

INSTRUCTOR'S MANUAL

DR. LAURA L. STEVENS

Valencia College

DISCOVERING THE HUMANITIES

THIRD EDITION

Henry M. Sayre

PEARSON

Boston Columbus Indianapolis New York San Francisco
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montréal Toronto
Delhi Mexico City São Paulo Sydney Hong Kong Seoul Singapore Taipei Tokyo

This work is solely for the use of instructors and administrators for the purpose of teaching courses and assessing student learning. Unauthorized dissemination, publication or sale of the work, in whole or in part (including posting on the internet) will destroy the integrity of the work and is strictly prohibited.

PEARSON

Copyright © 2016, 2013, 2010 by Pearson Education, Inc. or its affiliates.

All Rights Reserved. Printed in the United States of America.

This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions department, please visit www.pearsoned.com/permissions/.

10 9 8 7 6 5 4 3 2 1

ISBN 10: 0-13-397634-3
ISBN 13: 978-0-13-397634-2

Contents

Chapter 1	1
Chapter 2	5
Chapter 3	9
Chapter 4	12
Chapter 5	16
Chapter 6	19
Chapter 7	23
Chapter 8	27
Chapter 9	30
Chapter 10	34
Chapter 11	38
Chapter 12	41
Chapter 13	45
Chapter 14	49
Chapter 15	53

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

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

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

Images Deleted	Images Added
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 <i>Athena Parthenos</i> by Phidias	Fig. 2.33 The Amasis Painter (?), <i>Satyrs Making Wine</i> , detail of Athenian black-figure amphora
	Fig. 2.41 Reconstructed west staircase frieze of the Altar of Zeus, from Pergamon
	Fig. 2.43 Epigonus (?) <i>Gaul</i> , Roman copy of an original bronze
	Fig. 2.44 Epigonus (?) <i>Dying Gaul</i> , 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 cons wherein 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

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

idealism
inductive reasoning
Ionic order
kouros
krater

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.*

