

Welcome to AP Art History

I PROMISE that I never give “busy work” --only things you will need to pass the AP ---

So you need to begin now to study with the attitude each has something you want to understand and RETAIN--not just dash it off and turn in for a grade.

I am here to help you with the understanding part!!

- Don't hesitate to ask--ever !!
- I will check my email as close to daily as I can during the summer so email me at:
- kerry.johanson@fcps.edu (You can also navigate to my email through the WHS website.)

Be prepared the first week of school for:

- A quiz that will include:
 - 1.-The Elements of Art and Principles of Design (matching).
 - 2.-The vocabulary from the worksheets on Prehistoric Art (fill in).
 - 3.- Answers to some questions on the very last worksheet.*
 - 4.-The 4 images from the Prehistoric era
 - Be able to recognize them by Title (ie “*Venus of Willendorf*” or “*Stonehenge*”)
 - Be able to tell whether they are from the Paleolithic or Neolithic Period
 - 5.-Memorize the dates for first 8 cultures/periods we will study--(fill in)

*We will discuss these in class before we have the quiz.

Summer Assignment-**Overview of Assignments Sheet**-AP Art History **Due the first day of Class 2011**

Abbreviations -- APAH=AP Art History

Why a summer assignment?

The AP Exam is scheduled more than a month before the end of school-some schools begin in August so we lose 3 weeks--If we don't get a head start, we won't be able to cover all the material by the time you must take the test. The good news--you start early, but you get to finish early too! Believe me I don't want to GRADE them either!

There are 3 Components to your Summer Assignment*

①

What will you do?

Define the list of Elements of Art and Principles of Design Given

Why?

You need to learn the language of the field to understand what is discussed and to discuss it yourself.

What you'll turn in

Your definitions of the Elements and Principles of Design* (just list them down the left side of the paper and write your definitions next to each.) This will take 1-2 pages.

*Some sources call these Elements of Design—same thing, just a slightly different name

②

What will you do?

Using what you have learned about the Elements of Art & Principles of Design, you'll learn how to write an Analysis & Critique of a work of Art. (A sample is included).

Why?

The AP exam puts the most weight on the essay portion. You need to learn HOW to write using the vocabulary of Art and because you want to be able to speak intelligently about art.

WHAT YOU'LL TURN IN-

1. Your 1-page summary of the 4 steps of analyzing a work of art.
2. Your print out of your chosen artwork.
3. Your 1-2 page analysis/critique of your chosen artwork (in paragraph form).

③

What will you do?

Complete a couple of worksheets that give a SHORT overview of Prehistoric Art

Why?

While the AP exam no longer asks questions about Prehistoric Art it IS the beginning so a TINY bit of knowledge about how things started is instructive.

WHAT YOU'LL TURN IN-

The completed worksheets.

NOTE: While not part of your summer assignment do note that the end of the first week of school you'll have a quiz on the dates for the first 10 periods we will study. They are always fill-in the blank. It might not be a bad idea to start looking at the LAST sheet in this packet which includes the first periods & dates.

Details for each component are on following pages

Component 1

Learn to Identify the Elements of Art and Principles of Design

Note: One thing that can be tricky is that that different people use different names for these categories or term names—don't worry about that or let it confuse you.)

Just define those listed below:

1. What to do:

Read about the Elements and Principles of Art and write brief definitions IN YOUR OWN WORDS so I can tell if you understand the concepts.

If you have access to the internet go to these websites:

http://www.getty.edu/education/teachers/building_lessons/elements.html

<http://faculty.evansville.edu/rl29/art105/sp04/art105-2.html>

OR

If you don't have internet access--Go to the Library and use their internet or check out a book on Art History or the Basics of Art.

2. Do your best to try to UNDERSTAND these, not just blindly recopy a definition—the earlier you grasp these, the easier study and tests will be for you.

a. **Elements of Art**-Follow links for all the various elements listed & *VIEW THE EXAMPLES* when given it will help you to UNDERSTAND them better. Read how BOTH SITES define these elements and then **IN YOUR OWN WORDS** write a brief definition of each.

- Line; Shape; Space; Value; Color; Texture; Form

b. **Principles of Design**- Follow links. **VIEW EXAMPLES. Read how BOTH SITES define these principles and then IN YOUR OWN WORDS write a brief definition of each.**

- Unity; Variety; Balance; Pattern; Movement; Emphasis; Rhythm

AND

3. While you are not required to read the pages copied from the Book *Survival Guide for Art History Students*, Christina Maranci. It will REALLY help you if you do—you'll know what is going on much better from day 1.

- a. I am not legally allowed to put them on the website but...
- b. If you see this before the end of school you can come to me (A216 or A218 and I'll give you a copy.
- c. **If you email me I can send them to you** or MAYBE I can enroll you into Blackboard for you to access.

Component 2

Write an Analysis and Critique of a Work of Art

1. What to do:

READ about the 4 steps of Analyzing Art

go to this website:

http://clackhi.nclack.k12.or.us/~edgintonwWeb/page%20files/Critiquing_Writing%20about%20art.htm

OR

If you don't have access to the internet go to the library and use their internet or check out a book about writing about Art. A good one is: *Survival Guide for Art History Students*, Christina Maranci.

ALSO

READ How to Critique a Work of Art that begins on the next page.

- A. Write in your own words a brief summary of the 4 steps for analyzing art. (less than 1 page)
- B. Read the "tips" in the packet*.
- C. Select an artwork that you really like-
Print a copy of that artwork (I'd just Google it but choose a large file size so it is decent quality—

Following the 4 steps—

Write **in paragraph (NOT LIST) form** an analysis of your chosen work.

(~1 page not including the picture of the Artwork)

Go to the Websites, etc.

- B. Read the pages that follow this page
- C. Select the artwork of your choice
- D. Look at/Read the example included in this packet (the sheet with the color photo of the fall trees.)
- E. Write your Analysis & Critique following the outline provided on the pages that follow this page and the guidance from the copied pages from Survival Guide for Art History Students (—By Christina Maranci.)

I have included more than you need —I just want you to have anything that might help you. Some of the information in the materials I've provided repeats so use that which helps YOU best.

How to Critique a Work of Art

- Just go through each step and write in what is appropriate for the art you are analyzing
- Your analysis should be written in paragraph form **NOT** as a list or outline.
- Not every work of art will contain ALL Elements of Art, etc. You must decide which are most important ones for your chosen artwork and include those in your analysis.

No Moralizing or Value Judgments Allowed

1. **Description**-Just record what is there. **Just the facts NO** opinions or assumptions.

Do NOT use the pronoun "I"!

Usually 4 or 5 sentences but it could be longer for complex works. The point here is to get you to really LOOK at the work of art. It may help to think **how you would describe it to someone on the phone.**

A. Label Information

1. Title of work and artist's name
2. When and where the work was created.
3. Format/Technique of the work (i.e. Sculpture-is it relief, free standing etc.; Painting-is it square, a rectangle-horizontal or vertical, etc.)
4. The medium (or media) used. (oil, acrylic, marble, etc.)

B. Subject matter-(Start general--then progress to more specific)

First tell us about the setting before you tell us about the dancers tutu.

1. Recognizable images such as people, buildings, cloudy sky, trees, and other tangible things.
2. If the work consists of geometric shapes or free forms, indicate what is there & then go on to Art Elements.

C. Art Elements

Tell us what the dominant Elements of art are.

E) Line

- 1) Straight, curved, dotted, broken, wavy, swirling, jagged, textured, horizontal, vertical, diagonal, etc.
- 2) Contour lines or outlines.
- 3) Implied (Due to color, value, or texture changes, etc.)
 - You see the square below because the grey shape against the white background creates an implied boundary or LINE that allows you to differentiate between the two).
 - Some implied lines are even LESS obvious. A "treeline" for instance. Trees can't grow above certain elevations so there is a "line" on mountains where the trees stop growing. Some implied lines are even LESS obvious but we'll learn about that during the year 😊



F) Color and Value

- (1) Colors are warm, cold, bright, dull, dark, light, opaque, and transparent.
- (2) Values result from combinations of black & white, or shades & tints of color.
- (3) Shapes (2-D) and Forms (3-D)
- (4) Representational, abstract, organic, geometrical, open, closed.
- (5) Texture
 - (a) Rough, smooth, coarse, soft, bumpy, hairy, sandy, and so on.
 - (b) Simulated or Real

G) Pattern-Don't confuse with texture

- (1) Repetition of some motif (design) in a recognizable order, such as checkerboard.

H) Space

- (1) Two dimensional art (illusionary depth), shallow or deep? Due to chiaroscuro, foreshortening, linear perspective, aerial perspective, overlap, high-low placement.
- (2) Three dimensional art (real depth) Due to voids, concaves, convexes, volumes, etc.

2. **Formal Analysis**-How have the things listed under Subject Matter and Art Elements been organized or interrelated to work together? This is usually the longest section of your analysis. Although most works of art use all of the elements to some degree you should choose only the pertinent ones. You must be selective but thorough. This section is what sets you apart from the Saturday afternoon museum visitors.

A) **Similarities**

1. Are there things similar in shape, color, texture, form, or size?
2. Are there lines similar in direction or kind?

B) **Contrasts**

1. Are there contrasts in color such as dull-bright, cool-warm, dark-light?
2. Are there contrasts of shape, form, texture, movement, size, complexity—simplicity?

C) **Continuities**

1. Are there elements in the composition that are repeated in some systematic way?
2. Are there elements that cause directional flow or lead your eye through the composition?

D) **Emphasis or Dominance**

1. Is there some area, elements, or arrangement that seems most important?

E) **Balance**

1. What contributes to balance in the composition?
2. Is balance symmetrical, asymmetrical or radial?

F) **Relationships**

1. What are the relationships between the theme of the artwork and the art elements?
2. What are the relationships between the theme of the artwork and the medium or procedure used to produce it?

3. Interpretation-

Use the information from your description and analysis to help you identify the content of the work (what the artwork expresses about **human experience**). You will base this information on the description and especially the formal analysis. Again, do NOT use the pronoun "I".

This section is usually 4 or more sentences.

A) **Hypothesis** (an assumption or informed guess about the meaning of the work)

B) **Defense**

1. Defend your hypothesis with **evidence** from your description and analysis information.
2. Defend your hypothesis with **evidence** from other sources such as art history, past experiences the work reminds you of, or presumed purposes: to praise, criticize, predict, record an event, make a political or social statement, ridicule, and so on.

1. Evaluation or Judgment-

Based on your analysis in the first three stages, what is your judgment of the quality or success of the work? You are now giving your opinion BUT you MUST base it on the facts that you have discovered **and presented** in sections 1 and 2.

- A) **Craftsmanship**-The degree of skill in use of media and procedures relevant to the subject matter and purpose of the artwork.
- B) **Design Quality**-The degree of visual organization of the materials and elements that make up the work. Consider unity, variety, proximity, balance, emphasis, and rhythm.
- C) **Expressiveness**-Rate the expressiveness of the work relative to the subject, idea, or theme it is based on.
- D) **Personal Response**-The extent to which the artwork provokes a personal response, one that could be shared with others.
- I) **Originality**-The degree of uniqueness, imagination, and freshness demonstrated by the artwork.
- F) **Comparison**-The art critic or connoisseur would consider how the work compares with other artworks of similar kind.

Terms to Use When Discussing Art

Composition-How all the parts (Elements & Principles) are put together;
Organization or arrangement.

-**Pictorial Depth**- Ways 3-D world is represented on a 2-D surface
(Picture Plane)

-**Picture Plane**-Think of everything in the real 3-Dimensional space is
now "flattened" on the 2-Dimensional surface of the "canvas". That
surface is called the picture plane.

-**Picture space**-The Foreground, Middleground, Background

-**Ground Plane**-Base of Picture Space, can be a floor, actual ground,
a table, other

Content-Includes *Subject Matter*=what is represented—even when that
consists of strictly lines and shapes, etc. and no recognizable subject
matter. Includes *Ideas*.

Iconography-the study of "what" of subject matter

Medium (media)-Material the object is made of (i.e. marble, oil paint,
etc.)

• **Two Dimensional**-includes...

Painting-Wall & fresco, illumination (books); panel, miniature, hand &
hanging scroll; easel.

Drawing-Sketches, studies, drawings as complete works, cartoons (full
scale drawings in prep for work).

Graphic Arts-Printed reproducible, woodcut, engraving, etching,
drypoint, lithography, computer.

Photography-Still photographs.

Three dimensional Art includes...

Sculpture-Work that is carved (reductive-taking material away) like wood and stone, modeled (additive) like clay cast-Metal, or assembled.

---**Freestanding**-"In the round"

---**Relief**-Projecting from the surface (but still attached to the base)

-**High**-Parts project off background

-**Low**-only slightly raised (**Sunken**)-Mainly Egyptian-carved down into the surface to the highest parts level with the rest of the surface.

Architecture-Buildings

--**Plan**-Like looking down from above and made an imaginary slice at approximately waist height,

--**Elevation**-exterior sides without perspective distortion;

--**Cutaway**-Like a "bite" out of the side so inside & outside both show.

Ornamental & practical arts-Decorative items; fabrics, windows, dishes, glassware, etc.

Mixed media-Combinations of more than one media on the same artwork.

Collage/Assemblage-

Other-Glass, ceramic, metal, textile, stitchery, enamel, "junk"discards of society, & many others.

•**Ephemeral Arts**-Modern category, performance, earthworks, cinema, video, some computer.

Age-Chronology, when was it made.

Period-Historical Era and/or Region from which a work of art comes.

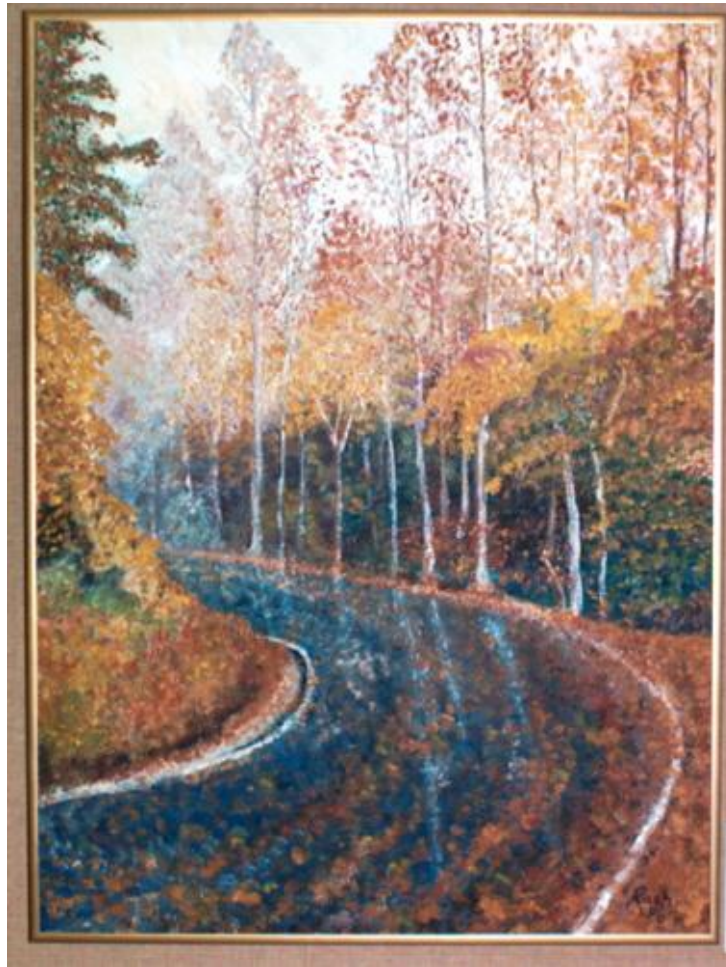
Style-General characteristics of form and content which distinguish groups of art as similar.

Personal style-distinctive manner of individual artists or architects.

Artist-Who made it? Why? What influences of life, times, economics, etc.

Patron-Who paid for it? Why? Very important influence for most of art history. Dictated style. Emperor Augustus always young godlike head of state. Their tastes were more important in what the art contained and looked like than an artists personal.

Sample of a Critique written by a student about this painting



The painting *Roadside Vision* was created in 1998 by Virginia Rash who is from Kansas. It hangs in the hallway of the Fine Arts Building on the campus of Independence Community College in Independence, Kansas. The painting is 24 inches tall by 18 inches wide and framed with a 1 1/2 inch thick gold metal frame. The golden color of the frame is repeated throughout the painting.

The landscape painting was painted with acrylic paint on a ground that is a board with canvas stretched over it. Very little sky shows in this vertical painting. The sky is very light and applied very thin. A road winds to the left and is painted with heavy dark paint. The distant trees reflect onto the wet looking road, created with glazing by adding medium to the acrylic paint. The medium is the vehicle that helped the artist spread on the paint. The fall leaves on the trees are painted with a dabbing brush stroke. Impasto is created in the leaves and heavy foliage on the lower left. Scubbing creates the texture of the leaves on the ground.

The composition of the painting is unified by the repeated use of warm colors. The dominant analogous color scheme of red, yellow and orange ties the painting together. Contrast in the work is seen in the dark value of the road contrasting with the light value of the fall foliage. The movement in this work leads around the bend where the road curves. This movement happens because of the deep space that leads the eye back into the painting as your eye follows the diagonals created by the curving edges of the road; the overlapping of the plants; then the road,

and then the background trees; and also because the value gets lighter at the back of the road. The emphasis in the painting is the dark large organic shape of the road. This shape stands out because of the vertical white lines of the tree trunks that point to it, those that are reflected into it, and the white lines that edge the road itself. The repetition of organic shapes is dominant throughout the painting. From the small leaves, to the masses of tree leaves to the larger organic shape of the road, this painting is dominated by organic shapes. The asymmetrical balance is created with the large form of the road that is balanced on the right with the smaller bright trees on the left.

The painting is an abstract work because the landscape subject is evident but the brushstrokes and simplification of the tree leaves make it not look completely realistic. The style of this work of art is Impressionism. The Impressionism can be seen because of the quick dabbling brushstrokes especially in the leaves that have fallen on the road, the special lighting that comes in from the back of the road and because of the cool colors that are painting in the shadow and dark areas of the trees.

The painting is very pleasant to look at. It has a lot of structure because of the vertical lines of the tree trunks but a calm, peaceful feeling comes from the curving more horizontal line of the road. The unifying warm colors make me feel very comfortable especially since the fall is my favorite season of the year.

Component 3

1. Briefly Research Art of the Prehistoric Period—

A) You may use any reputable site.

B) I don't recommend Wikipedia because it is kind of long and wordy.

I like this site (which I have gotten permission to use ☺)

<http://faculty.evansville.edu/rl29/art105/sp04/art105-12.html>

This is pretty good too.

<http://arthistory.about.com/cs/arthistory10one/a/paleolithic.htm>

C) Look over the Worksheets provided for you on Prehistoric Art.

i. Fill in the information requested and

ii. Answer the questions on the last page.

D) Bring all of your work to class with you the first day of school that we meet.

WHEW!! You made it! Any you are already smarter!!

Now staple ALL this together IN ORDER 1, 2, 3 & bring it with you the first day of class.

Worksheet on Prehistoric Art-Complete as directed below

Familiarize yourself with the 4 artworks below. Look online or check out a basic Art History book from the library to find **ART** related definitions to the items listed below.

1. Vocabulary-write meaning or brief definitions for each term

1. lithic- _____

2. paleo- _____

3. neo- _____

4. mono- _____

E) mega - _____

6. groundline _____

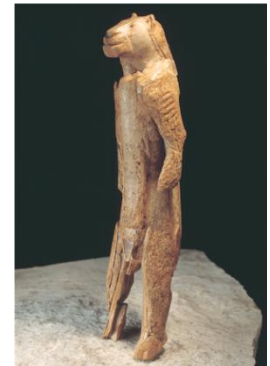
7. twisted perspective- _____

8. Composite creature- _____

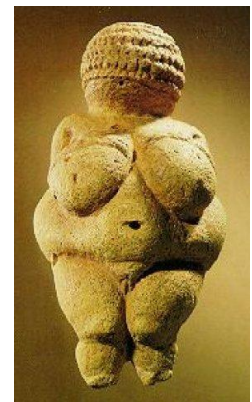
2. Write in the space what Element(s) of Art is/are the most dominant.

Paleolithic Art

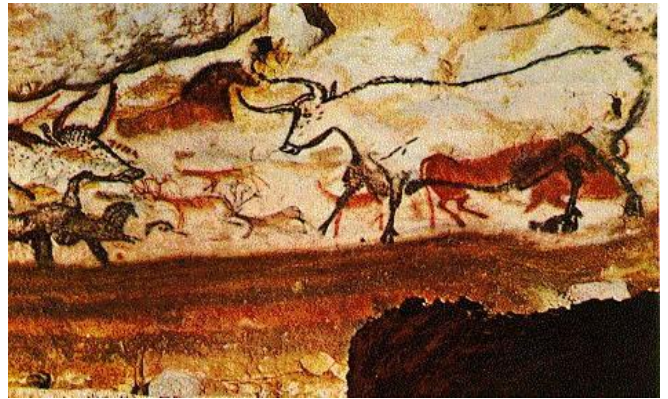
1. Human with feline head, mammoth ivory, Hohlenstein-Stadel, Germany, 30,000-28,000 BC



2. Nude woman (Venus of Willendorf), limestone, Willendorf, Austria, 28,000-25,000 BC



3. Hall of the Bulls (left wall), Lascaux, Dordogne, France, 15,000-13,000 BC



Neolithic Art

4. Stonehenge, Salisbury Plain, Wiltshire, England, 2500-1500 BC



Write brief answers to the following questions:

1. What characteristics (features) of the *Venus/Woman of Willendorf* figure are **NOT naturalistic** (things that have been obviously changed-kind of like a caricature [often this is done by making something bigger or smaller than it is in reality])?
2. What are some reasons you think the artist might have exaggerated some of her features and minimized others?

3. What 2 **Revolutionary changes** in human lifestyles occurred that cause a new period—the **Neolithic** Period--to begin?
- A. Manner of acquiring Food-

 - B. Community/ housing/-
4. What does the arrangement of *Stonehenge* suggest one of its purposes might have been?

NOTE:

While not part of your summer assignment THE FOLLOWING page has the first period dates you need to learn.

- You will be quizzed on them the end of the FIRST week of school so you may want to get a head start to learn them now. (There are about 60 Periods/Subperiods to learn all year).
- For the first week quiz I will list the periods with blanks after them and you will fill in both dates.
- Later you will need to fill in the Period AND the dates.

You only need to know the FIRST 8 for the first week quiz!

Summary Timeline

*All dates are circa **Period**

Prehistoric

8,000-1500 BCE Neolithic

Ancient Near East

3000-2000 BCE Sumerian

1000-600BCE Assyrian

600-550 BCE Neo-Babylonian

550-350 BCE Persian

Egypt

2700-2200 BCE Old Kingdom

1500 – 1100 BCE New Kingdom

1353-1335 BCE Amarna (notice that it fits inside during New Kingdom-but it is not part of New Kingdom)

End of first week quiz section

Aegean

3000-2000 BCE Cycladic

2000-1400 BCE Minoan (Crete)

1500-1100 BCE Mycenaean

Greek

900-600 BCE Geometric

650-480 BCE Archaic

480-323 BCE Classical

323-30 BCE Hellenistic

Etruscan

700-200 BCE