

REQUIREMENTS – IB Art Curriculum

Research Workbook

A. The book should be an 8 ½ x 11 " hardbound book with unlined paper.

B. Number of books required:

1. HL - Candidates will produce at least two research workbooks, These books are ongoing documents - there will not be divisions of study.
2. SLA - Candidates are expected to complete at least one research workbook. The research will support your studio explorations.
3. SLB - Candidates emphasis is on research. The candidate should be able to produce at least 2 RWB's during the course, the candidate will have 30% of marks awarded to studio experimentation in support of the research in the RWB.

C. Content:

1. The books are produced in a diary or journal format. However, the research workbook is more than a log of your art course. The examiners expect to get a clear impression of an open, inquiring mind and an understanding of the student's personal opinions; they also expect to see a demonstration of careful research.
2. The workbooks record studio development and external experiences, including gallery and museum visits or any external experiences through which you have gained an aesthetic understanding or insight.
3. Entries are to be made on a very regular basis, as a guide 10 pages per week would just about cover the time.
4. The content is both written and visual.
5. Photographs, on-site sketches, experimentation and exhibition or gallery information will be included.
6. The examiners do not expect a beautifully finished presentation but, rather, a well-worn, well-considered journal.
7. The workbook is designed to reflect and record your development and must define the process of completing a studio project. (The evolution of an idea through to finished studio pieces).
8. DO NOT BE AFRAID to include both your successes and "failures". More is learned through experimentation than guaranteed project work.
9. Also, do not be afraid to constructively criticize any element of the course or course work.
10. The written material may comprise notes, jottings, complete ideas, quotations and personal records of class or individual discussions.
11. Relationships between disciplines are encouraged: Le., use of ideas presented in math, literature, history, psychology, etc.

D. Internal Assessment:

1. The research workbook will be collected and marked once or twice a month.
2. The teacher is expected to show evidence of a constructive dialogue with the student.
3. This will be demonstrated via the use of "post it" notes. These may be removed after the IB exam but MUST NOT be altered in any way prior to the examination session.

E. STARTING YOUR RESEARCH WORKBOOK:

- A. Date and number the pages. This makes it easier to refer back to an idea or thought developed earlier.
- B. Record your observations in words or sketches. Comment on your Impressions, your feelings, describe your ideas, the media you are using, techniques being experimented with, kind of paper being used, etc.
- C. Make comments on your ideas for future projects, how you might develop them. Do these ideas change with time? Can they be developed further?
- D. Explore favorite themes and ideas over a long period of time. Keep looking for new approaches to the same starting point. Move away from the most obvious answer.
- E. Make a note of which materials you have used in your experiments, how they work best, what media gives you the results you want? Also note measurements and proportions that might be of use later.
- F. Make notes and sketches on field trips and visits. Research and background reading are all vital if students are to gain any insight from visiting exhibitions.
- G. Make entries from historical research in your own words. Don't copy information from books. Describe the

piece of work you are putting into your book. Be a critical reader and interpret what you read, make comparisons, contrast the works of an artist or several artists who use similar themes or have similar styles, etc. Has this had an influence on you? How?

- H. Through developing your own ideas, it should be possible in the workbook to comment on your attitudes about social, cultural, and political concerns, about life in general.
- I. The emphasis in your workbook should be the process - progress follows from this. Remember that other subject areas may spark ideas:
- quotations may inspire you, maps, biological slides, drawings, mathematical progressions, etc. as a starting point, but make your own interpretation.
 - include clippings from other sources if relevant, but be careful not to make your book a "scrapbook".
 - Document on what you have read and seen. Do studies of familiar things.
- J. You might want to put flap or pouch in the front or back of your book for a "viewfinder". This is useful for drawing around if you need a quick frame as well as its more conventional use.

V. SUGGESTIONS FOR STUDIES:

Use every page of your book and write about each entry. Several studies might be done on one page. Remember this is a working journal and does not have to be "pristine". Do not throw anything away! Even if you do not like the results of your study, you can still learn from the "mistake" by writing about what your intentions were and what you think did not work. Use primary sources whenever possible, avoid copying; set your own problems to solve. Numbering the pages of your book allows you to start a study and take it up later in your book by referring to the page/s that the work is related to. You need to use your class time for working on your projects rather than for planning. Your research workbook will be a great support for you in your studio work.

A. Experiment with a variety of paper and media.

- Some of your studies may be the same media used on different types of paper.
- Some of your studies may be different media used on one type of paper.
- Put these studies into your book and write about them. Describe the media used, how it worked or didn't work, what it feels like, etc.

B. Do a series of studies using line.

1. Cross hatch
2. Repeated lines
3. Thick/thin lines
4. Curved lines
5. Wiggly lines
6. Broken lines
7. Any way you can use line

C. Studies of textures.

Do these straight in your book. These textural studies will give you background understanding which can be used for still life studies.

1. Glass
2. Metal
3. Wood
4. Fur
5. fabric (wool, silk, terrycloth, etc.)
6. Bone
7. Plants
8. Vegetables

D. Figure Studies.

1. Detail studies of facial features, at least two pages of each feature from different angles (fill the page). This should not be a face but the study of the parts.
2. Four pages or more of studies of hands and feet from different angles. Try to show volume, mass, foreshortening, and proportion.
3. Do several studies sitting in front of a mirror and draw the reflection you see. Work on foreshortening in these studies.
4. Practice drawing using an easy line rather than a tight, controlled line. Good practice for this is using the blind contour and gesture methods.
5. Do studies using full figures showing action or movement in the figure.

6. Do studies of faces showing emotion/expressions.
7. Do studies of faces from different age groups and cultures.
8. Try caricatures of yourself, family, or friends.
9. Look at how other artists have used the human figure in their work and write about it.

E. Figure drawing theme:

1. The model crouches as if at the beginning of a sprint race.
2. Kneeling on one knee, the model examines a big toe (a cushion may be placed for comfort).
3. The face: draw multi-mirror images, facial expressions, facial emotion.
4. Sit on the floor in front of a mirror and draw what you see in the mirror.
5. Set a mirror upright on a table. Put your leg and foot on the table with your foot facing the mirror. Draw what you see in the mirror.
6. A standing model bends down to cut a toenail. The foot is raised on a stool.

F. From the following themes, develop in your workbook a piece of work, which reflects some original thoughts and ideas. This work may be abstract. Try a brainstorming session on your chosen idea. Many new ideas will emerge and probably open up your visual memory.

1. Harmony
2. Conflict
3. Fear
4. Focus
5. Reflection
6. Rhythm
7. Growths and Decay
8. Reversal
9. fragmentation

G. Analyse some aspect of movement that has interested you in some other area of your academic studies. Develop a piece of freestanding relief, mobile, or kinetic sculpture, or a series of 2-D designs. Look at movements from an artistic point of view. These can be starting points:

1. Air, wind, or water currents
2. Rock strata or volcanic eruption
3. Mathematical progressions or sequence
4. Circular or bodily movement

H. Local environment:

1. Use the stream woodland area around the school as your starting point to create some original work based on your observations.

This may take the form of drawings, paintings, collage, textiles, etc.

2. Make studies/sketches of any aspect that interests you.
3. Consider growth, decay, reflections, undergrowth, foliage, patterns in nature, etc.
4. Try using color.
5. Experimentation is important. These studies could be used for later work.

I. Self Portrait:

This work is to be produced as a research workbook project and can be developed into a studio piece. There is no "right or wrong" way to do this. Look at other artists that have produced self-portraits. Many artists have done a number of self portraits. It is a common subject, and many artists have produced them in various ways.

- Why have artists produced self-portraits?

1. To find out something about themselves.
2. To say something about themselves.
3. To practice a technique.
4. To work with an image that is well known to themselves.
5. To try to be honest with themselves.
6. To put themselves in various situations.
7. To examine the idea that the face may reflect the inner person.

- You can be whatever you want to be. How do you capture your image? Who are you? Are you always the same?

1. Your portrait can be from an unusual angle or view point.
2. Look at the effect of shadow and light.
3. Create your own environment or world that reflects you.
4. Use objects that interest you or are special to you.
5. Create a montage of objects, photographs, memories, written portraits,

people, places, things.

6. Show difference aspects of whom you are. Do a series of portraits reflecting parts of your personality.