

CH. 1/2

1

DATE DUE: _____

THEME: MAN and the NATURAL WORLD

FOCUS: Apollo 11 Stones, Bushel with Ibex Motifs, Caves at Lascaux, Stonehenge

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/origins.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/susa-ibex.html>

ONLINE ASSIGNMENT:

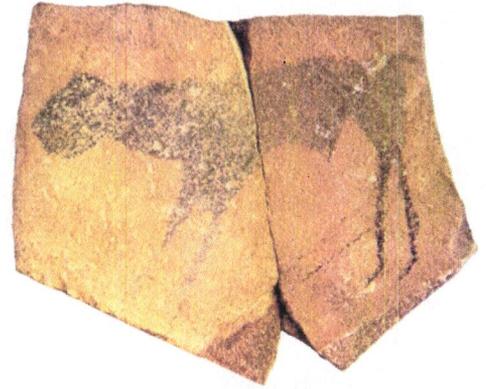
<http://smarthistory.khanacademy.org/stonehenge-salisbury-plain-england.html>

READING ASSIGNMENT: KLEINER, pp. 15-17, 20-23, 28

POWERPOINT: MAN and the NATURAL WORLD: Global Prehistory (Prehistoric Artifacts and Cave Paintings)

In what ways might these works created from prehistoric times suggest through visual means man's relationship to the natural world? (Since we have no written records, what could be hypothesized by examining one or more of the following: medium, technique, location, scale, or style?)

Animal facing left from Apollo II Cave, Namibia, Africa, c. 23,000 BCE, charcoal on stone



Beaker with animal (ibex) decoration, Susa, Iran, c. 4000 BCE, painted terracotta

Hall of the Bulls, Lascaux, France, c. 16,000-14,000 BCE



1. What is seen today is the result of at least three phases of construction, although there is still a lot of controversy among archaeologists about exactly how and when these phases occurred. It is generally agreed that the first phase of construction at Stonehenge occurred around 3100 BCE, when a great circular ditch about six feet deep was dug with a bank of dirt within it about 360 feet in diameter, with a large entrance to the northeast and a smaller one to the south. This circular ditch and bank together is called a _____.
2. The second phase of work at Stonehenge occurred approximately 100-200 years later and involved the setting up of upright _____ posts, possibly of a roofed structure, in the center of the henge, as well as more upright posts near the northeast and southern entrances. Surprisingly, it is also during this second phase at Stonehenge that it was used for _____.
3. Recent analysis has revealed that nearly all the burials were of adult _____, aged 25-40 years, in good health and with little sign of hard labor or disease. No doubt, to be interred at Stonehenge was a mark of _____ status and these remains may well be those of some of the first political leaders of Great Britain. They also show us that in this era, some means of social distinction must have been desirable.
4. The third phase of construction at Stonehenge happened approximately 400-500 years later and likely lasted a long time. In this phase the remaining blue stones or wooden beams which had been placed in the Aubrey holes were pulled and a circle 108 feet in diameter of 30 huge and very hard _____ stones were erected within the henge. These upright sarsen stones were capped with 30 _____ stones.
5. The horizontal lintel stones which topped the exterior ring of sarsen stones were fitted to them using a tongue and groove joint and then fitted to each other using a _____ and _____ joint, methods used in modern woodworking. Each of the upright sarsens were dressed differently on each side, with the inward facing side more _____ finished than the outer.
6. Scholars in the 18th century first noted that the sunrise of the _____ is exactly framed by the end of the horseshoe of trilithons at the interior of the monument and exactly opposite that point, at the center of the bend of the horseshoe, at the _____, the sun is aligned. These dates, the longest and shortest days of the year, are the turning point of the two great seasonal episodes of the annual calendar.

THEME: IMAGES of POWER

FOCUS: White Temple at Uruk, Statuettes from Tell Asmar ,
Standard of Ur

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/ancient-near-east-AP/v/standing-male-worshipper>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/v/standard-of-ur-c-2600-2400-b-c-e>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/a/standard-of-ur-and-other-objects-from-the-royal-graves>

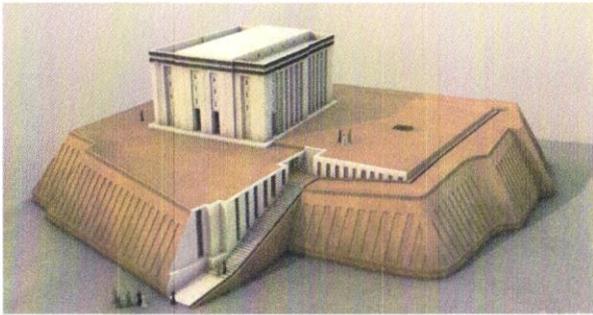
READING ASSIGNMENT: KLEINER, pp. 32-33, 35-36

POWERPOINT: IMAGES of POWER: ANCIENT NEAR EAST
(Sumerian Art and Architecture)

DATE DUE: _____

1. Identify at least three achievements or inventions of the Sumerians:

- 1)
- 2)
- 3)



2. Discuss three ways in which the White Temple at Uruk physically suggested its sacred character:

- 1)
- 2)
- 3)

3. Define the following:

ziggurat

bent-axis plan

cella

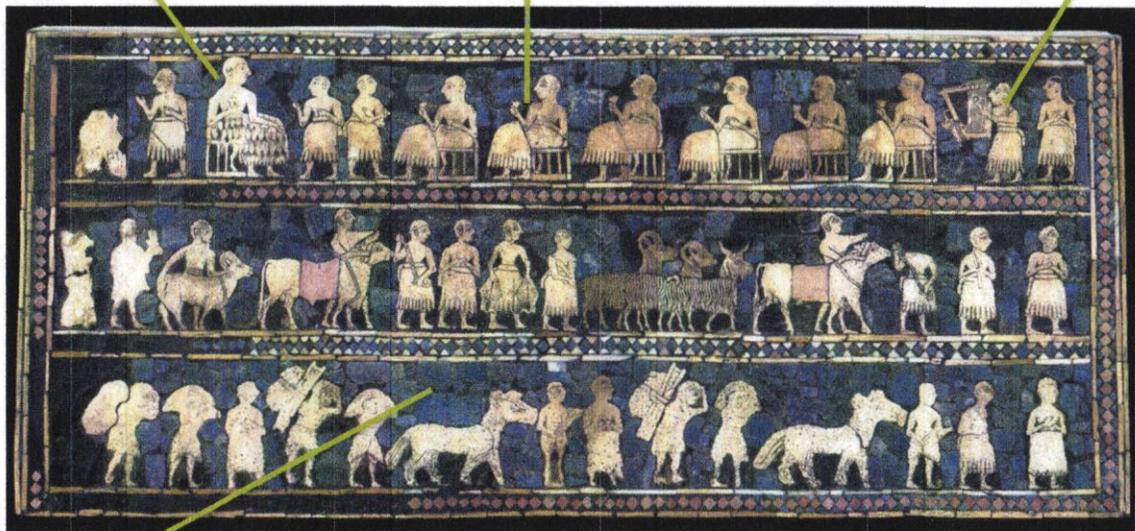
4. Carved of soft gypsum and inlaid with shell and black limestone, the statuettes at Tell Asmar range in size from well under a foot to about 30 inches tall. All of the statuettes represent _____, rather than deities, with their hands folded in front of their chests in a gesture of _____, usually holding the small beakers the Sumerians used for _____ (ritual pouring of liquids) in honor of the gods.
5. Many bear _____ giving valuable information, such as the name of the donor or the god. With their heads tilted upward, the figures represented in these statuettes wait in the Sumerian " _____ " for the divinity to appear. Their exaggerated eye size most likely symbolize the eternal _____ necessary to fulfill their duty.

1. This object was excavated by a man named _____ . It was discovered within a royal _____ .

4. The entertainers at the far right are carrying a _____ , similar to that found alongside the *Standard of Ur*.

2. The largest seated figure on the uppermost register can be identified as _____ .

3. The seated figures with the cups suggest that they may be doing what?



5. The blue stone used to fill in the negative space in each register was extremely costly. It is called _____ .

6. The lower two registers appear to depict figures doing what?

1. Across his shoulder, a young prince is shown carrying a royal scepter. The scepter belongs to his father, since a royal scepter symbolizes the right to rule, and here the prince is

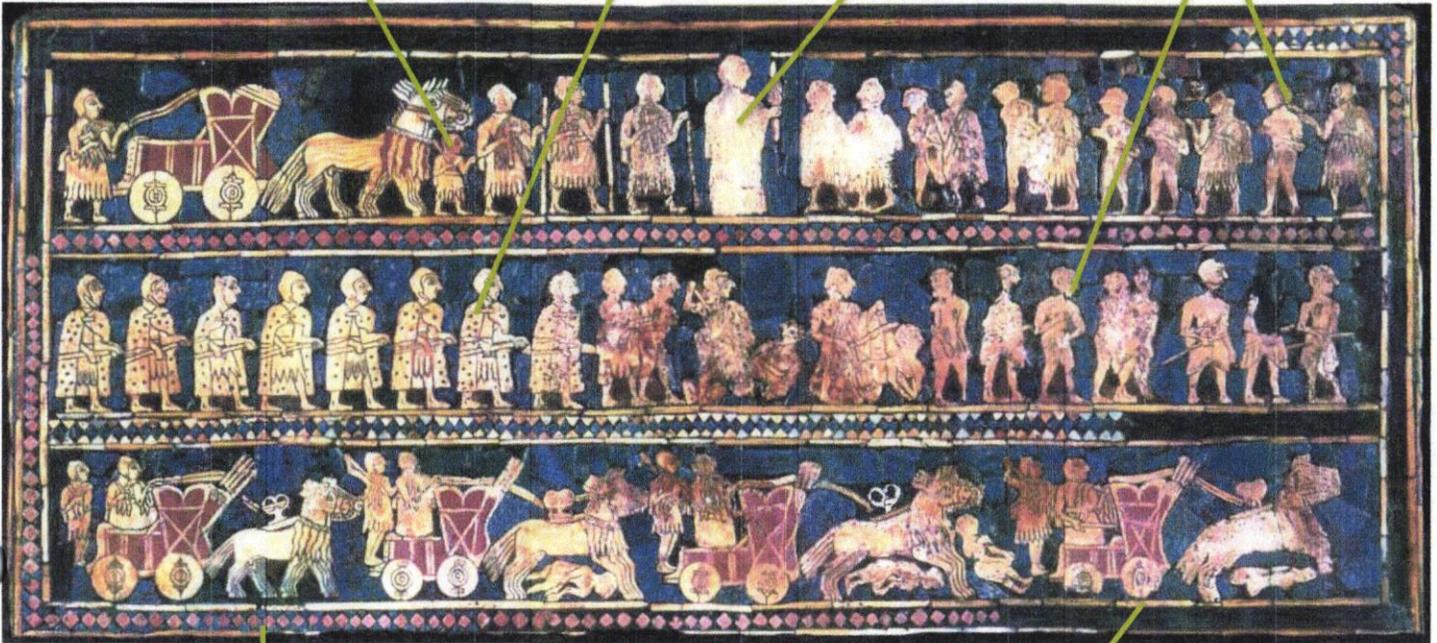
still too _____ to be a reigning monarch.

2. All of the figures are depicted in _____

and they are regularly placed within the composition so as to suggest a sense of _____

3. As opposed to the "peaceful" mood on the other side of this object, the large central figure appears to preside over an event that can best be described as _____.

4. The naked figures seen in the upper and middle registers are most likely _____.



5. As one's eye move from left to right on the bottom register, how does the depiction of the chariots change?

6. The depiction of chariots are a reminder that the Sumerians are credited with the invention of the _____.

ADDITIONAL CLASS NOTES for *THE STANDARD* of UR

THEME: IMAGES OF POWER

FOCUS: The Stele of Naram-Sin and the stele of Hammurabi

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/victory-stele-of-naram-sin.html>

ONLINE ASSIGNMENT:

From: *Conscious Classroom Management: Unlocking the Secrets of Great Teaching* by Rick Smith

POWERPOINT: POWER and AUTHORITY: ANCIENT NEAR EAST
(Akkadian and Babylonian Sculpture)

3

DATE DUE: _____

1. This stele commemorates Naram-Sin's victory over the

_____ peoples. Naram-Sin is the ruler of the

_____ peoples.

2. In order to convey a sense of divinity, Naram-Sin wears a

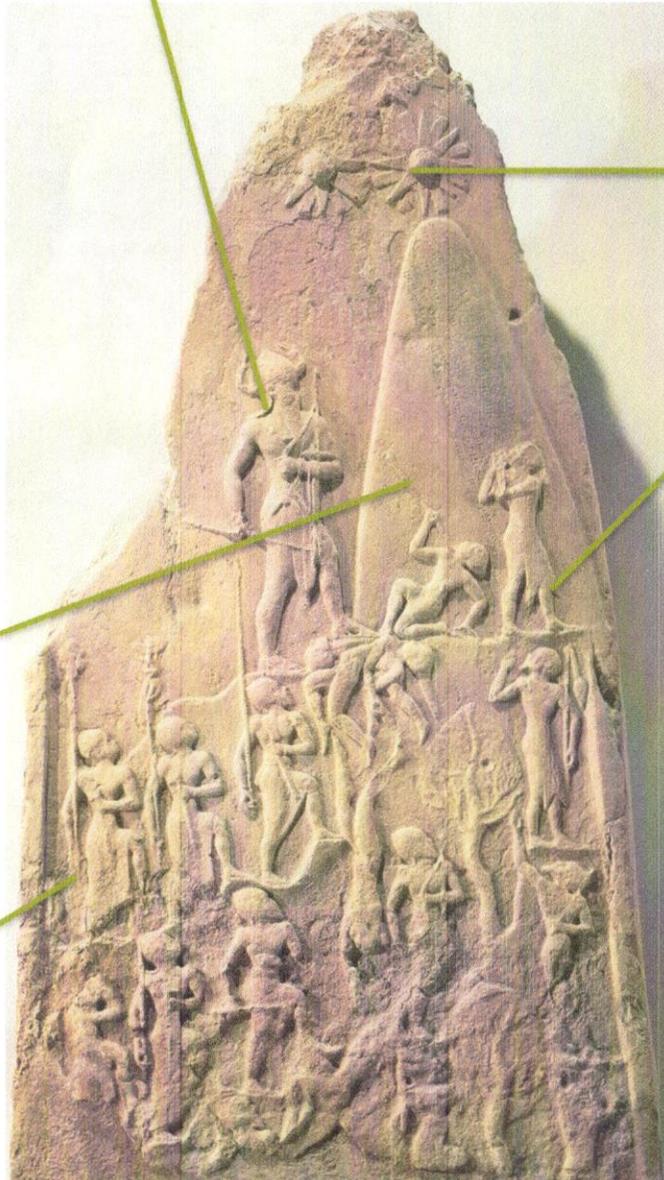
_____.

3. The suns or the stars above are the forces that do what?

4. In what way does the mountain function as a symbolic element?

6. Naram-Sin is clearly designated as the focal point of this composition because

the _____ of all of the other figures are directed towards him.



5. In what ways do the vanquished suggest a state of disarray?

7. This stele is made of _____ and was created around _____

_____ BCE. According to your textbook, how tall is it?

1. In the early 18th century BCE, the Babylonian king Hammurabi formulated a set of nearly 300 laws for his people. Here the king raises his

hand to show _____ to the seated god that he stands before.

2. The god hands Hammurabi the tools of a

_____, a measuring rod and a coiled rope. These connote the ruler's capacity to

_____ the social order and to

_____ people's lives, that is, to render judgments and enforce the laws spelled out on the stele.



3. The sun god

_____ with flames emanating from his shoulders demonstrates greater status due to his being seated and of slightly larger proportion. He sits on a ziggurat throne and is depicted in the familiar convention of combined

_____ and

_____ views but with two important exceptions. What are those two exceptions?

4. The feet of the god is placed on top of a symbolic representation of the

_____ from which the god emerges.

6. This stele is made of

_____ which is very durable. The fact that it is made of such a hard stone may be an indication of how it has survived to be almost 4,000 years old.

7. How does the image of Hammurabi, as an emblem of power, DIFFER from the image of Naram-Sin, also an emblem of power?

5. Under the relief we see three pieces of writings: (1) the king's investiture, his right to be rule, (2) an ode to his glory, and (3) the laws that are used to govern Babylonia. They are written using cuneiform writing in

the _____ language.

THEME: IMAGES OF POWER

FOCUS: Citadel of Sargon II and Lamassu at Khorsabad, Reliefs of Ashurnasirpal at Nimrud, Reliefs of Ashurbanipal Hunting Lions at Ninevah, and Palace of Persepolis

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/assyrian/v/lamassu>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/assyrian/v/ashurbanipal-hunting-lions-assyrian>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/persian/a/persian-art-an-introduction>

READING ASSIGNMENT: KLEINER, pp. 45-48, 50-51

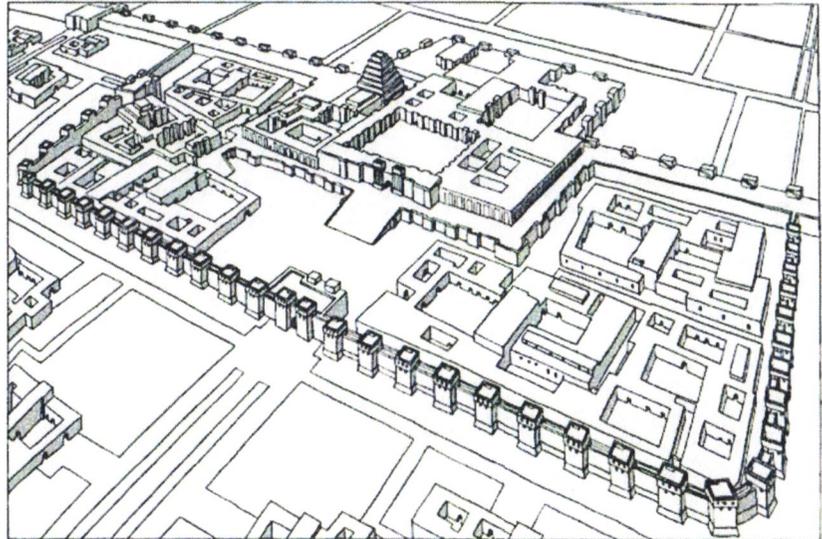
POWERPOINT: POWER and AUTHORITY: ANCIENT NEAR EAST (Assyrian and Persian)

4

DATE DUE: _____

SPECIFY HOW EACH OF THE
FOLLOWING CONVEYS
AUTHORITATIVE POWER:

Citadel of Sargon II, Dur Sharrukin, c.
720-705 BCE



Lamassu from the Citadel of Sargon II, Dur Sharrukin (modern
Khorsabad), Iraq, c. 720-705 BCE, limestone





Assyrian archers pursuing enemies, relief from the northwest palace of Ashurnasirpal II, Kalhu (modern Nimrud), Iraq, c. 875-860 BCE, gypsum



Ashurbanipal hunting lions, relief from the north palace of Ashurbanipal, Ninevah (modern Kuyunjik), Iraq, c. 645-640 BCE, gypsum

Persians and Medes, detail of the processional frieze on the east side of the terrace of the apadana of the palace, Persepolis, Iran, c. 521-465 BCE

