

AP ART HISTORY SUMMER ASSIGNMENTS: Due M 8/26

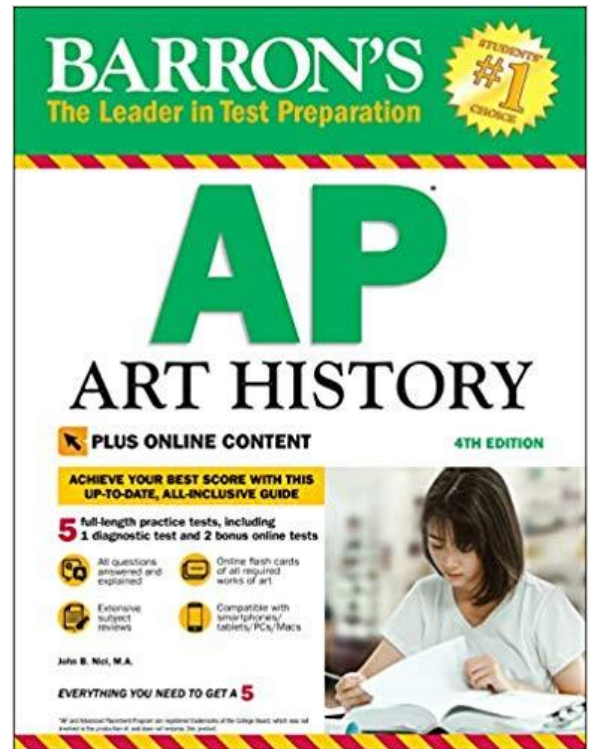
- Reading/Notes
- Gallery Visit
- Optional Summer Assignment

Reading Assignment: Purchase Barron's AP Art History Review book (3rd or 4th Edition). I'd recommend checking Amazon for the best price.

The 3rd or 4th edition of the book will be the most helpful because it is updated to match the new curriculum implemented in 2016.

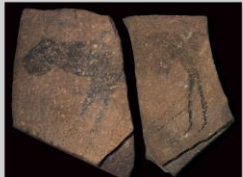
Read:

- Part One - about the test
- skip Part Two (diagnostics test)
- In Part THREE read Chapter 1 (Prehistoric) and take notes using the snapshots on our class website (see below). You should complete snapshot #s 1, 2, 4, 5, 6, & 8.
- Additional Resources to Supplement your Reading:
<https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/a/required-works-of-art-for-ap-art-history>



How to fill out a snapshot:

- Go to our class website (link at the bottom of the page) and download snapshot templates for #s 1, 2, 4, 5, 6, & 8. You may choose to print and handwrite, or type your notes into the snapshot before printing.
- Write pertinent information in each box of the snapshot. The image number and the image will be in the middle of the snapshot. A brief description of what goes in each box is provided in the snapshot, and I have provided more explanation below.

<p>1. Identification: (title/designation, artist/culture, date of creation, media):</p>	<p>2. Form: (use of design elements/principles: color, shape, value, texture, line, space; balance, contrast, emphasis, movement, etc.):</p>	<p>3. Materials and Technique: (art making processes and use of material):</p>
<p>8. Theme (s):</p> <p><u>Compare to Another Work:</u></p>	<p>#1</p> 	<p>4. Content: (subject matter, iconography, depiction, symbolism, the story)</p>
<p>7. Innovation/Change (s):</p> <p><u>Convention/Tradition (s):</u></p>	<p>6. Intended Function/Purpose: (why was it made?) Patron: (who was it made for?)</p>	<p>5. Original Context: Place/Site/Audience: Why was the artist's intent significant?</p>

1. Identification – use the *List of Required Works* document to find what kind of identifying information you need to know about each work. The image numbers on this list will correspond with the image numbers on the snapshot. You may find additional information as you read and research about each work.

2. Form – what does it look like? How would you describe it to a blind person?
3. Materials and Technique – what was used to make the artwork?
4. Content – what does the artwork show? For example; the content of the Mona Lisa by Leonardo Da Vinci is Mona Lisa, because she is what is depicted.
5. Original Context – information pertinent to the artwork that you can't tell by looking at it. Where is it from? Who was the intended audience? How did they react? Etc.
6. Intended Function/Purpose – Why was the work of art created? Did someone order for it to be made?
7. Innovations & Traditions – What cultural traditions does this work follow? What is new and innovative about it?
8. Themes & Comparison – What is the big idea of this work? What other works can it be compared to within the curriculum?

HELPFUL VOCAB

Glossary

Aesthetic refers to a type of human experience that combines perception, feeling, meaning making, and appreciation of qualities of produced and/or manipulated objects, acts, and events of daily life. Aesthetic experience motivates behavior and creates categories through which our experiences of the world can be organized.

Artistic associations include self-defined groups, workshops, academies, and movements.

Artistic traditions are norms of artistic production and artistic products. Artistic traditions are demonstrated through art-making processes (utilization of materials and techniques, mode of display), through interactions between works of art and audience, and within form and/or content of a work of art.

Artistic changes are divergences from tradition in artistic choices demonstrated through art-making processes, through interactions between works of art and audience, and within form and/or content. Tradition and change in form and content may be described in terms of style.

Audiences of a work of art are those who interact with the work as participants, facilitators, and/or observers. Audience characteristics include gender, ethnicity, race, age, socioeconomic status, beliefs, and values. Audience groups may be contemporaries, descendants, collectors, scholars, gallery/museum visitors, and other artists.

Content of a work of art consists of interacting, communicative elements of design, representation, and presentation within a work of art. Content 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). Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).

Context includes original and subsequent historical and cultural milieu 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 information includes audience response to a work of art. Contextual information 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.

Design elements are line, shape, color (hue, value, saturation), texture, value (shading), space, and form.

Design principles are balance/symmetry, rhythm/pattern, movement, harmony, contrast, emphasis, proportion/scale, and unity.

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.

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.

Materials (or medium) include raw ingredients (such as pigment, wood, and limestone), compounds (such as textile, ceramic, and ink), and components (such as beads, paper, and performance) used to create a work of art. Specific materials have inherent properties (e.g., pliability, fragility, and permanence) and tend to accrue cultural value (e.g., the value of gold or feathers due to relative rarity or exoticism).

Presentation is the display, enactment, and/or appearance of a work of art.

Response is the reaction of a person or population to the experience generated by a work of art. Responses from an audience to a work of art may be physical, perceptual, spiritual, intellectual, and/or emotional.

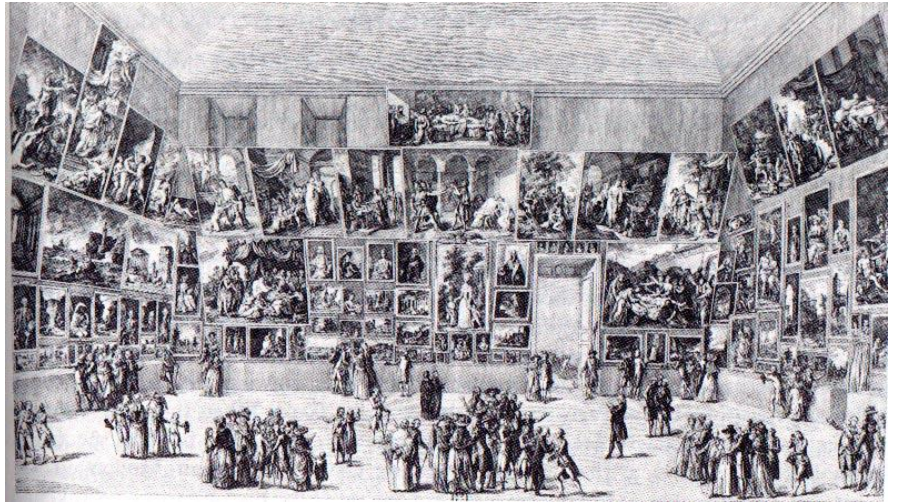
Style is a combination of unique and defining features that can reflect the historical period, geographic location, cultural context, and individual hand of the artist.

Techniques include art-making processes, tools, and technologies that accommodate and/or overcome material properties. Techniques range from simple to complex and easy to difficult, and may be practiced by one artist or may necessitate a group effort.

A work of art is created by the artist's deliberate manipulation of materials and techniques to produce purposeful form and content, which may be architecture, an object, an act, and/or an event. A work of art may be two-, three-, or four-dimensional (time-based and performative).

Gallery

AP Art History



Due Dates:

Gallery visits will be required of students once a quarter. The due dates are as follows:

Summer	Monday, August 26 th		
1st Quarter	Friday, October 11 th	3rd Quarter	Friday, February 21 st
2nd Quarter	Friday, December 6 th	4th Quarter	Friday, May 1 st

If you would like to do more than one per quarter, you will receive extra credit!

Academic Dishonesty Disclaimer!! Students are expected to PHYSICALLY VISIT a museum/gallery/exhibition. Virtual gallery visits WILL NOT BE ACCEPTED.

Students are expected to do their own work. Copying or stealing the work of others is considered plagiarism and is a violation of the Page High School honor code. Plagiarism includes but is not limited to copying written work, cheating on a test, drawing something for someone on a project or assignment, etc. Students are expected to understand and observe the rules of fair use and copyright. Any student who plagiarizes will earn an "F" for the assignment, and may be subject to further disciplinary action depending on the seriousness of the incident.

Your Assignment:

STEP 1

Pick a museum, gallery, or exhibit to physically go to. While you are there....

- Take a selfie in front of or inside the museum
- Choose 3 works of art to write about.
 - Make sure you write down the artist's name, title, media (materials), and any other pertinent information about the work.
 - Take pictures of the works of art you plan to write about, or if pictures aren't allowed, pick up a brochure or try to find pictures online. You may also do your best to sketch the works. (Museums typically allow small sketch/notebooks and pencils.)
 - Carefully look at the works of art and write down notes that may be helpful when writing your summary. See rubric below.

STEP 2

Soon after visiting the museum, gallery, or exhibit, you will need to write a summary of your visit including...

- Your selfie in front of, or inside the museum. (10pts)
- The museum or gallery information and its location. (10pts)
This may include...
 - Who the museum/gallery is named after & what significance they have to the community
 - What type of art it is known to exhibit
 - Whether or not you can purchase art. (Is it a gallery, or museum?)
- Some background information on the artist/exhibit (This will be factored into the points for each work)
This may include...
 - What the theme or meaning of the exhibit is.
 - What the artist is most well known for.
 - The style of art or media that this artist typically works in.
 - What time period this artist lived in/ are they still living?
 - Information regarding the artist's personal life
- Your critique on 3 works of art within the gallery/museum/exhibit (10 pts each)
For each work of art you must include...
 - A full identification (artist's name, title, media (materials))
 - A photograph or sketch of the work, a brochure on the exhibit is also acceptable.
 - A formal analysis of the work (analyzing the form of the work – see helpful vocab to see what the form of the work is)
 - A discussion of how it relates to or is comparable to a work that we have discussed in class**
 - **This only has to be done for 2 out of the three works that you discuss and does NOT have to be done in the Summer Gallery Visit.

50 points total. Your summary may be typed or hand written.

Examples of the Gallery Visit: by Janie Pearce

**3rd Quarter
Gallery VISIT**

This piece was found in the Metropolitan museum of art in New York

This piece is called Wheat Field with Cypresses, and was painted by Vincent Van Gogh in 1853. I really liked seeing this piece in the Met because when I saw it up close and in person, I could see all the brushstrokes and texture of the piece. Since this is painted in oil paints, Van Gogh was able to build up really thick layers of paint and create the look of really individual brushstrokes. I also really like the swirling lines in the sky that remind me of the starry night painting which he also painted. This painting also has the tree which is featured in the Starry Night painting. I like this painting a lot because of the vibrant colors and beautiful brushstrokes you can see up close when you are there in person.

Vincent Van Gogh is a renowned Dutch painter who is well known for his thick oil paint brushstrokes and swirls, which are beautifully showcased in this piece.

Overall I really enjoyed my experience at the Met, even though we got lost quite a few times.

This piece is from the MoMA and is one we studied in class recently.

This piece, called "Armored Train in Action" by Gino Severini was painted in 1915, just after the Italy entered WWI. The painting shows what the author thought of the war and what kind of effect it was having on the people of his country. The painting actually glorifies the war, showing none of the blood and gore it involved and showing instead heroic firefighters and brilliant explosions from silvery cannons and from carefully aimed rifles.

I really enjoyed seeing this piece in the MoMA because we had studied it in class, so I could better relate by knowing what it was about and more about the artist's purpose when making it.

I also really liked being able to see this piece in person because it allows you to see the brushstrokes (like the last one) that a simple photograph cannot show on a screen. I tried to take some close up shots of this picture, but even close up, the pictures cannot really do it justice. I really liked the way that the paint even looked very realistic up close.

Gutai: Splendid Playground

This is from the Guggenheim Museum and is displayed in the open space between the spiral where the galleries are.

When we walked into the museum, it was the first thing we saw when we looked up in the rotunda criss-crossing below the skylight which provides light for the whole museum.

I really liked this installation because it was really colorful and it seemed to mesh with the space really well. Also, when you got higher up, you could see the liquid within the tubes vibrating because of the voices passing through the space.

Gutai is a Japanese art group which attempts to combine performance art and stationary art to make it something beautiful.

Local Museums/Exhibition Sites:

Name	Greensboro Cultural Center/Green Hill	Elsewhere
Address	200 N. Davie Street, Greensboro, NC 27401	606 S. Elm St. Greensboro, NC 27406
Phone	336-333-7485,	336-549-5555
Website	www.greensboroart.org , www.greenhillcenter.org	http://elsewhereelsewhere.org
Name	Weatherspoon Art Museum	University Galleries at NCA&T
Address	Corner of Spring Garden & Tate St. UNCG Campus	Dudley Building, 1601 E. Market St. GSO, NC 27411
Phone	336-334-5770	336-334-3209
Website	http://weatherspoon.uncg.edu	http://www.ncat.edu/~museum/
Name	African American Atelier	Guilford College Art Gallery
Address	Same as Green Hill & cultural center	5800 West Friendly Ave, Hege Library, GSO 27410
Phone	336-333-6885	336-316-2438
Website	www.africanamericanatelier.org	http://www2.guilford.edu/artgallery/

*Please call or check the website for each site for additional information such as hours, parking, and admission.

Other sites around the state:

North Carolina Art Museums

[Asheville Art Museum](#)

[Cameron Art Museum](#) (Wilmington)

[Charlotte Museum of History](#)

[Fayetteville Museum of Art](#)

[Hickory Museum of Art](#)

[Mint Museum](#) (Charlotte)

[North Carolina Museum of Art](#) (Raleigh)

[North Carolina Museum of History](#) (Raleigh)

[Racine Art Museum](#)

[Reynolda House Museum of American Art](#) (Winston-Salem)

University Art Museums and Art Galleries in North Carolina

[Ackland Art Museum](#) (UNC, Chapel Hill)

[Center for Documentary Studies](#) (Duke University)

[Contemporary Art Museum](#) (NC State College of Design, Raleigh)

[Gregg Museum of Art & Design](#) (North Carolina State University)

[Guilford College Art Gallery](#) (Greensboro)

[Museum of the Native American Resource Center](#) (UNC, Pembroke)

[Nasher Museum of Art](#) (Duke University)

[NCCU Art Museum](#) (North Carolina Central University, Durham)

[Penland Gallery](#) (Penland School of Crafts, Penland)

[Van Every/Smith Galleries](#) (Davidson College)

[Weatherspoon Art Gallery](#) (UNC, Greensboro)

North Carolina Art Centers

[African American Cultural Center](#) (NC State University)

[Afro American Cultural Center](#) (Charlotte)

[Appalachian Craft Center](#) (Asheville)

[The Arts Center](#) (Carrboro)

[The Arts Center](#) (Fayetteville)

[Arts of the Albemarle](#) (Elizabeth City)

[The Bascom Art Center](#) (Highlands)

[Black Mountain College Museum & Art Center](#)

(Asheville)

[Creative Art Exchange](#) (Cornelius)

[The Creativity Center, Inc.](#) (Clayton)

[Center for Documentary Studies](#) (Duke University)

[Greenhill Center for North Carolina Art](#) (Greensboro)

[John C. Cambell Folk School](#) (Brasstown)

[The Imperial Centre for the Arts & Sciences](#) (Rocky Mount)

[The Light Factory](#) (Charlotte)

[McColl Center for Visual Art](#) (Charlotte)

[Mattye Reed African American Heritage Center](#) (Greensboro)

[North Carolina Artists](#) (Wilmington)

[North Carolina Pottery Center](#) (Seagrove)

[Odyssey Center for the Ceramic Arts](#) (Asheville)

[Sawtooth Center for Visual Art](#) (Winston-Salem)

[Southeastern Center for Contemporary Art](#) (Winston-Salem)

[Southern Highland Craft Guild](#) - Folk Art Center (Asheville)

[Waterworks Visual Arts Center](#) (Salisbury)

[YMI Cultural Center](#) (Asheville)

North Carolina Non-Profit Art Organizations

[African American Atelier](#)

[Arts Council of Fayetteville / Cumberland County](#)

[Ashe County Arts Council](#) (Jefferson)

[Asheville Area Arts Council](#)

[Asheville Culture Project](#)

[Associated Artists of Winston-Salem](#)

[Chapel Hill Public Arts Commission](#)

[Chatham County Arts Council](#)

[Durham Arts Council](#)

[Fine Arts League of Asheville](#)

[Guilford Native American Association](#) (Greensboro)

[North Carolina Arts Council](#)

[Orange County Art Commission](#)

[Orange County Artists Guild](#) (Carrboro)

CLASS WEBSITE: <https://sites.google.com/view/scarbroart>

[Southern Highland Craft Guild](#) (Asheville)

[Tabula Rasa](#)

[The Upstairs Gallery](#) (Tryon)

[Wilmington Art Association](#) (Wilmington)

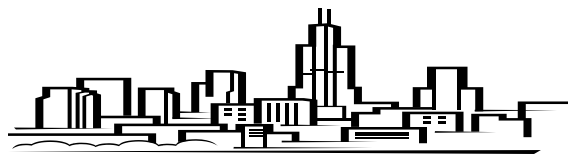
[Wilson Arts - Arts Council of Wilson](#)

Optional Summer Assignment: There are 250 images that you will have to know by the AP test and we will fill out a snapshot for each of them. We will be filling some out in class together, but I will be checking that you have snapshots ready to take notes on in class periodically. When I check to see that your snapshots are ready, I will be checking that you have filled out box #s 1-3 (identification, form, materials and technique). If you'd like to get ahead, you can start downloading and filling out box #s 1-3 on the other snapshots that were not assigned above. We will roughly follow the numeric order they are on the list this year. Check the syllabus (posted on the class website) to see the exact order. Below you will find the first unit we will do after going over the summer assignments.

Image Number:	Title:
12	White temple, Uruk, Sumerian
13	Palette of King Narmer, Predynastic Egypt
14	Votive figures, Eshnanna, Tell Asmar, Iraq
15	Seated Scribe, Saqqara, Egypt
16	Standard of Ur, Sumerian, Iraq
17	Great Pyramids and Great Sphinx, Giza, Egypt
18	King Menkaure and Queen, Old Kingdom, Egypt
19	Code of Hammurabi, Babylon, Susian
20	Temple of Amun-Re at Karnak, Luxor, Egypt
21	Mortuary temple of Hatshepsut, Luxor, Egypt
22	Akhenaton, Nefertiti and three daughters, New Kingdom, Egypt
23	Tutankhamun's tomb, innermost coffin, New Kingdom, Egypt
24	Last Judgment of Hu-Nefer, New Kingdom, Egypt
25	Lamassu, Neo-Assyrian, Khorsabad
30	Audience Hall, Persepolis, Persepolis, Iran

If you have any questions about summer assignments, the course, or have trouble finding the optional assignment, please email me at scarbra@gcsnc.com

**TENATIVE:
NEW YORK CITY/WASHINGTON DC ART TRIP**



SPRING 2020, DATE TBA

Open to all students enrolled in AP Studio Art, AP Art History, IB Art, and Honors Advanced & Proficient Visual Art courses and NAHS members for the 2019-2020 school year.

CLASS WEBSITE: <https://sites.google.com/view/scarbroart>