INSTRUCTOR’S MANUAL

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*Valencia College*

Discovering

the Humanities

THIRD EDITION

Henry M. Sayre

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**Chapter**

1

**The Prehistoric Past and the Earliest Civilizations: The River Cultures of the Ancient World**

**Learning Objectives**

1.1 Discuss the rise of culture and how developments in art and architecture reflect the growing sophistication of prehistoric cultures.

1.2 Describe the role of myth in prehistoric culture.

1.3 Distinguish among the ancient civilizations of Mesopotamia, and focus on how they differ from that of the Hebrews.

1.4 Account for the stability of Egyptian culture.

**Chapter at a Glance**

**The Beginnings of Culture**

Agency and Ritual: Cave Art

Paleolithic Culture and Its Artifacts

The Rise of Agriculture

Neolithic Çatalhöyük

Neolithic Pottery Across Cultures

Neolithic Ceramic Figures

The Neolithic Megaliths of Northern Europe

**Myth in Prehistoric Cultural Life**

Myth in the Native American Cultures of the Southwest

Japan and the Role of Myth in the Shinto Religion

**Mesopotamia: Power and Social Order in the Early Middle East**

Sumerian Ur

Akkad

Babylon

Mesopotamian Literature and the *Epic of Gilgamesh*

The Hebrews

The Persian Empire

**The Stability of Ancient Egypt: Flood and Sun**

The Nile and Its Culture

Pictorial Formulas in Egyptian Art

The Old Kingdom

The New Kingdom and Its Moment of Change

**Continuity & Change: Egyptian and Greek Sculpture**

**Transition Guide**

|  |  |
| --- | --- |
| **Images Deleted** | **Images Added** |
| Fig. 1.4 Reconstruction of a mammoth-bone House, Mezhirich | Fig. 1.4 Woman seated between two felines, Çatalhöyük, Turkey |
| Fig. 1.11 Kachina doll (Maalo), Hopi Culture | Fig. 1.5 Reconstruction of a “shrine,” Çatalhöyük, Turkey |
| Fig. 1.19 The Ark of the Covenant and sanctuary implements, mosaic floor decorations from Hammath, Israel | Fig. 1.8 Neolithic menhir alignments at Menec, Carnac, Brittany, France |
|  | Fig. 1.20 Menorahs and Ark of the Covenant, wall painting in a Jewish catacomb, Villa Torlonia, Rome. 3rd century. |

**MyArtsLab Multimedia Library**

**Closer Looks:**

* Nok Head
* Stonehenge
* Ise Shrine
* The *Standard of Ur*
* The *Palette of Narmer*
* *Akhenaten and His Family*

**Continuing Presence of the Past:**

* Marjane Satrapi,page from the “Kim Wilde” chapter of *Persepolis,* 2001
* Andy Goldsworthy, *Sandwork, Sand Sculpture, Time Machine,* installation at the British Museum, 1994

**Architectural Simulations:**

* The Pyramids
* Post and Lintel Construction

**Study and Review**

**Revel Multimedia**

Çatalhöyük

Closer Look: Head from Nok

The Ancient City of Ur

Closer Look: Marjane Satrapi, page from "Kim Wilde," Persepolis

Closer Look: Andy Goldsworthy, Sandwork, Sand Sculpture, Time Machine

Closer Look: The Palette of Narmer

Closer Look: Akhenaten and His Family

**Teaching with Pearson Multimedia**

Homework assignment for *Closer Look: Akhenaten and His Family*

* Consider techniques used in ancient objects of art and ritual. What technique is used, for example, in *Akhenaten and His Family*? What does this technique (used to carve the limestone) reveal about the intent of the Akhenaten’s message to the viewer?

In-Class assignment for *Closer Look: Marjane Satrapi, page from "Kim Wilde," Persepolis*

* Speculate on the intended message within the variety of sculptural figures within the Palace of Darius and Xerxes. This palace, with its artistic variety, serves as the setting for Satrapi’s Persepolis. What cultural nuances serve as an inspirational backdrop on which Satrapi creates Persepolis? Consider other examples in which culture has influenced a greater work’s setting or message.

**Key Terms**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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| |  | | --- | | agency | | animism | | anthropomorphism | | civilization | | cromlech | | cuneiform writing | | emergence tale | | epic | | epithets | | ground line | | hieratic scale | | hominids | | hunter-gatherers | | kiva | | megaliths | | menhirs | | |  | | --- | | metaphors | | modeling | | myth | | narrative genre | | naturalism | | patriarchs | | perspectival drawing | | post-and-lintel | | prehistoric | | registers | | ritual | | shaman | | similes | | social perspective | | stele | | ziggurat | |

**Class Discussion Topics and Questions**

Discussion Topic: Discuss the creative endeavors of the prehistoric culture with a focus on the artistic contributions of primitive/ancient humans.

Question: Consider the advancements of primitive/ancient humans. What works of art and/or architecture serve as the best example of an emerging civilization? How might the creation and use of these items signify a turning point in humanity’s social development?

Question: Consider the female votive figures (such as *Woman (Venus of Willendorf)* and Woman Seated Between Two Felines). What concepts might be important to the primitive/ancient human based on these examples?

Discussion Topic: A myth is a story that a culture assumes is true. Ancient myths were often used to explain natural phenomena (cosmology), such as creation, fertility, and the afterlife. Consider the importance of these myths within the context of the primitive/ancient human.

Question: What is the shaman’s role in preserving myth, and why is it significant?

**Thinking Back**

1.1 *Discuss the rise of culture and how developments in art and architecture reflect the growing sophistication of prehistoric cultures.*

1.2 *Describe the role of myth in prehistoric culture.*

1.3 *Distinguish among the ancient civilizations of Mesopotamia, and focus on how they differ from that of the Hebrews.*

1.4 *Account for the stability of Egyptian culture.*

**Chapter**

2

**The Greek World: The Classical Tradition**

**Learning Objectives**

2.1 Outline how the Cycladic, Minoan, and Mycenaean cultures contributed to the later Greeks’ sense of themselves.

2.2 Define the polis and explain how it came to reflect the values of Greek culture.

2.3 Describe how Pericles defined and shaped Golden Age Athens.

2.4 Characterize the values of the Hellenistic world in terms of politics, philosophy, and art.

**Chapter at a Glance**

**Bronze Age Culture in the Aegean**

The Cyclades

Minoan Culture in Crete

Mycenaean Culture on the Mainland

The Homeric Epics

**The Rise of the Greek Polis**

The Greek Gods

The Greek Architectural Tradition

Greek Sculpture and the Taste for Naturalism

Athenian Pottery

The Poetry of Sappho

The Rise of Democracy and the Threat of Persia

**The Golden Age**

The Architectural Program at the Acropolis

The Sculptural Program at the Parthenon

Philosophy and the Polis

The Theater of the People

**The Hellenistic World**

The Empire of Alexander the Great

Toward Hellenistic Art: Sculpture in the Late Classical Period

Aristotle: Observing the Natural World

Alexandria

Pergamon: Hellenistic Capital

**Continuity & Change: Rome and Its Hellenistic Heritage**

**Transition Guide**

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| **Images Deleted** | **ImagesAdded** |
| Map 2.2 Athens as it appeared in the late 5th century | Fig. 2.23 Polygnotos, Two Women, One Playing a Lyre, 5th century BCE |
| Fig. 2.28 Model of the *Athena Parthenos* by Phidias | Fig. 2.33 The Amasis Painter (?), *Satyrs Making Wine,* detail of Athenian black-figure amphora |
|  | Fig. 2.41 Reconstructed west staircase frieze of the Altar of Zeus, from Pergamon |
|  | Fig. 2.43 Epigonus (?) *Gaul,* Roman copy of an original bronze |
|  | Fig. 2.44 Epigonus (?) *Dying Gaul,* Roman copy of an original bronze |

**MyArtsLab Multimedia Library**

**Closer Looks:**

* *Miniature Ship Fresco (“Flotilla Fresco”)*
* *Snake Goddess*
* *Euphronius Krater*

**Architectural Panoramas:**

* Parthenon

**Continuing Presence of the Past:**

* Thomas Struth, *Pergamon Museum I, Berlin,* 2001

**Architectural Simulations:**

* Greek Orders

**Study and Review**

**Revel Multimedia**

Closer Look: *The Snake Goddess or Priestess* from Crete

Closer Look: Vapheio Cups

Closer Look: *Death of Sarpedon*

Closer Look: Technique: Black-Figure and Red-Figure Vase Painting

The Acropolis

The Sculptural Program at the Parthenon

Theater of Dionysus

Altar of Zeus

Closer Look: Thomas Struth, Pergamon Museum 1

Students on Site: *Dying Gaul*

Closer Look: *Nike (Victory) of Samothrace*

**Teaching with Pearson Multimedia**

Homework Assignment for Revel, *Closer Look: The Snake Goddess or Priestess from Crete,* or MyArtsLab, *Snake Goddess*

* What is the controversy surrounding the *Snake Goddess*? Address the scholarly concerns by examining the figure critically. Approach this figure as though you are an archeologist/historian attempting to verify its authenticity. Create a list of pros and conswherein you discuss how the “additions” to this work may help or hinder the understanding or analysis of such an important figure.

In-Class Assignment for *Closer Look: Thomas Struth, Pergamon Museum 1*

* Does Struth’s technique of staging his photos create a more animated scene? How does the individual viewer within the photo become “art” as a result of this process? What other commentary might Struth reveal by the placement and manipulation of viewers within a museum setting?

**Key Terms**

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| |  | | --- | | acropolis | | agora | | abacus | | adyton | | amphora | | antae | | antagonist | | architrave | | black-figure | | cella | | colonnades | | column | | comedy | | *contrapposto* | | Corinthian order | | cyclopean masonry | | dialectic method | | Doric order | | elevation | | enchinus | | entablature | | entasis | | expressionism | | farce | | feudal | | Golden Mean | | humanism | | idealism | | inductive reasoning | | Ionic order | | *kouros* | | *krater* | | |  | | --- | | lyric poems | | metopes | | *Orchestra* | | Orders | | pantheon | | *parados* | | parapet | | pediment | | peristyle | | platform | | pre-Socratics | | pronaos | | proscenium | | protagonist | | psyche | | red-figure | | repoussé | | satyr play | | scientific method | | skene | | Sophists | | stylobate | | syllogism | | symposium | | tetralogies | | tetralogy | | tragedy | | triglyphs | |  | |

**Class Discussion Topics and Questions**

Discussion Topic:Discuss the period known as The Golden Age.Consider the unique qualities and contributions of this period, with a focus on Pericles, the polis, and the emergence of democracy.

Question:While exploring the period known as The Golden Age, focus on what characteristics are particular to this period historically, politically, and artistically. What new conventions of government and society emerged, and how might these ideas translate into the modern era?

Question:With a focus on the stability of the polis and the success of democracy, how did the creative arts of architecture, philosophy, and drama manifest these new social conditions?

**Thinking Back**

2.1 *Outline how the Cycladic, Minoan, and Mycenaean cultures contributed to the later Greeks’ sense of themselves.*

2.2 *Define the polis and explain how it came to reflect the values of Greek culture.*

2.3 *Describe how Pericles defined and shaped Golden Age Athens.*

2.4 *Characterize the values of the Hellenistic world in terms of politics, philosophy, and art.*