

APAH Content Schedule Summer Work 2022
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Print these pages out and bring them to the first day of class.

DATES	UNIT	RESOURCES	WORKS of ART
<p>SUMMER</p> <p>Due by first day of class (August 8, 2022)</p> <p>If Summer Work is not completed, you will be dropped from the class.</p>	<p>Global Prehistory (GloPrehist) Global Contemporary (GloCon) selections</p> <p>Guiding Questions: How are groups of people shaped by their relationship with the natural world? How is that expressed through art? How have artists adapted human and animal forms to depict both natural and supernatural beings?</p> <p>GloCon Guiding Questions: How do contemporary artists appropriate ideas or draw from the past? How do contemporary artists move beyond traditional concepts about art and artists? How do information technology and global awareness together shape contemporary art?</p>	<p>Textbook: Gardner's Art Through the Ages (see link below to Pdf)</p> <p>SmartHistory Articles/Videos</p>	<p>GloPrehistory works from the APAH 250:</p> <p>#1 Apollo 11 Stones #2 Great Hall of Bulls #3 Camelid sacrum in the shape of a canine #4 Running Horned Woman #5 Beaker with ibex motifs #6 Anthropomorphic stele #7 Jade cong #8 Stonehenge #9 The Ambum Stone #10 Tlatilco female figuring #11 Terra cotta fragment</p> <p>GloCon:</p> <p># 226 Horn Players # 230 Pink Panther # 242 Lying with the Wolf</p>

In FRQ (free response question) writing, you will need to understand the difference between **visual evidence** and **contextual evidence**.

Visual evidence is based on what you can see in the **formal qualities** of a work of art: what **visually** describes the **form**.

Questions to ask yourself with regard to **VISUAL EVIDENCE**: What are the formal qualities? What is depicted? How was it made (what materials and processes)? How large is it? (scale), etc.

Contextual evidence is information that supports the **visual evidence** and the explanation of the **content** (meaning) of a work of art.

Contextual evidence is based on what you know about the following possibilities (the context): religious/spiritual factors, cultural values, historical events, political issues, geographic revelations, gender roles, etc.

Questions to ask yourself with regard to **CONTEXT**: What time period was this made? Who is the artist? What else was happening in the world at this time that may have influenced this piece? Why did the artist create this? How does this connect to art before and after this piece was made?

GLOSSARY: <https://smarthistory.org/required-works-for-ap/global-prehistory-overview-guide/glossary-for-ap-content-area-1-global-prehistory/>

Textbook Vol 1: [file:///C:/Users/PETERSENT/Desktop/APAH/TEXTBOOK/Fred%20S.%20Kleiner%20-%20Gardner's%20Art%20Through%20the%20Ages_%20A%20Global%20History,%20Volume%20I-Cengage%20Learning%20\(2015\).pdf](file:///C:/Users/PETERSENT/Desktop/APAH/TEXTBOOK/Fred%20S.%20Kleiner%20-%20Gardner's%20Art%20Through%20the%20Ages_%20A%20Global%20History,%20Volume%20I-Cengage%20Learning%20(2015).pdf)

Online Resources for Global Prehistoric works of art: <https://smarthistory.org/required-works-for-ap/>

- <https://smarthistory.org/apollo-11-cave-stones-2/>
- <https://smarthistory.org/hall-of-bulls-lascaux/>
- <https://smarthistory.org/camelid-sacrum-in-the-shape-of-a-canine/>
- <https://www.nationalgeographic.com/history/article/hairless-dog-mexico-xolo-xoloitzcuintli-Aztec> (use this link with camelid sacrum)
- <https://smarthistory.org/running-horned-woman-tassili-najjer-algeria-2/>
- <https://smarthistory.org/bushel-with-ibex-motifs/>

- <https://smarthistory.org/anthropomorphic-stele/>
- <https://smarthistory.org/jade-cong-2/>
- <https://smarthistory.org/stonehenge/>
- <https://smarthistory.org/ambum/>
- <https://smarthistory.org/tlatilco-figurines/>
- <https://www.youtube.com/watch?v=7DZJgvUpGU> (use with Tlatilco)
- <https://smarthistory.org/lapita/>

Read:

Gardner Introduction "What is Art History?"

Gardner Ch. 1 "Art in the Stone Age"

SmartHistory links for each work (1-11) are listed above.

SmartHistory links for each GloCon work (226, 230, 242) are listed below.

226: <https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/basquiat-horn-players>

230: <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/koons-pink-panther>

242: <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/21st-century-apah/a/kiki-smith-lying-with-the-wolf>

What to think about **every time** you are studying a work of art: **Funky Funky Cha Cha** – FFCC – Form Function Content Context.

- FORM** - Is it a painting or a sculpture? Is it 2D or 3D? Is it symmetrical/asymmetrical? Is it large or small in scale? If it is a painting, which process? (fresco, oil, acrylic, encaustic, etc.) If it is sculpture, which process? (carving/subtractive, casting/additive, relief or free-standing, etc.) What is the medium/material? (paper, stone, gold, etc.) What other process might have been used to create it? (printmaking, collage, photography, etc.) Is it architecture?
- FUNKY**
- FUNCTION** - What was the original intended purpose of its creation? How is it used? Why? Where? Who would use it?
- FUNKY**
- CONTENT** - What is the meaning behind this work of art? Does the medium and/or process contribute to its meaning? Does the physical shape or form tell you something? (Etc.)
- CHA**
- CONTEXT** - How can you support the meaning (based on history, culture, society, geography, politics, gender, etc.?)
- CHA**

List the materials used to make each artifact and two visual characteristics for each of the works of art (below). Based on those two visual characteristics, state the function and content, then support your assertion with two pieces of contextual evidence.

#1 Apollo 11 Stones	#2 Great Hall of Bulls (What was happening in the world at the time humans were painting these works of art?)	#3 Camelid sacrum	#4 R H Woman	#5 Beaker w/ ibex motifs	#6 Anthro. stele	#7 Jade cong
#8 Stonehenge	#9 The Ambum Stone	#10 Tlatilco female fig.	#11 Terra cotta fragment	# 226 Horn Players	# 230 Pink Panther	# 242 Lying w/ the Wolf

Respond to the following questions.

The featured artifact can be attributed to a specific culture represented in the APAH 250. Identify the culture, time period and its location.



Which formal qualities of the pictured work assist it in being identified as Lapita? Give at least two.



The discovery of the Apollo 11 Stones in a rock shelter that also harbored later rock paintings indicated that the location was most likely:

- a) a site of common flooding that washed artifacts into place
- b) a site of ritual importance that was used for a long period of time
- c) a home to numerous human villages for hundreds of years
- d) a place of trade over time

The above figure is *bicephalic*, unlike most of the figures from this culture. How do scholars explain this unusual form?

- a) two-headed aspect indicates seasons of the year
- b) two-headed aspect indicates unpredictability of man
- c) two-headed aspect indicates duality
- d) two-headed aspect indicates fear of death

Builders of Stonehenge employed which of the following techniques to ensure permanence?

- a) using connecting mortise and tenon joints
- b) adding buttresses to the trilithons
- c) implementing a ditch around the sarsen stones to keep out intruders
- d) inserting mortar between posts and lintels

Created around 1500 BCE The Ambum Stone's form has led historians to believe the following about this cultural artifact:

- a) it was never actually used by its creators
- b) it was highly valued due to the time it would take to create it
- c) it was likely discarded among many like tools
- d) it was not created on the island on which it was found

The Running Horned Woman of Tassili N'Ajjer is similar in form to Lascaux's Great Hall of Bulls in what way?

- a) it depicts a ritual hunt
- b) it illustrates a historical narrative
- c) it utilizes twisted perspective
- d) it was one of many paintings found in a cave

Prehistoric works of art from Susa, Iran, were predominantly found in what type of location?

- a) burial sites indicating significance beyond the storage of grains or goods
- b) central temples indicating their use in tax collection
- c) rock shelters indicating shamanistic practices
- d) monumental structures indicating the power of the Neolithic warrior class

The contextual study of social and ritual practices of the Arabian Peninsula, as well as the study of the region's changing environment, has led historians to conclude that this work was most likely a

- a) monument to a father or head of an important family
- b) grave marker in an open-air sanctuary
- c) sculpture to a deity
- d) signpost to mark a group's territory

The Camelid sacrum in the shape of a canine was created by the artist using which material?

What is the significance of this material?

Why do some historians identify this central figure as a deity rather than human?



By combining the understanding gathered by archaeology and anthropology, the arrangement of the stones of Stonehenge suggest:

- a) to be used as a sacrificial altar
- b) to function as a calendar that tracks solar and lunar movement
- c) the supportive structure under a building was left unfinished
- d) to serve as a burial ground

(Primary learning objectives addressed: 3.2, 3.3, 3.5)

Respond to the following in complete sentences.

1a. Read the textbook's Introduction to Prehistory and the Paleolithic section.

Sketch the **Great Hall of the Bulls** and **Bushel with Ibex Motifs**.

1b. What do these two works suggest about the relationship between prehistoric peoples and the natural world? (When considering the natural world, you can oppositely consider the supernatural world. E.g., Do they address prehistoric hunting/gathering and/or the concept of shamanism?)

1c. Do a formal analysis, that is, observe and describe what you see as if you are telling someone that cannot see the artifacts.

(Primary learning objectives addressed: 1.4, 3.2, 3.5)

2a. Regarding the following: **Running horned woman**, **Anthropomorphic stele**, and **Terra cotta fragment**, determine how you would analyze each of the works regarding human form based on the following vocabulary.

Abstract: to simplify or art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colors, forms and gestural marks to achieve its effect.

Naturalism: describes a true-to-life style which involves the representation or depiction of nature (including people) with the least possible distortion or interpretation.

Stylized: the decorative generalization of figures and objects by means of various conventional techniques, including the simplification of line, form, and relationships of space and color, this often refers to a common appearance of works from the same culture or genre.

2b. What is each of the three selections' relationship to the natural world as a work of art? (When considering the natural world, you can oppositely consider the supernatural world.) Also consider media, process or technique, color, scale, function, etc..

(Primary learning objectives addressed: 1.4, 3.2, 3.5)

3. Hypothesis - **Tlatilco female figurine**: Noting that its two faces differentiate this from the otherwise similar figurines from the same culture, explore the theories that the two faces represent shamanic visions or dual consciousness. Under what natural (or even medical) circumstances can supernatural *sympathetic magic* be construed in a person or animal with bicephalism?

Why might this be a practice of a particular culture?

Sympathetic magic: primitive or magical ritual using objects resembling members of society and symbolically associated with an event or person over which influence is sought; also **magic** predicated on the belief that one thing or event can affect another at a distance as a consequence of a **sympathetic** connection between them.

Bicephalic: having two heads.

PRACTICE: Free Response Question

In a separate document:



Completely identify the pictured GloCon work. (Cite all relevant identifiers: artist, title, culture, date, media/materials.)

Using specific visual evidence, describe at least four the formal qualities of the work that make it typical of the artist's style.

Using at least two examples of specific evidence, explain the commentary that the artist made on the cultural context in which he was working.

In a separate document:



Completely identify the pictured GloCon work. (Cite all relevant identifiers: artist, title, culture, date, media/materials.)

Using specific visual evidence, describe at least four the formal qualities of the work that make it typical of the artist's style.

Using at least two examples of specific evidence, explain the commentary that the artist made within the context of the art world.

In a separate document:



Using two pieces of specific visual evidence, discuss the formal qualities of the work that make it typical of the artist's style.

Using specific visual evidence, describe at least four the formal qualities of the work that make it typical of the artist's style.

Using at least two examples of specific evidence, explain the commentary that the artist made within the context of gender.