

INSTRUCTOR'S MANUAL

CHAPTER 2: THE RISE OF GREECE

I. LEARNING OBJECTIVES

- To outline the changes in Greek social, political, and economic organization that took Greek culture from the Iron Age (ca. 110 B.C.E) to the Archaic period (ca. 600 B.C.E)
- To trace the development of the visual arts from the Iron Age through the Archaic period.
- To identify the major characteristics of the Heroic Age (ca. 1000-750 B.C.E.), the Age of Colonization (ca. 750-600 B.C.E) and the Archaic Period (ca. 600-480 B.C.E.).
- To describe the impact of the Persian Wars on Athenian history.

II. OUTLINE OF CHAPTER CONTENTS

Early Greece

The Early History of Greece

The Heroic Age (ca. 1000 -750 B.C.E)

Religion

The Homeric Epics

 The Meter of the *Iliad* and *Odyssey*

 The *Iliad*

 The *Odyssey*

Geometric Art

The Age of Colonization (ca. 750-600 B.C.E.)

Orientalizing Art

The Archaic Period (ca. 600 -480 B.C.E.)

Archaic Art

 Statuary

 Relief Sculpture

 Toward the Classical Era

 Vase Painting

Temple Architecture

Doric and Ionic Orders: A Comparison

Music and Dance

Music Theory

Literature

Lyric Poetry

Philosophy

Presocratics

Herodotus: The First Greek Historian

III. FIGURES, MAPS, AND TABLES

Figure 2.1 John Flaxman, *The Shield of Achilles*, 1821

Figure 2.2 Antimenes (attr.), Men Harvesting Olives

Map 2.1 Ancient Greece

Figure 2.3 Panathenaic amphora with footrace

Figure 2.4 The Principal Deities of Ancient Greece

Figure 2.5 Phidias, statue of Zeus in the Temple of Zeus at Olympia

Figure 2.6 Jean-August-Dominique Ingres, *Jupiter and Thetis*, 1811

Figure 2.7 Horatio Greenough, *George Washington*, 1840

Figure 2.8 Constantino Brumidi, *The Apotheosis of Washington*, 1865

Figure 2.9 The Diosphos painter, lekythos with Achilles dragging the body of Hector

Figure 2.10 Atropes cutting the thread of life

Figure 2.11 Geometric krater from Dipylon cemetery

Figure 2.12 Corinthian black-figure amphora with animal friezes

Figure 2.13 New York Kouros

Figure 2.14 Kroisos

Figure 2.15 Calf-Bearer

Figure 2.16 Peplos Kore

Figure 2.17 Aristokles, Stele of Aristion

Figure 2.18 Kritios Boy

Figure 2.19 Ergotimos and Kleitias, Francois Vase

Figure 2.20 Exekias, Achilles and Ajax Playing Dice

Figure 2.21 Eurphronios and Euxitheos, Death of Sarpedon

Figure 2.22 Plan of a typical Greek peripteral temple

Figure 2.23 Elevations of Doric and Ionic orders

Figure 2.24 Temple of Hera I (Basilica)

Figure 2.25 Music teaching in Ancient Greece

IV. SUGGESTIONS FOR CLASSROOM DISCUSSION

Greek Religion

How does the focus of Greek religion differ from that of Egypt? From Sumer? How did these differences influence artistic expression in Greece.

Greek Philosophy

1. The Greeks are credited with developing philosophy. How did philosophy impact Greek culture?
2. What ideas from Greek philosophy persist in modern science?

The Development of Greek Sculpture

Compare the New York Kouros (Fig. 2.13) or Kroisos (Fig. 2.14) with an Egyptian statue. Then move on to *Calf-Bearer* (Fig. 2.15) and *Kritios Boy* (Fig. 2.18). Be sure to note the dates of each. When is it clear that Greek sculpture has broken from Egyptian tradition? What do the differences between Greek and Egyptian statuary say about values in the two societies?

The Architectural Orders

1. Why did the Greeks have different types of columns? What was the purpose of each architectural order?
2. Compare and contrast Egyptian and Greek temples. How do the functions of the Greek temple affect its architectural design?

The Hero's Quest

1. The *Odyssey* is a well-known example of a hero's quest. What causes Odysseus to leave home? What trials are involved in his return? How do these trials contribute to the maturation of his character? What is his reward?
-

2. Compare and contrast the *Epic of Gilgamesh* and the *Odyssey*. Use the questions from #1 above to track similarities and differences. How do Odysseus and Gilgamesh reveal the values they ascribe to friendship, honor, and death?

The *Iliad* and the *Odyssey*

1. In what sense are all humans on an odyssey?
2. How do the characters in the *Iliad* and the *Odyssey* see themselves and the world in which they live? What insights into the culture of the times do these epics provide?
3. Compare and contrast the image of Achilles to our modern idea of a war hero. Do we give medals for the same attributes that the Greeks honored? How do modern soldiers differ from Achilles?
4. Who would you prefer as your hero – Achilles or Hector? Explain using examples from the *Iliad* that support your position.
5. The ancient Greeks saw literature and drama as a source for understanding the human condition. Do you think the contemporary arts serve a similar role? Which of today's arts (literature, theater, music, etc.) do you find the most meaningful?

Greek Music

The Greeks believed that music had the power to affect human character and behavior profoundly. For this reason, Plato would have banned all music of a sensual nature from his ideal state. Does music indeed have this power to affect human character and behavior? Should some music be banned? Explain.

Greek History

Should contemporary historians make moral judgments (like Herodotus), or should they be more impartial, objective, and scientific?

V. ASSIGNMENTS FOR STUDENTS

1. Greek history emerged from the art of storytelling, so personal perspectives on events and personalities were important. Using specific examples and/or passages,

show how Homer and Herodotus incorporated personal perspectives into their histories.

2. Who should be considered the hero of the *Iliad*? Defend your position with specific references to the poem.
3. Odysseus is a hero on a quest. What is the purpose of his quest? How does his quest differ from that of Gilgamesh?
4. Trace the development of Greek pottery from 1000 B.C.E. to the sixth century. Discuss at least three examples that are pivotal in the development of Greek pottery.
5. Investigate the roles played by the Presocratics in the history of science. Which of their ideas are still used as bases for modern scientific theories?
6. Dramatize a conversation between Greek philosophers on the nature of reality. One person can be a Materialist (Anaxagoras), one a Pythagorean, one a dualist (Heraclitus), and one an Atomist (Democritus). Have each present their positions and then debate the question: What is the true nature of the world?

VI. ADDITIONAL RESOURCES

From the History Channel:

The True Story of Troy

The History Channel presents: Troy—Unearthing the Legend

Troy: The Passion of Helen

Mystical Monuments of Ancient Greece (Ancient Mysteries)

The Greek Gods (In Search of history)

Greeks: Crucible of Civilizations

Treasure! The Ancient Gold of Troy

The Odyssey of Troy (Ancient Mysteries)

From PBS:

Greek History: The Real Olympics

In Search of the Trojan War

From Films for the Humanities

The Odyssey

In the Paths of the Gods (Ancient Greek Religion)

The Jason Voyage: The Quest for the Golden Fleece

The Greek Beginning

Classical Mythology: History, Legends, and Influences

Ancient Greece