent Research** - This is an exploration of your interest and ideas through channels of art, history, science, math, culture, psychology, sociology, business, design, nature, and so on and so on. You will generate pages in your workbook that reflect your research into these topics as they relate to whatever piece you are currently working on. The information you discover and record should be expressed both visually (imitating techniques, artworks, graphs and data measurement, image samples, etc) and in writing (information that reflects your learned ideas and connections to your studio work and its purpose). The research must show an appropriate depth and breadth of the subject you are exploring as it relates to your piece.
2. **Critical Research** - This is a critical analysis of art and other aesthetic topics to enhance your own understanding and process. These pages will show organized and critical examinations of meanings and methods within artworks and design based imagery. It is necessary to research and learn about artworks you are referencing and analyzing as inspiration for your own works. In time you should explore aesthetic issues and examples of art from various cultures and learn how to form connections between distant topics, imagery and ideas.
3. **Contextual Research** - This is an exploration into and researching of topics, ideas and information beyond what you know and are familiar with. You are learning how to learn and teach yourself within this course and contextual research is crucial to forming deeper meanings and purposes within the work you create. These pages will show evidence of thorough and consistent research into sociological, historical, psychological, anthropological, (all of the -ogicals!) components of different cultures and ways of life. You will ultimately investigate multiple cultures and styles different

than your own or that of what you know. You will determine ways in which the information you have discovered influences and inspires the art that is created within that community. This will aid you in taking ideas from others and fusing them with your own to generate **new** and **fresh** concepts and approaches for your own work.

- 4. Visual Research** - This is a constant record of your development of skills and techniques and reflections on those developments. You will create pages that illustrate explorations of different techniques, visual designs, visual ideas, material applications, etc. These explorations should always be linked to whatever studio piece you are currently working on. This visual exploration should exhibit both divergent and convergent strategies - meaning you are developing that which you already know to strengthen knowledge and skills as well as reaching beyond your comfort zone to attempt new and different ideas. You will be repeatedly encouraged to think differently, to think outside of the box. All of these experimentations and explorations are expected to have reflections and (self-)analysis that coincide with them.

Your Investigation Workbook (IW) should directly relate to your studio work. The research you pursue should provide you with ideas, knowledge and inspiration for what you create. **Your work should always present an idea or communicate a thought.** Before you begin a work you should ask yourself "What do I want my audience to walk away thinking or knowing after they view my piece?" The following assignments in this packet will get you started over the summer. Your IWs are expected to be turned in on the first day of school. Any workbook that is turned in late will drop by 10% of the grade for every day it is late. There will be no exceptions unless communication has been made prior (as in at least 2 weeks) to the start of the school year.

Along with your workbook, you will be required to turn in this packet that has both your and my signature below indicating that you have read and understand expectations for your summer assignments. Signatures should be recorded before the end of the 16-17 school year.

Student \_\_\_\_\_

Date \_\_\_\_\_

Teacher \_\_\_\_\_

Date \_\_\_\_\_

*Following are your assignments to be completed in your Investigation Workbook.  
Please read instructions carefully and take assignments seriously.*

*1. Self Portrait - This is the first assignment you are to complete in your workbook.*

Create a self portrait at the start of your IB work over the summer, before any other work is completed. Use whatever materials you wish. It should be more of a physical representation of self than conceptual (meaning your face/body should be distinguishable). If you'd like to pull in conceptual ideas, you may do so through materials and stylization of techniques. Use a mirror to create yourself on the page. Date and sign when you are complete. Write a reflection of your process and end product on the following page. Aim to make this a double page spread (meaning the artwork and reflection are side by side).

At the very end of the summer, once the rest of your workbook and studio work is complete, create a new self-portrait. Again, use any materials and style you'd like, but it should still be a physical representation of self. Conceptual components again may be pulled in through materials and stylization. Date and sign when you are complete. Write a reflection of your process and end product once more on the following page and focus on how your self-portrait has evolved. What about it has changed? What about your thought process and technique has changed? Why did this happen/what inspired the change? Also aim to make this a double page spread.

*Choose at least two different drawing challenges from the options that follow.*

These drawing challenges will require time and continual dedication. ***You will not benefit from these drawing challenges by completing them all during the last week of summer.*** Begin early and re-visit your workbook to sketch and draw often. You become an artist when you enter IB Visual Arts. A basketball player can not win the game if (s)he does not practice. An artist can not successfully generate and create engaging artwork if (s)he does not practice.

*1. Alphabet Challenge*

Draw/sketch objects that start with each letter of the alphabet. Create your drawings in order of the letters and use only a pen or pencil. This will force you to pay attention to edge, contour and negative space. Rendering (adding value) is optional, but not mandatory. The three-dimensionality of the form should be able to be seen if edges and contour are recorded properly. Each object should be drawn **from direct observation**. More than one object/letter can fall on a page, but keep them in order of A-Z! It will be a great drawing challenge to reflect back on once you're complete.

## 2. 1.2.3 Challenge

Draw/sketch object(s) that increase in number starting with 1 object and continuing to a group of 25 (of the same) objects. For example, 1 fire hydrant, 2 shoes, 3 apples, 4 coffee mugs, --- 24 crayons, 25 grapes. Each set should be a number of the -same- objects, not 25 different things. Use only a pen or pencil. This will force you to pay attention to edge, contour and negative space. Rendering (adding value) is optional, but not mandatory. The three-dimensionality of the form(s) should be able to be seen if edges and contour are recorded properly. Each object should be drawn **from direct observation**. More than one set can be drawn on a page, but keep the drawings in numbered order. It will be a nice drawing challenge to reflect back on once you're complete.

## 3. What's the space?

Draw/sketch from observation different objects that are indicators of the space you are in, such as a fork, crumpled napkin, toaster, etc. for the kitchen. You may want to complete this drawing series in spaces that you have frequent access to so that you are not required to sit in the same space (example a public gym or nail salon) for an exceptionally long period of time (4+ hours straight). Interesting spaces may be a bedroom in your grandparents' house, on the back deck, your favorite space in the woods, library, local cafe, etc. Draw objects that you see in the space with pencil or pen. This will force you to pay attention to edge, contour and negative space. Rendering (adding value) is optional, but not mandatory. The three-dimensionality of the form(s) should be able to be seen if edges and contour are recorded properly. Each object should be drawn **from direct observation**. You should draw at least 5 objects to indicate that space you are in and you should do this for at least 5 significantly different spaces. Get creative!

## 4. Independent Sketching

Complete 25-30 of your own observational drawings of objects you encounter daily. Use only pencil or pen. This will force you to pay attention to edge, contour and negative space. Rendering (adding value) is optional, but not mandatory. The three-dimensionality of the form(s) should be able to be seen if edges and contour are recorded properly. Each object should be drawn **from direct observation**. Some ideas for finding creative and different objects are listed below.

- a. *Take A Walk* - Draw from observation things you see around you outside. Feel free to take advantage of exploring and snap creative photographs of what you see, but do not draw from your photos. Draw from direct observation. It will pay off in the end.
- b. *Ask a Friend* - Ask a friend or family member to pick something in the room that reminds them of you. Then draw it! It will make for a nice story and bring some meaning to your efforts. The more you do this, the more memories you'll share!

- c. *Choose a Room* - Choose one object from every room in your house, your family member's house, a neighbor's house, a hotel space, etc. This challenge would likely require you to keep your book with you on a daily basis so that you can pull it out to complete drawing/sketches when you have the free time.
- d. *What's Your Favorite?* - Draw your favorite thing from a variety of categories such as your favorite food, your favorite shoes, your favorite book, your favorite flower, your favorite t-shirt, etc.
- e. *Chase the Rainbow* - Draw objects from all different colors of the spectrum. While you'll be drawing in pencil or pen, seeing and studying colors in different value ranges will amplify your skill and ability to observe and translate color to black and white. Give a label of the color for each object and be creative with your color names. Rather than red, is it fire engine red, old dusty book red, crimson red, etc. Try to make each of your drawings/sketches an object of totally different color than the rest you've drawn.

With each group of drawing sets that you complete, you are required to leave a few small notes next to each of your sketches. **It is crucial that you date each sketch you complete.** It is fine if you complete a few in one day (3-5), but don't make yourself sit still for an extended period of time just to complete your sketches. You want to be able to see growth and evolution in your drawing. It is also highly suggested to leave a few notes of information for yourself to refer to when you look back to your book later on (you will be happy that you did).

Things you can jot down (write small so as to not distract from your drawings/sketches which should be the focal point of the pages) :

- Location drawn or location object was taken from
- Time of day
- How you're feeling when creating the drawing/sketch
- The weather (especially if you're outside)
- Your favorite part of the drawing/sketch you've just completed
- Self-analysis and constructive criticism on what went wrong or what could be better.

*Following are your assignments to complete to build your skills in researching, analyzing and translating artwork. This will aid you in sourcing inspiration and motivation to create meaningful work that fuels your creative spirit.*

### *1. Top Ten!*

Use the resources listed on Haiku to research and explore a variety of traditional and contemporary artists. Spend time looking and seeing. Find works that engage you and make your mind race about ideas, things you can do, things you want to do and ways you want to create. Explore until you find works that you connect with. Write down a list of your top ten works that you've researched that have given you this result. Research each work and record the following for each.

- Artist name
- Date created
- Context of the piece (essentially who, what, where, when and why?)
- Visual commentary on the elements and principles (it is not necessary to go through each one, but rather those that stand out to you most).
- Why you like the work

Dedicate one page to each of the ten artworks. Print out a decently sized image of the piece (maybe even more than one if it can be viewed from multiple angles) and write your information and reflections around it. It is probable that you will revisit these artworks later on throughout the upcoming year.

These assignments are intensive but extremely valuable. You will see your work and mindset evolve over the summer which will adequately prepare you for your first year of IB Visual Arts. They should be taken seriously and created with care and gratification. Please give yourself ample time to complete them by working on them for 1-2 hours each week over the summer. Missing a week here or there is not the end of the world! It is okay to take a break, enjoy vacation and soak in sunshine. Relaxing and rejuvenating your mind is just as important to the artistic process as the creation itself! This is your first approach to time management and organization as an artist.

Please e-mail me with any questions or concerns at any point in time over the summer. Your work will be collected on the first day back to school and will be graded as your first major grade for first marking period. It can not be stressed enough that you can not wait until the last week of summer vacation to complete these works. **Do not expect to be excused by e-mailing me the week before and telling me that you forgot or didn't have time. If any issues arise over the summer that might prevent you from completing your assignments, you should contact me at that point in time.** Good luck and enjoy!