APAH SUMMER WORK **DUE: MON, AUGUST 4th IN CLASS** **Name: _____**

There are SIX PARTS to Summer Work: 1) Venus of Willendorf, 2) FFCCs, 3) Vocabulry, 4) Short FRQ, 5) MCQ, 6) FRQ.

Global Prehistory 30,000-5,000 BCE (works of art 1-11) (+ 3 Global Contemporary works: 226, 230 & 242. 242)
MAKE YOUR NOTES ON: Form, Function, Content and Context for the *Venus of Willendorf.* *You will use this template as a model for your FFCC pages in the furure.* **Read the SmartHistory (SH) article and/or watch the SH video for each work of art.**

PART 1: Venus of Willendorf. Willendorf, Austria. Paleolithic c. 24,000-22,000 BCE, carved limestone. **FFCC = Form, Function, Content, Context (____ /possible 14 pts)**	
FORM Include subject matter, media(materials) (color palette/brushstroke/other techniques, is it realistic/abstract/stylized, process(es) used to make it, format, scale or size, style/movement/period, year made **(7 pts)**	CONTENT (meaning) Meaning, artist's motivation/intention, intended audience, innovation or change from tradition... **(2 pts)**
FUNCTION Why was this made? Whay was the intended function? **(2 pts)**	CONTEXT Made: where, what, when? For whom? By whom? Artistic convention/tradition? Is it *in situ*? Everything that strengthens/supports meaning: history, culture, society, religion, politics, economy, gender... **(3 pts)**

The INFO below will take you to the SmartHistory by Khan Academy page for each work of art. There are 14 works in total.

The Global Prehistory works and Three Global Contemporary works. BCE = before common era.

PART 2: *For each of the 14 works of art (11 Global Prehistory; 3 Global Contemporary), list the **materials** used to make each artifact and **two visual characteristics**. Based on those two visual characteristics, state the believed **function** and **content** of the artifact, then support your assertion with **two contextual (supporting background) pieces of evidence**. **(_____ / possible 70 pts)***

1. Apollo 11 stones. Namibia. Paleolithic c.25,500-25,300 BCE. Charcoal on brown quartzite. ***FFCC***		**8. Stonehenge, Wiltshire, UK.,** Neolithic c. 2500-1600 BCE sandstone: volcanic sarsen stone and bluestone, each stone approx. 13' h x 7' w, around 25 tons. /6,500 acres. ***FFCC***
2. Great Hall of the Bulls. Lascaux, France. Paleolithic Europe. Paleolithic 15,000-13,000 BCE. Rock Painting: pigment on white calcite, actual size. ***FFCC***		**9. The Ambum Stone, Ambun Valley, Enga Province, Papua New Guinea** Neolithic c.1500 BCE, Greywacke, 8 in tall. ***FFCC***
3. Camelid sacrum in shape of a canine. Tequixquiac, Mexico. Paleo-Mesolithic 14,000-7,000 BCE, pelvic bone. ***FFCC***		**10. Tlatilco female figure. Central Mexico, site of Tlatilco,** Neolithic 1200-900 BCE, Ceramic, about 4" tall. ***FFCC***
4. Running horned woman. Tassili n'Ajjer, Algeria. Neolithic 6,000-4,000 BCE. Pigment on sandstone, up to 13 ' high. ***FFCC***		**11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands.** Neolithic 1000 BCE, incised terra cotta, about 2" wide. ***FFCC***
5. Beaker (Bushel) with ibex motifs. Susa, Iran. Neolithic 4200-3500 BCE, Painted terra cotta, 11 x 7 in. ***FFCC***		***Global Contemporary (GloCon) 226. Horn Players***, Jean-Michel Basquiat, 1983, acrylic and oilstick on three canvas panels mounted on wood supports, 96 x 75 in. ***FFCC***
6. Anthropomorphic stele. Arabian Peninsula, Neolithic - (4000-3100 BCE), sandstone, about 3' tall. ***FFCC***		**GloCon 230. *Pink Panther*,** Jeff Koons, 1988, glazed porcelain, 40 x 20 x 18 in. ***FFCC***
7. Jade cong. Liangzhu, China. Neolithic 3,300-2,200 BCE sanded/incised jade, 10.5 x 3 x 3 in. ***FFCC***		**GloCon 242. *Lying with the Wolf*,** Kiki Smith, 2001, ink and pencil on paper 88 x 73 inches. ***FFCC***

PART 3: **VOCABULARY - define each term.** abstract(ed), anthropomorphic, composite (figure), conceptual realism, conjecture, funerary, hieratic scale, kitsch, megalith(ic), mortise & tenon, naturalism, post-and-lintel, ritual, shaman/shamanism, stylized, symbolic supernatural, sympathetic magic, therianthropic, totem(ic), trilithon, twisted perspective, zoomorphic. ***(_____ / possible 22 pts)***

PART 4: Respond to the following short FRQs (free response questions).



The featured artifact can be attributed to a specific culture represented in the APAH 250. Identify artifact, culture, time-period and location. (4 pts)



Which formal qualities of the pictured work assist it in being identified as Lapita? Provide at least two. (2 pts)



The *Camelid sacrum in the shape of a canine* was created by the artist using which material? (1 pt)
What is the possible significance of this material to the creation of the artifact? (3 pts)

(This FRQ section: _____ /possible 10 points)

PART 5: Respond to the MCQs (2 pts each)

1. 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 wash artifacts into place
B) a site of ritual that was used for a long period of time
C) a Home to numerous human Villages for hundreds of
D) a place of trade overtime



2. The figure is bicephalic, unlike most of the other figures from this culture. How do scholars explain this unusual form having been used to create art?
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

3. 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) a ditch around the Sarsen stones to keep intruders out
D) inserting mortar between posts and lintels

4. Created around 1500 B.C.E., 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

5. *The Running Horned Woman* of Tassili N'ajjer is visually 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 uses twisted perspective
D) it was one of many paintings found inside a cave

6. 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

7. 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, called a stele, 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) sign post to mark a groups territory

8. By combining the understanding gathered by archaeology and anthropology, the arrangement of the stones of *Stonehenge* suggest:
A) it was used as a sacrificial alter
B) it was to function as a calendar that tracks solar and lunar movement
C) that the support of structure under the building was left unfinished
D) that it was to serve as a burial ground

9. Although the cave paintings in The Great Hall of Bulls at Lascaux were originally interpreted as hunting scenes, more recently reinterpreted as
A) a warning of threatening animals to other villages
B) a portrayal of animal domestication
C) a documentation of a series of animal-based rituals
D) a tale of mythical narrative of human origins

10. The Jade Cong (song) was often, along with many Bi disks, discovered
A) to bear supernatural facial images
B) in graves sites
C) to be made of a hard material that symbolizes longevity
D) All of the above.

(This MCQ section: _____ /possible 20 points)

PART 6: Global Contemporary selections: FRQ PRACTICE (7 pts EACH)

For each of the pictured works, complete TASKS 1 & 2. Each will have a different TASK 3.

TASK 1: Completely identify the pictured GloCon work. (Site all relevant identifiers: artist, title, culture, date, media/materials.)

TASK 2: Using specific visual evidence, describe at least four of the formal qualities of the work that make it typical of the artist's style.



TASK 3: Using at least two examples of specific evidence, explain the commentary that the artist made on the cultural context in which he was working.



TASK 3: Using at least two examples of specific evidence, explain the commentary that the artist made within the context of the art world and kitsch.



TASK 3: Using at least two examples of specific evidence, explain the commentary that the artist made within the context of gender.

(_____/ possible 21 points)