

**ADVANCED PLACEMENT ART HISTORY**  
**SUMMER ASSIGNMENTS 2019**

In an ongoing effort to maintain alignment with best practices in college-level learning, AP courses and exams emphasize challenging, research-based curricula aligned with higher education expectations, as demonstrated in this revised 2019 curricula. The framework limits the required course content to 250 works of art, aligning with college and university faculty expectations of the number and types of work students should know. This finite number of works allows teachers to present artwork in greater depth and invites students to actively engage with the works, constructing understandings of individual works and interconnections of art and art making throughout history. This approach allows students to develop a profound understanding of representative works of art from diverse cultures, including fundamental information that places these works in context and illuminates relationships among them.

The course is not designed to encourage or reward students' memorization of isolated facts about works of art, artists, or cultures; rather, it invites them to actively engage with the works to develop enduring understandings of art making and artistic developments throughout history. By providing detailed information about and parameters for what is expected of students, the framework offers teachers freedom and flexibility to tailor instruction to meet the needs and interests of their students and encourages them to include additional works they value within their individual course content. Ultimately, the knowledge and skills students develop in AP Art History can qualify them for college credit and placement into subsequent college coursework in art history.

*Students will be able to develop thinking skills that include:*

1. **Visual analysis:** Analyze visual elements of works of art
2. **Contextual analysis:** Analyze contextual elements of a work of art, and connect contextual and visual elements of a work of art
3. **Comparisons of works of art:** Compare two or more works of art.
4. **Artistic Traditions:** Analyze the relationships between a work of art and a related artistic tradition, style, and/or practice.
5. **Visual analysis of unknown work:** analyze visual elements of a work of art beyond the image set
6. **Attribution of unknown work:** attribute works of art
7. **Art historical interpretations:** analyze art historical interpretations
8. **Argumentation:** develop and support historical arguments

*Students will be responsible for studying the following units:*

- Unit 1: Global Prehistory, 30,000–500 BCE
- Unit 2: Ancient Mediterranean, 3500 BCE–300 CE
- Unit 3: Early Europe and Colonial Americas, 200–1750 CE
- Unit 4: Later Europe and Americas, 1750–1980 CE
- Unit 5: Indigenous Americas, 1000 BCE–1980 CE
- Unit 6: Africa, 1100–1980 CE
- Unit 7: West and Central Asia, 500 bce–1980 CE
- Unit 8: South, East, and Southeast Asia, 300 BCE–1980 CE

Unit 9: The Pacific, 700–1980 CE  
Unit 10: Global Contemporary, 1980 CE to Present

## SUMMER ASSIGNMENTS

To complete the summer work you will need to identify and define key terminology and significant movements in art. These assignments are necessary so that you can gain a clear understanding of the vocabulary which you will then utilize in your essay writing for this course.

The link below is the course guide that we will be working from. Please look over this document to preview the content of the course and to gain a better understanding of what the course has to offer.

<https://apcentral.collegeboard.org/pdf/ap-art-history-course-and-exam-description.pdf?course=ap-art-history>

2019 updated version

Click on the link above to access Unit 1: Global Prehistory

### **Content Area 1: Global Prehistory**

#### **30,000–500 B.C.E. (11 WORKS)**

1. *Apollo 11 stones*. Namibia. c. 25,500–25,300 B.C.E. Charcoal on stone.
2. *Great Hall of the Bulls*. Lascaux, France. Paleolithic Europe. 15,000–13,000 B.C.E. Rock painting.
3. *Camelid sacrum in the shape of a canine*. Tequixquiac, central Mexico. 14,000– 7000 B.C.E. Bone.
4. *Running horned woman*. Tassili n’Ajjer, Algeria. 6000–4000 B.C.E. Pigment on rock.
5. *Beaker with ibex motifs*. Susa, Iran. 4200–3500 B.C.E. Painted terra cotta.
6. *Anthropomorphic stele*. Arabian Peninsula. Fourth millennium B.C.E. Sandstone.
7. *Jade cong*. Liangzhu, China. 3300–2200 B.C.E. Carved jade.
8. *Stonehenge*. Wiltshire, UK. Neolithic Europe. c. 2500–1600 B.C.E. Sandstone.
9. *The Ambum Stone*. Ambum Valley, Enga Province, Papua New Guinea. c. 1500 B.C.E. Greywacke.
10. *Tlatilco female figurine*. Central Mexico, site of Tlatilco. 1200–900 B.C.E. Ceramic.
11. *Terra cotta fragment*. Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised)

Read from page 35-47 and view the work for the unit.

## Assignment 1: (Template is below the explanation)

Look at the 10 pieces of work from Global Prehistory. For each piece, fill out the template below. You should have 10 completed snapshots when you are finished.

1. **Title/Designation**—Name or standard description of the work (location included as present-day city and nation for architectural monuments)
2. **Artist/Culture**—Artist(s) and/or culture of origin
3. **Date of creation**—Time in which the work was created
4. **Materials/Media**—Ingredients and components used to create the work of art
5. **Image(s) of the work**: Each work is represented by one or more images. Large and complex monuments such as the Parthenon are represented by multiple images, some of which may specify areas of focus, such as floor/site plans, architectural elements including interior and exterior views, and sculptural elements. Contextual images may also be provided. The images within the image set are the same as those that will appear on the AP Art History Exam.
6. **Form**: Form describes component materials and how they are employed to create physical and visual elements that coalesce into a work of art. Form is investigated by applying design elements and principles to analyze the work's fundamental visual components and their relationship to the work in its entirety.
7. **Function**: Function includes the artist's intended use(s) for the work and the actual use(s) of the work, which may change according to the context of audience, time, location, and culture. Functions may be for utility, intercession, decoration, communication, and commemoration and may be spiritual, social, political, and/or personally expressive.
8. **Content**: Content of a work of art typically includes subject matter: visible imagery that may be formal depictions (e.g., minimalist or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., emblems and logos) and may also include other visual properties involving abstraction or other non subject-driven work. Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).
9. **Context**: Context includes original and subsequent historical and cultural situation of a work of art. Context includes information about the time, place, and culture in which a work of art was created, as well as information about when, where, and how subsequent audiences interacted with the work. The artist's intended purpose for a work of art is contextual information, as is the chosen site for the work (which may be public or private), as well as subsequent locations of the work. Modes of display of a work of art can include associated paraphernalia (e.g., ceremonial objects and attire) and

multisensory stimuli (e.g., scent and sound). Characteristics of the artist and audience—including intellectual ideals, beliefs, and attitudes, and aesthetic, religious, political, social, and economic attributes—are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual evidence may include audience response to a work of art. Contextual evidence may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance (e.g., oral, written, poetry, music, dance, dramatic productions), documentation, archaeology, and research.

Snapshot		Image Set #:	1
<b>Title/Designation:</b>	<b>Name of work</b>	<b>page:</b>	
<b>Content Area:</b> <b>Global Prehistory</b>	Picture of work cut and paste		
<b>Artist/Culture:</b>			
<b>Media:</b>			
<b>Creation Date:</b>			
<b>Location:</b> <b>Size:</b>			
<b>Form:</b> <i>(The details: what you see exactly. Scale, composition, pictorial space, types of line, types of forms, color, light, tone, texture, pattern, elements of art and principles of art)</i>			
<b>Function:</b> <i>(The intended purpose of the work; audience, time, location, culture, spiritual, social, political, personal)</i>			
<b>Content:</b> <i>(What do you see?)</i>			

**Context:** *(Everything not observable. What is intended purpose? List categories)*

**Artistic Intent:** (Why was this made?)

**Websites/ Supporting Evidence:**

## Assignment 2:

In short answer form: answer the following questions about Global Prehistory:

1. How does the study of art contribute to our greater understanding of cultural practices and belief systems?
2. How does art provide clues for understanding a culture and its history when we have nothing else to investigate?
3. In what ways does the study of global prehistoric art require the contributions of other disciplines? Why?
4. How do the materials and techniques of global prehistoric art shape and define those works?

## Assignment 3:

Create a google slides presentation with each of the terms below. Include the following information: ( 16 terms)

- Term
- Definition
- Visual example that is relevant to AP Art History course (Please select an example from the 250 pieces in the course booklet for AP)

**Elements of Art:**

- a. Line
- b. Shape
- c. Form
- d. Color
- e. Space
- f. Value
- g. Texture

### **Principles of Design:**

- a. Emphasis
- b. Contrast
- c. Unity
- d. Balance
- e. Repetition
- f. Rhythm
- g. Movement
- h. Proportion
- i. Pattern

## **Assignment 4:**

Identify the key element s(i.e. time periods, influences, styles, materials, artists, etc.) of each of the following art movements. Identify as many signifiers that you can for each movement. You can complete your answers using bullet points. You should also give a brief definition (in your own words) for each movement, as well as a visual example. Please use famous works of art or works from the course description (above link).

1. Prehistoric Art: Paleolithic, Mesolithic, and Neolithic
2. Egypt: Old Kingdom, Middle Kingdom, New Kingdom
3. Greek Art- Archaic, Classical, Hellenistic
4. Roman Art- Republic, Late Imperial
5. Etruscan
6. Byzantine
7. Asian
8. India
9. Africa
10. Islamic
11. The Pacific
12. Americas: Native, North, Meso, South
13. Middle Ages
14. Romanesque
15. Gothic
16. Renaissance
17. Late Antique Art
18. Byzantine Art
19. Islamic Art
20. Early Medieval Art
21. Romanesque Art
22. Gothic Art
23. Renaissance in Northern Europe
24. High Renaissance
25. Mannerism

26. Rococo
27. Neoclassicism
28. Romanticism
29. Realism
30. Impressionism
31. Post-Impressionism
32. Art Nouveau
33. Cubism
34. Social Realism
35. Abstract Expressionism
36. Fauvism
37. Dada
38. Surrealism
39. Minimalism
40. Post Modern

## Assignment 5:

Using the template below, write a compare and contrast essay on any **2 Global Prehistory** works.

The essay should contain all 6 paragraphs with as many details as you can fit about the work.

*Compare:* (estimate, measure, or note the similarity or dissimilarity between)

*Contrast* ( the state of being strikingly different from something else, typically something in juxtaposition or close association)

### Writing about Art: The Big Picture:

#### Analyzing Works of Art

##### **Paragraph 1: Introduction: A brief overview of the work.**

*(Tell em' what you're going to tell em'.) Paragraph 1*

1. Include Unit: example: (Global Prehistory, Ancient Med. etc)
2. Include years the work spanned example: (30,000-500 B.C.E)
3. What is art and how is it made?
4. Why and how does art change?
5. How do we describe our thinking about art?
6. *Last line of paragraph should say:* This paper will discuss and explore the Form, Function, Content, and Context of the work.

##### **Paragraph 2: Form :**

*\*Use knowledge of design elements and principles to examine fundamental visual*

**components and their relationship to the work in its entirety.**

**\*Investigate component materials and how they create physical and visual elements in a work of art**

**(‘Tell it to em’) Paragraph 2, 3, 4, 5**

**(3,4,5 etc. (Take as many paragraphs as you need to talk about a few of these items))**

**Form:**

<https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/v/visual-analysis>

Video explains the details below.

The details. (what you see more exactly). Include the following terms in your paragraph and describe how they relate to the artwork.

1. **Scale:** the size of something
2. **Composition:** the arrangements of forms: ( This pic is in a triangle.)
3. **Pictorial Space:** illusion of a three-dimensional space:
  - a. overlapping, and atmospheric perspective.
4. **Form:** the representation of solids in a space. (Often defined by Line)
  - a. Natural forms: trees, grass, fields, etc)
  - b. Figurative Forms: the people in the picture
  - c. Built Forms: the architecture in the background
  - d. Curvilinear: clouds
  - e. Rectilinear: architecture in background
5. **Line**
  - a. Contour
  - b. Stippling: Dots
  - c. Cross-hatching
  - d. Parallel
  - e. Criss-cross
  - f. Wavy
6. **Color**
  - a. Primary : red, yellow, blue
  - b. Secondary: orange, green, violet
7. **Light**
  - a. Tints: Add white paint to a color
  - b. Shades: Add black paint to a color
8. **Tone:** amount of light and darkness in a color
9. **Texture:** the way something looks like it would feel if you touched it.
  - a. Smooth



- b. Rough

**10. Pattern: repeated decorative design**

- a. is the repetition of pattern over and over again to create a decorative feel to the work .
- b. ornamentation

*How the artist delivers the content through physical and visual elements of art.*

**Elements of Art:**

- a. Line
- b. Shape
- c. Color
- d. Texture
- e. Value
- f. Space
- g. Form

**Principle of Art:** by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.

- a. Movement
- b. Unity
- c. Balance
- d. Emphasis
- e. Proportion
- f. Rhythm
- g. Unity
- h. Variety

**Paragraph 3: Function** (May take 1-3 paragraphs for this)

*\*Consider artist's intended use for the work and actual use, which may change according to context.*

*\*Functions may be for utility, intercessions, decoration, communication, and or commemoration: they may be spiritual, social, political, and or personally expressive.*

The intended purpose of the work.

Variables like audience, time, location, and culture, create change.  
Spiritual, social, political, personal

**Paragraph 4: Content:** (May take 1-3 paragraphs for this)

What do you see?

*\*Explore the interacting, communicative elements of design, representation, and presentation.*

*\*Content includes subject matter-visible imagery may involve formal depictions, representative depictions, and or symbolic depictions.*

***\*Content may be narrative, symbolic, spiritual, historical, mythological, supernatural and or propagandistic.***

**Paragraph 5: Context:** ( May take 1-3 paragraphs for this)

Everything not observable. What is the intended purpose?

Art falls under the following categories:

1. Utilitarian: functional or useful items
2. Religious: items made for worship, ceremonies, rituals, festivals, or burial rites
3. Political: items meant to comment on social or political issues; wars, social injustice, propagandizing leaders or to change public opinion
4. Historical: records historical events
5. Economical: art made for financial gain or as result of wealthy patron
6. Informational: to teach or inform; to carry on a cultural tradition or moral to future generations
7. Aesthetics: for the joy or search of beauty: for arts sake.

***\*The time, place, and culture in which a work of art was created, and when, where, and how subsequent audiences interacted with the work***

***\*The artist's intended purpose of the work of art, the chosen site for the work, and subsequent locations***

***\*Characteristics of the artist and audiences***

***\*Patronage, ownership of a work of art, and other power relationships***

***\*Audience response to work of art***

**Paragraph 6: Conclusion**

***(‘Tell em’ what you told em’)*** Paragraph 6

- **Words of wisdom:**
- **You may think you are writing for the teacher, but this view is a misconception, when you write, YOU are the teacher.**
- **YOU are writing for an imagined audience.**