

June 2020

Dear AP Art History Student:

So you've registered for AP Art History next year! Welcome! Included in this packet are instructions for completing your summer work requirements.

Art History is unlike any other academic course you've taken. It is a unique approach that is built on the foundation of accessing historical events through the lens of art. The AP art history course attempts to connect a great number of academic subjects that include, but are not limited to, science, philosophy, culture, history, visual arts and even mathematics (The Acropolis!!).

You will be required to access and comment on the AP Art History course in Google Classroom. Google Classroom will be updated regularly with pertinent information, announcements, interesting articles, links to videos and news as well as assignments, directions to completing assignments, study guides, vocab and much more. I will also be building a google site for APAH which will be linked to our google classroom which will house resources, etc.

I look forward to meeting you and hitting the ground running in August when we return. I will be collecting ALL of your summer work the first day of class on Google Classroom, so please have it ready to go. In order to do that, you will find enclosed the required work that is expected to be done over the summer. This work will be your first major test grade(s) and should be done over the course of the summer, not in the week prior to the start of school.

We are going to have a fantastic class!

Sincerely,  
Mrs. V



## **2020/2021 AP Art History**

### ***Introduction***

The central questions in this course include the following: *What is art and how is it made? Why and how does art change? How do we describe our thinking about art?* Through these essential questions, students explore the big ideas of AP Art History, effectively and precisely articulating an artwork's meaning and function, its maker's methodology, and the ways it reflects and affects its historical and cultural context [CR2]. With these core questions as the foundation, this course is organized into ten cultural/chronological units, emphasizing daily practice of questioning techniques, methods of discussion, analytical paradigms, guided discovery, and independent learning. These enable our students to develop critical thinking and visual literacy skills with which they can mine meaning from any artwork they encounter throughout their lives.

### **Required Materials for AP Art History:**

- 3-ring binder with dividers for each content area (10 of them) filled with the flash card templates for the required works in that section, and lined paper for extra note-taking.
- Art History textbooks which you will receive in the fall (Though it is **STRONGLY** advised that you to purchase three short books, available on Amazon for roughly \$20 each, which are of tremendous help -- ***The Annotated Mona Lisa, The Annotated Arch, and Barron's Guide to AP Art History.***) I have class copies of The Annotated Mona Lisa, but you may want to highlight and annotate them for your own use.
- Colored pens & highlighters for marking text, writing samples and scoring

### **Primary Textbook:**

Kleiner, Fred S, *Gardner's Art Through the Ages: A Global History*, 15th edition Boston: Wadsworth, Cengage Learning, 2015

### **Secondary Textbook:**

Barons Guide to AP Art History  
Annotated Mona Lisa  
Annotated Arch

### **Supplementary Primary and Secondary Sources:**

- Audio and video discussions on Smarthistory and in the Annenberg Learner series
- How Art Made the World BBC series

- A variety of selected sections of films on art & art history
- Additional sources are available through the school library subscription databases (JSTOR, ebrary, ABC-Clio, and others)

**Possible Field Trips / Independent Museum Visits: [CR9]**

- Yale Art Gallery & Yale Center for British Art
- Metropolitan Museum of Art (NYC)
- Boston Museum of Fine Arts
- Wadsworth Atheneum
- MoMA (NYC)

You will also be given extra credit for independent museum visits. School breaks are a great time to visit a new museum, and if you're traveling, it will give you a great opportunity to look at art you may not have seen otherwise. If you stay local, there are a number of museums and galleries available for you to visit. Extra credit will be given to students who provide a 1 page write up on an exhibit they view while visiting the museum in addition to the ticket stub / evidence that they did indeed visit the museum.

[CR9]—Students are provided opportunities to experience actual works of art or architecture

**Assignments, Writing, Work & Integrity:**

You will utilize Google Classroom to submit your writing assignments and resources will be posted so you will need to be able to access this FREQUENTLY. You will want to have Google Classroom readily accessible on your personal device. I will also be using the announcement system in Google Classroom to contact you, so please have alerts on.

**REMIND:**

I will also utilize Remind to contact you. Please sign up using the class code: apah202021  
Or going to this link on your phone: <https://www.remind.com/join/apah202021>

**Google Classroom / Google sites:**

Please join our Google Classroom ASAP. I will upload / update stuff as we move through the summer.  
Our code is: uabfgn6

**Advanced Placement Art History Contract (25 point Quiz Assignment for submitting this on time - Due 1st Day of Class)**

By signing this contract, I accept responsibility for my own work and dedicate myself to this class, the content, course requirements and the time necessary to complete the process of reading about, writing about and thinking about art history and the sometimes difficult concepts involved with this course. \_\_\_\_\_ (initial)

While I understand that I may not fully understand some of the material covered, I will do my best to ask for guidance, assistance and help when necessary and understand that it is my sole responsibility to organize myself and to contact the instructor if the need arises. \_\_\_\_\_ (initial)

I am aware that I should attend class and that regular absences will result in lower participation grades which will affect my overall grade. I am also aware that it is my responsibility to make up any missed work in the event of necessary absences. If I miss a test, quiz or in-class assignment, I accept the responsibility to contact the instructor immediately upon my return and make up the assignment, test or quiz within 1 full letter-day cycle (or on agreement with the instructor). \_\_\_\_\_ (initial)

I understand that I am expected to participate in all field trips as a requirement by the AP college board. In the event I miss a field trip, I will contact my instructor for instructions on how to make-up the missed museum visit by either visiting the museum independently, or visiting another site with similar research objectives. \_\_\_\_\_ (initial)

Lastly, I promise to dedicate an average of 1-2 hours daily outside of class time to read, study, and work on course content assignments. This may be more or less depending on the unit of study, but I am aware that it is a college-level course and is driven by my own efforts to learn specific content. I am also aware that pop-quizzes can and will be given regularly to gauge my understanding of content and to help my instructor design individualized approaches to content. \_\_\_\_\_ (initial)

**Name Printed:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Signature:** \_\_\_\_\_ **Grade:** \_\_\_\_\_

**Parent Name:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

**Parent email:** \_\_\_\_\_

## **AP ART HISTORY - SUMMER WORK**

*All summer work will be due on the first day of class. Late work will be accepted upto 3 days late, each day will incur a reduction of one letter grade.*

### **#1. Binder Preparation:**

You must prepare a binder (or several smaller binders) for the course which includes ALL of the following:

- A printed copy of the AP Art History Course Description PDF which can be found here or googled, but make sure its the Fall 2019 version:  
<https://apcentral.collegeboard.org/pdf/ap-art-history-course-and-exam-description-0.pdf>
- 11 Tabs labeled:
  - Course Description General Info
  - 10 different sections for each content area (1-10).
- From the printed copy of the course description, split up the 10 content areas and put the correct printed information into each corresponding tabs. (for example, all Content Area 1: Prehistory images and information should go into tab 1, etc.)
- Add note paper to each of the 10 content area sections

**Binder Completion = 25 points**

### **#2. Completed the vocab list**

For each term you must define it using your own words, and then use it in a sentence. (advice -- it is very easy to copy and paste it, but it will be to your benefit to learn these words if you're not familiar with them because you will need to know them for discussions, reference etc.) This will be inserted into your binder or uploaded into google classroom.

**Completed Vocabulary = 25 points**

### **#3 Visit the Louvre Paper**

See Attached Assignment Description.

**Paper & Citations = 25 Points**

### **#4. Visit an ACTUAL Art Museum / Online Art Museum Visit of your choice**

See Attached Assignment Description.

**Paper & Photographs = 25 points**

### **#5 Khan Academy:**

You will go through Khan Academy's introduction to AP Art History by accessing the following link:

<https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory> and answering questions (attached) from each section. You will submit your responses on Google Classroom.

**Completed Assignment = 25 points.**

# Assignment #1: Vocabulary list 1

<u>ARCHITECTURAL PLAN</u> <u>AMBULATORY</u> <u>APSE</u> <u>LONGITUDINAL PLAN</u> <u>AXIAL PLAN</u> <u>TRANSEPT</u> <u>PENDENTIVE</u> <u>SQUINCH</u> <u>CANTILEVER</u> <u>APADANNA</u> <u>POINTED ARCH</u> <u>ROUNDED ARCH</u> <u>PERISTYLE</u> <u>PIER</u> <u>COMPOUND PIER</u> <u>COLUMN</u> <u>CAPITAL (COLUMN)</u> <u>ENGAGED COLUMN</u> <u>HYPOSTYLE HALL</u> <u>GALLERY</u> <u>CLERESTORY</u> <u> AISLE</u> <u>CHOIR</u> <u>RADIATING CHAPEL</u> <u>NAVE</u> <u>FLYING BUTTRESS</u> <u>DOME</u> <u>COFFERED CEILING</u> <u>OCULUS</u> <u>OGEE ARCH</u> <u>ABBEY</u> <u>AGORA</u> <u>ARABESQUE</u> <u>ARCADE</u> <u>BAPTISTRY</u> <u>CAPSTONE</u> <u>POST &amp; LINTEL</u> <u>PORTAL</u> <u>FACADE</u> <u>HENG</u> <u>VAULT (GROIN, BARREL, ETC.)</u>	<u>ICON</u> <u>IMPASTO</u> <u>FRESCO</u> <u>FRIEZE</u> <u>FREESTANDING</u> <u>SCULPTURES</u> <u>SCULPTURE IN THE ROUND</u> <u>STILL LIFE</u> <u>GENRE PAINTING</u> <u>HIERARCHY OF SCALE</u> <u>GENRE</u> <u>GLYPH</u> <u>FORESHORTENING</u> <u>TONALITY</u> <u>STYLE</u> <u>COLLAGE</u> <u>SECTION</u> <u>PRIMARY COLORS</u> <u>SECONDARY COLORS</u> <u>MEDIUM</u> <u>HUE</u> <u>FOREGROUND</u> <u>PICTURE PLANE</u> <u>VALUE</u> <u>TEXTURE</u> <u>SHAPE</u> <u>LINE</u> <u>CONTRAST</u> <u>MOVEMENT</u> <u>BALANCE</u> <u>SATURATION</u> <u>CONTOUR</u> <u>PERSPECTIVE</u> <u>CANNON</u> <u>CONCEPT</u> <u>PERSPECTIVE</u> <u>B.C.E.</u> <u>C.E.</u> <u>VOLUME</u> <u>MASS</u> <u>COMPOSITION</u> <u>STYLISTIC EVIDENCE</u>	<u>ATTRIBUTION</u> <u>LANDSCAPE</u> <u>ATTRIBUTES</u> <u>PROVENANCE</u> <u>STATUE vs. SCULPTURE</u> <u>PERSONAL STYLE</u> <u>HUMANISM</u> <u>IN SITU</u> <u>RELIQUARY</u> <u>TAPESTRY</u> <u>EMBROIDERY</u>  <u>AP TERMS</u>  <u>FORM</u> <u>FUNCTION</u> <u>CONTENT</u> <u>CONTEXT</u> <u>BIG IDEA 1</u> <u>BIG IDEA 2</u> <u>BIG IDEA 3</u>
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### #3 Visit the Louvre in Paris online and take a virtual tour.

This assignment is to see how well you can analyze paintings through observation, understanding their content, and their historical setting. Art does reflect the time period.

Write a paper that is 2-3 pages in length (body of paper) with correct MLA citation. Make sure to give complete information about the artist and that it contains your opinion.

**The Louvre website:** <http://www.louvre.fr/en>

- Click on “Learning About Art” in the upper right hand corner of the site
- Click on “A Closer Look” at the upper left side of the site
- Scroll down (there are a total of 3 pages of artworks that you can explore).
- Decide which of the following you would like to investigate further:
  - Winged Victory of Samothrace
  - Mona Lisa (you can skip introduction)
  - Seated Scribe
  - Madonna of the Rabbit by Titian
  - Virgin and Child with Chancellor Rolin (by Van Eyck)
  - Consecration of Napoleon (by David)
  - Code of Hammurabi
  - Louis-Francois Bertin, by Ingres
  - Romanesque Virgin
- Listen to all sections that have links on the left side (could be up to 8 or 9 sections). You must listen as the writing on the right side does not include all of the verbal information.

**Examine** 1 piece of artwork of your choice (mentioned above). Take notes on and include the following in your paper:

- date of work
- title of work
- Paraphrase what the Louvre says about your work of art. Make sure you visit all the portions of the Louvre site – click on all the links such as analysis and context.
- Describe portions of the painting and relate its meaning. (See Formal Analysis section of How to Write About Art handout at the end of this assignment)
  - Medium (what is it made out of – oil, watercolor, etc.)
  - size of work
  - Color use (bright bold colors or subdued)
  - quality (does it look real, finished, etc.)
  - Line, shape, forms (Does your eye follow a particular pattern? Do all the heads angle one way? Does it have perspective? Etc.)
- What was going on at the time that could affect this painting? You will need to research this area. This is historical context and is extremely important. Go to the library databases – you will need a library card. Proquest and Gale Virtual Research Library are two great databases that are used by many colleges and have great information. Many of the articles will give great insight into art history.
- For what purpose was it created?
- What is the work about? Is there an event, person or place represented in it? Does it tell a story (narrative), have symbolism, create a mood, etc.?

- What do you think were the artist's goals? You don't have to be 100% correct; write what you think. We want to hear YOUR opinion.
- How does this painting/sculpture reflect the values and concerns of the time period in which it was produced? (Yes, you must do some research in this area – what was going on where the artist lived at that time period that might have influenced them.) Reflect upon the era in which it was created. Were there historical or cultural events that might have influenced the artist in making the painting?



#### #4. Visit an Actual Art Museum / Online Art Museum Visit

Your assignment is to visit an art museum. Take a few hours to really look at the collection or browse it online, and take notes on a few pieces that interest you (at least one should be from a non-western culture, ie. Africa, South Pacific, Asia, Latin America) Select two works to take careful notes on and photograph / download at least 3 images - details, that you will be able to do further research on. Follow each step below to help you while at the museum.

1. Walk around the museum in any and all galleries or visit several online, and choose two works that stand out to you. Stand in front of the work for at least 10 minutes, paying close attention to LOOKING at the work - don't write anything until you've really looked at the work.
2. After 10 minutes, write down your initial observations, thoughts, ideas. You should record your thoughts in a notebook or a sketchbook. You will use these initial observations in your reflection paper, so pay close attention!
3. While you're observing, think about the following questions:

<ul style="list-style-type: none"><li>- What do you see?</li><li>- What is the subject? figure or the viewer?</li><li>- What elements of art can you use to describe the work. (line, color, texture, shape, etc.) If you don't know all of them, look them up.</li><li>- What do you notice about the skill of the artist?</li><li>- What colors (if any) are used?</li><li>- When was it made?</li><li>- What is the setting?</li><li>- What does the object mean to the people / person who made it?</li><li>- How is it arranged?</li><li>- Is it large or small?</li><li>- Are there figures in the work?</li><li>- Why is it in this art gallery?</li></ul>	<ul style="list-style-type: none"><li>- What do you notice about facial expressions?</li><li>- Do they seem to be interacting with any other</li><li>- What is the painting / sculpture / object made of? How was it constructed?</li><li>- Where was this object / painting made?</li><li>- Where is the light coming from (painting) or how does light interact with the object (sculpture)</li><li>- Who are the people ? Rich / poor? Happy / sad? Realistic / abstract?</li><li>- How does it make you feel?</li><li>- Is it a "successful" piece of art?</li><li>- Is it "art"</li><li>- Does it make you think about the world in any particular way?</li></ul>
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Once you've gathered all the initial information that you can visually from looking at it, read the label and write down the title, artist, year, medium, size, and any other information present. You will need this information to complete the rest of the assignment.

4. After you have visited the museum, conduct research on the art and artist you observed at the museum.
5. Your reflection paper must include:
  - Full identification of work: Title, Artist, Year, Medium, Size
  - Photos you have taken of the piece of art, one as a whole and at least two details (a minimum of 3)
  - Information that you gathered by observation (do NOT plagiarize or copy from the internet)
  - Researched information: you may include any information you find relevant or important for the analysis of the work you've chosen. You MUST cite your sources and include a bibliography.

### **Assignment #5: Khan Academy Questions**

1. *Required Works of Art for AP\* Art History* - Please note, this page is a GREAT link to ALL works and their resources. Bookmark this page in your personal device or computer. HOWEVER... This is NOT the official AP identification. Khan Academy does NOT provided the correct ID's that you need to use for your exam, nor does Barron's. For this, you need ONLY to use the AP PDF document you can find from the Collegeboard website.
2. *Why Look at Art Video* - Answer the following Questions:
  - a. What are three reasons given in the video why we people look at art?
  - b. The second speaker talks about spending time looking at images / art / things at museums and in your surroundings closely and attentively as being good for you because it makes you a better person. Do you agree? How does the study of art history seem to fit this definition?
  - c. Another person in the video spoke about slowing down to stop to take a breath to look deeper at something to notice detail, and it applying to other areas in your life... this is not far from what the speaker from question B was saying. There seems to be a theme here. What do you think the meaning of the study of art history is based on this introduction to "Why" we look at art?
3. *Common Questions About Dates*
  - a. What does "Gregorian" mean? Explain.
  - b. Explain A.D., B.C., B.C.E. and what and why we should use or not use these terms when writing in art history.
  - c. Circa? What does it mean and why do we use it or not use it?
  - d. How do we refer to centuries?
4. *What Maps Tell Us*
  - a. How are maps subjective? What can they tell us about the cartographer?
  - b. What does "north" tell us about a map
  - c. Where does the word orientation come from?
  - d. What was at the center of the circle in the Ebstorf Map? What is it a representation of?

- e. Explain how early muslims modified the T-O model to meet their own needs.
- f. Explain how a map is an interpretive story, told by someone.

5. *How to do Visual (Formal) Analysis in Art History Questions*

- a. This video goes through a formal analysis of Giovanni Bellini's Madonna of the Meadow c. 1500 in the National Gallery in London. What do Formal Analyses NOT discuss?
- b. What DO formal analyses discuss in contrast?
- c. In this painting what was the first element that was discussed and what was said about it?
- d. What was said about composition of this work?
- e. How was color discussed?
- f. Explain the use of light in this work.

6. *An Art Historical Analysis (Painting), A Basic Introduction Using Goya's Third of May, 1808 Questions*

- a. What are the three things to look for when viewing a work of art?
- b. How did the video formally analyze the painting? What was said about the painting in a formal context?
- c. How do the formal qualities reinforce what is happening in the painting and/or tell you about what the scene is telling us according to the video?
- d. What can we tell about the painting by the brushwork?
- e. How do we tie the painting to the historical context? How do we know what the painting is about based on what is happening at the time it is painted?
- f. What are some words / phrases you learned that you didn't know before the video?

7. *A Brief History of Religion in Art Questions*

- a. How do we define what we call "art" according to the video?
- b. What is aniconism? Why is it important for understanding religion in art?
- c. What does the word "anthropomorphic" mean and how does it relate to religion and the changes of art?
- d. How does religion change the function of art according to the video?

8. *Is There a Difference Between Art and Craft?*

- a. Had you thought about the difference between the two before?
- b. What is the "turn of events" the video talk about? And how did it affect the separation between these items?
- c. What is the distinction between the two?
- d. Who was elevated to the higher "art" status and why?
- e. What is your personal response to this question?

9. *How Art Can Help You Analyze*

- a. What skills can art provide that help us in other areas according to the video? And why do they help us?

- b. How does Magritte's Time Transfixed enhance communication in the example?
- c. How do these skills help a medical professional?

### **Taking Notes in Art History**

When taking notes on art, there are several things you should look at and figure out. It is easy to be overwhelmed when it comes to art history because you may not be sure what is important and what is not so important. Included in this packet is a good note-taking sheet that has been developed by several AP art history instructors to gear your inquiry toward the necessary information. Do NOT try to write everything down - it will not help you, nor will it make things easy when you go to study. Focus your note-taking on key concepts which revolve around four AP art history components -- form, function, content and context.

## **AP Art History**

### **How to Write Art History Papers**

#### **What is art history?**

Many students do not get a chance to study art history until they take a college course, so art history may be a new field of study for you. Even though you are new to analyzing the visual arts, the skills you have learned in other fields will serve you well in this discipline. If you have ever analyzed a poem or developed an understanding of a historical period, you are prepared to think and write like an art historian. You must still make an argument about something, but in this case you will use art (instead of, say, dialogue from a play) to build and defend your argument.

Although art historians vary in their approaches to art, there are a few common approaches that form the backbone of the field. The following handout describes these approaches briefly and lets you know what you might need to do to tackle a paper assignment in this field. Just remember: there is more than one way of doing art history. Understanding *your* instructor's approach to art will help you meet his or her expectations in your writing.

#### **Assignment sleuth work**

When your instructor hands out a paper assignment, first figure out what type of assignment it is. The basic questions of art history often appear in a few traditional types of assignments. We've presented a summary of five of them below. Becoming acquainted with the five types will help you begin to understand your assignment. Recognize, however, that many assignments combine more than one of these types. Most assignments will fit into one or more of the types, but don't try to make your assignment fit them if it does not. Some professors prefer to take a less traditional approach to the assignments they write, and they may be looking for less traditional responses from their students. Start by reading the assignment carefully to see what is being asked.

#### **1) Formal analysis – NOTE: This is a key concept – you MUST be able to do this.**

This assignment requires a detailed description of the "formal" qualities of the art object (*formal* here means "related to the form," not "fancy" or "elegant"). In other words, you're looking at the individual design elements (elements and principles of art), such as composition (arrangement of parts of or in the

work), color, line, texture, scale, proportion, balance, contrast, and rhythm. Your primary concern in this assignment is to attempt to explain how the artist arranges and uses these various elements.

Usually you have to go and look at the object for a long time and then write down what you see. As you will quickly see from the page length of the assignment, your instructor expects a *highly detailed* description of the object. You might struggle with this assignment because it is hard to translate what you see into words—don't give up, and take more notes than you might think you need.

**Why would your instructor ask you to do this assignment?** First, translating something from a visual language to a textual language is one of the most vital tasks of the art historian. Most art historians at some point describe fully and accurately their objects of study in order to communicate their ideas about them. You may already have found this tendency helpful in reading your textbook or other assigned readings. Second, your instructors realize that you are not accustomed to scrutinizing objects in this way and know that you need practice doing so. Instructors who assign formal analyses want you to look—and look carefully. Think of the object as a series of decisions that an artist made. Your job is to figure out and describe, explain, and interpret those decisions and why the artist may have made them. Ideally, if you were to give your written formal analysis to a friend who had never seen the object, s/he would be able to describe or draw the object for you, or at least pick it out of a lineup.

In writing a formal analysis, focus on creating a logical order so that your reader doesn't get lost. Don't ever assume that because your instructor has seen the work, he or she knows what you are talking about. Here are a couple of options:

- **summarize the overall appearance, then describe the details of the object**
- **describe the composition and then move on to a description of the materials used (acrylic, watercolor, plaster)**
- **begin discussing one side of the work and then move across the object to the other side**
- **describe things in the order in which they draw your eye around the object, starting with the first thing you notice and moving to the next**

Some instructors want your formal analysis to consist of pure description with little or no interpretation. In this case, you should just describe your object. Others will expect you to go further and comment on the significance of what you have observed. Find out which way your instructor wants you to write your formal analysis in your particular assignment. Most art historians include formal analysis at some point in their essays, so there are a lot of examples to look at in the textbook and other readings, but you will probably have to be more in-depth than they are.

## **2) Stylistic analysis – (Another key concept)**

You may be asked to look at an object and talk about style. Some instructors will want you to discuss how an object fits into a particular stylistic category—for example, Impressionism, Renaissance, or early Macedonian. More often, they will ask you to compare two works in either the same or very different stylistic categories—e.g., comparing one Impressionist painting by Monet to one by Morisot or comparing a Caravaggio still life to a Picasso still life. You will still focus on the formal qualities of the objects, but this time you will probably be expected to make a conclusion about one of the following:

1. **how the work fits the stylistic category**
2. **how the work does not fit the category**
3. **how two works with the same type of content look totally different from each other, because of the style (for example, both paintings are still lifes, but they show different approaches to three-dimensionality, etc.)**

A stylistic analysis will acquaint you with some of the larger historical trends and forces in the culture and how they influenced the development of art.

### **3) Iconography/iconology (not quite as important for us)**

This kind of assignment occurs in courses covering art before the Modern period. Here you will look for a particular element that occurs in the object (an object, action, gesture, pose) and explain either:

1. **when that same element occurs in other objects through history and how this object's representation of it is unique, or**
2. **what that element means generally in art or to art historians—in other words, the traditional association an art historian might make between that depiction and some other thing.**

For example, there have been thousands of paintings of Hercules choosing between Virtue and Vice. Let's say you are assigned one of these paintings (e.g., Annibale Carracci's version), and you are asked to find out what is unique about it. You would go look at other versions, like Paolo Veronese's, and compare how they both show Hercules making his choice. You do not have to focus on the actual making of the object here, but instead on the way the subject is represented: Carracci has Virtue and Vice in Ancient clothing, but Veronese shows them in contemporary Venetian costumes. Then, you might have to say what that means: Carracci spent a lot of time in Rome looking at Ancient art, so he was interested in using Ancient art works as models in his paintings, but Veronese was showing off one of the main industries of Venice (textiles)—or, Veronese wanted his patrons to think about how they might fit into the scenario instead of keeping the story in the past.

### **4) Provenance/patronage Study (patronage portion slightly important)**

Some assignments require you to examine the life of the object itself: the circumstances surrounding its production and/or where and why it has changed hands throughout history. These assignments focus on either:

1. **how, when, where, and why the patron (the person who orders or buys the object, or generally supports the artist) asked for or acquired the object from the artist. The assignment may ask you to comment on what the patronage suggests about how artists made their living at different points in history, or how/why patrons chose the artists they did, or**
2. **the history of the object passing from artist to patron to museum, etc. Such assignments usually appear in classes oriented toward museum studies.**

The assignment may also ask you to comment on the significance of this history. For example, why/how a bust of the Goddess Sekhmet from the Temple of Mut could end up as one foot of a British garden bench, and what that says about the owner's attitudes toward the object.

### **5) Theory/criticism/analysis (Another key concept)**

All four of the previous assignment types focus on the object itself (the painting, sculpture, drawing, or building). However, in some courses, particularly in Modern Art courses, you may be asked to look beyond or through the object toward theoretical, historical, or social contexts of the object, artist, or time period.

Instructors may want you to talk about how the formal or stylistic qualities of the object reflect or affect the time in which they were made. More specifically, you may be asked to look at the object's relationship to ideas about gender, class, artistic creation, culture, or politics associated with that time. Or you may be asked to connect artworks with the theories of a particular person (for example, the connection between paintings by Surrealist Salvador Dali and Sigmund Freud's dream analysis).

Let's take one popular modern artist and look at how many different ways he has been studied from a theoretical/critical perspective. Jackson Pollock's abstract expressionist paintings have been discussed as all of the following (to list just a few):

- **stemming from and/or helping to create an American post-war culture of masculinity and superiority**
- **exploring the relationship between American culture and its "Native American roots"**
- **portraying a stylistic progression from a more realistic/naturalistic representation to a more abstract representation that emphasizes the flatness of the canvas and then paint over content or narrative pointing out the cowardice and malleability of wealthy American patrons.**

As you can see, these assignments may leave you a fair amount of latitude in finding and pursuing a topic. Regardless of the theoretical perspectives you use or apply, be sure that your paper contains a strong argument. Remember to pay attention to what your instructor does in class—learning to recognize and understand the theories your instructor uses can help you both in studying for class and in following your instructor's assignments.

Remember, too, that even when you are writing a theory/criticism paper, the art object or objects should be at the forefront of your discussion. The theory or criticism should arise out of the art, rather than be superimposed on it. A good way to keep your focus on the object is to write a formal analysis before getting into the theory; you may not include this analysis in your final paper, but writing it will give you insight into the object or objects you are discussing. You may also wish to keep an image of the object or objects in view as you write.

### **Tracking down the resources**

After you analyze what type of assignment you have been given, you will need to review resources that will help you to answer that type of question. You may have to find any or all of the following books or materials:

1. **the object itself or a book that talks about it at length**
2. **your textbook (look through the whole thing—there are often helpful glossaries and timelines, and bibliographies for further reading)**

3. **standard art-historical reference texts (especially for iconographical or patronage studies); if your instructor hasn't let you know what these might be, see the art librarian or browse the reference section of the art library**
4. **theory or analysis that has already been written (usually articles or books rather than survey texts or dictionaries)**

The more object-oriented research assignments will require you to spend more time with monographs, catalogues raisonnées, and art history reference books. The first two types of books focus on an artist's entire body of work and/or biography and give details that might not show up in a more theoretical text (like the measurements of the objects, their provenance, details about their condition, etc.).

The more theoretical the assignment, the more time you will spend reading journal articles and (sometimes indirectly related) books. Even when writing a more theoretical paper, don't ever forget the art object—it is the reason for your paper and your primary "text," and should be emphasized accordingly. The "pure" formal analysis is the only paper in which description alone is enough—so if you are asked to compare two objects, do not just list their similar and different qualities. Instead, suggest what those differences or similarities mean and analyze them on some level.

Adapted from: <http://www.unc.edu/depts/wcweb/handouts/arthistory.html>

### **Extra Credit Reading Assignment**

Choose a book from the following list and write a three-page, double spaced, report on it once you have finished reading it.

- **Brunelleschi's Dome** - by Ross King
- **Leonardo and the Last Supper** - by Ross King
- **Michelangelo and the Pope's Ceiling** - by Ross King
- **The Birth of Venus** - by Sarah Dunant
- **The Agony and The Ecstasy** - by Irving Stone
- **The Lost Battles: Leonardo, Michelangelo and the Duel that Defined the Renaissance** by Jonathan Jones
- **Lust for Life** - by Irving Stone
- **Claude and Camille: A Novel of Monet** - by Stephanie Cowell

(or another art history related book you find - there are many artist biographies that are good...just email me!)

### **Assignment:**

- Your report should be organized in an essay format
- It should include the following:
  - Title and author
  - discussion on the book's content, subject, social, political and historical context
  - art historical relevance
  - plot synopsis
  - how did the topic/text enlighten you and your view of history and/or the world.





**Optional:**

**FLASHCARD TEMPLATE**

**AP IDENTIFICATION:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Visual Description:**

**Form:**

**Function:**

**Content:**

**Context:**

**Other significant facts about this piece:**

**GLUE AP IMAGE OF WORK HERE**

**(if additional images are present,  
add them to the back of this sheet)**