

# Unit 4: Ancient Mediterranean- 3500 BCE-300CE (Weeks 15-18)

Content Area: **Template**  
Course(s):  
Time Period: **Full Year**  
Length: **Full Year**  
Status: **Published**

## UNIT RATIONALE

---

- 1) Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts. Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world.
- 2) Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assume divine attributes.
- 3) The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth.
- 4) The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism.

## ESSENTIAL QUESTIONS

---

- 1) What are the significant art periods?
- 2) How did religion/culture affect artwork?
- 3) What are the ways that men and women were portrayed in art?
- 4) How did people represent themselves individually and as a group?
- 5) How was art/architecture influenced by society's needs?

## STANDARDS

---

### NEW JERSEY STUDENT LEARNING STANDARDS: CONTENT AREA

---

**New Jersey (NJSLS) - Grades 9-12 - Visual and Performing Arts - Visual Arts - Proficient  
(2020)**

#### 1.5.12prof.Cr3a:

Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.

**1.5.12prof.Pr4a:**

Analyze, select and curate artifacts and/or artworks for presentation and preservation.

**1.5.12prof.Pr5a:**

Analyze and evaluate the reasons and ways an exhibition is presented.

**1.5.12prof.Pr6a:**

Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings

**1.5.12prof.Re7a:**

Hypothesize ways in which art influences perception and understanding of human experiences.

**1.5.12prof.Re7b:**

Analyze how one's understanding of the world is affected by experiencing visual arts.

**1.5.12prof.Re8a:**

Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

**1.5.12prof.Re9a:**

Establish relevant criteria in order to evaluate a work of art or collection of works.

**1.5.12prof.Cn10a:**

Document the process of developing ideas from early stages to fully elaborated ideas.

VA.9-12.1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
VA.9-12.1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation.
VA.9-12.1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
VA.9-12.1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.
VA.9-12.1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
VA.9-12.1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
VA.9-12.1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
VA.9-12.1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
VA.9-12.1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.

**NEW JERSEY STUDENT LEARNING STANDARDS: CAREER READINESS, LIFE LITERACIES AND KEY SKILLS**

---

WRK.9.2.12.CAP.3	Investigate how continuing education contributes to one's career and personal growth.
TECH.9.4.12.TL.3	Analyze the effectiveness of the process and quality of collaborative environments.

**NEW JERSEY STUDENT LEARNING STANDARDS: COMPUTER SCIENCE AND DESIGN THINKING**

---

CS.9-12.8.1.12.CS.1

Describe ways in which integrated systems hide underlying implementation details to simplify user experiences.

CS.9-12.8.1.12.CS.2

Model interactions between application software, system software, and hardware.

## PRE-ASSESSMENTS

---

Kahoot game review of topics included in unit and those specifically on unit assessment to gauge level of previous knowledge of students.

## INSTRUCTIONAL PLAN

---

### MODULE 1

---

**Student Learning Intentions (SLI) WALT:**  
**(We are learning to...)**

- Students differentiate the components of form, function, content, and/or context of a work of art.
- Students explain how artistic decisions about art making shape a work of art.
- Students describe how context influences artistic decisions about creating a work of art.
- Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
- Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
- Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
- Students analyze the influence of a single work of art or group of related works on other artistic production.
- Students identify a work of art.
- Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
- Students analyze how contextual variables lead to different interpretations of a work of art.
- Students justify attribution of an unknown work of art.
- Students analyze relationships between works of art based on their similarities and differences.

## Student Learning Strategies

- Active note taking. Call and response.
- think-pair-share
- teacher/student discussion of each work in class.
- create a Picture File Book with each work broken up into content, context, form, and function. Also searching for images of the works.
- students review works online (The Vanishing Point) where various works are seen on video.

## Success Criteria

**Essential Knowledge 2-1a.** The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3500 to 330 B.C.E.) is associated with successive city-states and cultural powers: Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian. The art of dynastic Egypt (present-day Egypt and Sudan, from 3000 to 30 B.C.E.) generally includes coverage of predynastic Egypt and Old, Middle, and New Kingdoms. The Amarna period (New Kingdom) was also important because of its cultural reform and stylistic revolution.

**Essential Knowledge 2-1b.** The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt (facilitated by recorded information from the time) provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond.

**Essential Knowledge 2-2a.** Artists created fully developed, formal types, including sculptures of human figures interacting with gods and stylistic conventions representing the human form with a combined profile and three-quarter view. In these combinations, important figures are set apart using a hierarchical scale or by dividing the compositions into horizontal sections or registers, which provide significant early examples of historical narratives.

**Essential Knowledge 2-2b.** Architectural representations include towering ziggurats that provide monumental settings for the worship of many deities, as

well as heavily fortified palaces that increased in opulence over the centuries, proclaiming the power and authority of rulers.

**Essential Knowledge 2-3a.** The culture of dynastic Egypt represents an elaborate funerary sect whose devotees created numerous *ka* statues (to house the *ka*, or spirit, after death), artifacts, decorations, and furnishings for tombs. Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the sun. Development of monumental stone architecture culminated with the pyramids and with innovative designs for rock-cut tombs and pylon (massive sloped gateway) temples, each demonstrating the importance of the pharaoh — a god-king with absolute power, descended directly from the sun god. The Egyptian architectural construction of the clerestory is particularly important for the history of architecture.

**Essential Knowledge 2-3b.** Representations of humans make clear distinctions between the deified pharaoh and people in lower classes, using representational and stylistic cues such as hierarchical proportion and idealization versus naturalism. Approaches to portraiture depend on a figure's rank in society. The artistic canon of dynastic Egypt, with strict conventions of representation, use of materials, and treatment of forms, was followed for many centuries with only short-lived periods of experimentation and deviation. Innovations in art and architecture tended to occur within the basic and established scheme.

**Essential Knowledge 2-4a.** Ancient Greek art was produced in Europe and western Asia, primarily in the region of present-day Greece, Turkey, and southern Italy, from 600 B.C.E. to 100 C.E. Etruscan art (c. 700–100 B.C.E., from the region of Etruria in central Italy) and ancient Roman art was produced in Europe and western Asia from c. 753 B.C.E. to 337 C.E. The arts of these early western artistic cultures are generally studied chronologically. Additionally, archaeological models and stylistic analysis have identified periods based on stylistic changes. Artworks are assigned to periods according to styles (e.g., archaic Greek), governments, or dynasties (e.g., the Roman Republic).

**Essential Knowledge 2-4b.** Art considered Ancient Greek includes works from the archaic, classical, and Hellenistic periods, as defined according to artistic style,

not by political units such as governments or dynasties. Etruscan art is typically considered as a single cultural unit even though Etruria was comprised of separate city-states. Roman art includes works from the republican, early imperial, late imperial, and late antique periods, as defined using governmental structures and dynasties rather than stylistic characteristics. Many Hellenistic works are in fact Roman in origin, which favors presenting these traditions at the same time.

**Essential Knowledge 2-4c.** Ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order. Art from the Etruscan and Roman periods is typified by stylistic and iconographical eclecticism and portraiture. Etruscan and ancient Roman art express republican and imperial values, power, and preference for conspicuous display. Etruscan and Roman architecture are characterized by investment in public structures. Roman architecture is also characterized by borrowing from its immediate predecessors (Greek and Etruscan) and by technical innovation.

**Essential Knowledge 2-4d.** Ancient Greek and Roman art provides the foundation for the later development of European and Mediterranean artistic traditions. From the 18th century onward, European and American observers admired ancient Greek and Roman ethical and governmental systems, which contributed to prioritizing art and architecture that could be associated with political elites and cultural capitals (e.g., Rome). More recently, art historians have examined art produced by contemporary subjects or “provincial” populations.

**Essential Knowledge 2-5a.** Some of the earliest written statements about artists and art making survive from the ancient Greek and Roman worlds. Little survives of the rich Etruscan literary tradition that is documented in Roman sources.

**Essential Knowledge 2-5b.** The Greek, Etruscan, and Roman cultures shared a rich tradition of epic storytelling (first orally transmitted, later written) that glorified the exploits of gods, goddesses, and heroes. The texts recorded a highly developed rhetorical tradition that prized public oratory and poetry. Religious rituals and

prognostications were guided by oral tradition, not texts.

### Formative Assessment (drives instructional decisions)

- 1) 2 weekly cumulative pop quizzes - ex. compare and contrast, name art piece, short answer, multiple choice, identify date and style (all based on ap test styles)
- 2) Chapter outline
- 3) Create picture file book
- 4) Vocabulary
- 5) Class oral quizzing on terms and artwork
- 6) Timeline project

### Activities and Resources

#### Works Covered

12. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 B.C.E. Mud brick.
13. Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.
14. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq). Sumerian. c. 2700 B.C.E. Gypsum inlaid with shell and black limestone.
15. Seated scribe. Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 B.C.E. Painted limestone.
16. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq). Sumerian. c. 2600–2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone.
17. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx. Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone.
18. King Menkaura and queen. Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.
19. The Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.
20. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 B.C.E.; hall: c. 1250 B.C.E. Cut sandstone and mud brick.
21. Mortuary temple of Hatshepsut. Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite.
22. Akhenaton, Nefertiti, and three daughters. New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. Limestone.
23. Tutankhamun's tomb, innermost coffin. New Kingdom

18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.

24. Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.

25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq). Neo-Assyrian. c. 720–705 B.C.E. Alabaster.

26. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.

27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remna

28. Peplos Kore from the Acropolis. Archaic Greek. c. 530 B.C.E. Marble, painted details.

*Sarcophagus of the Spouses*. Etruscan. c. 520 B.C.E. Terra cotta.

30. Audience Hall (*apadana*) of Darius and Xerxes. Persepolis, Iran. Persian. c. 520–465 B.C.E. Limestone.

31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca. c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.

32. Tomb of the Triclinium. Tarquinia, Italy. Etruscan. c. 480–470 B.C.E. Tufa and fresco.

33. Niobides Krater. Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 B.C.E. Clay, red-figure technique (white highlights).

34. *Doryphoros* (*Spear Bearer*). Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).

35. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–424 B.C.E. Marble.

36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.

37. *Winged Victory of Samothrace*. Hellenistic Greek. c. 190 B.C.E. Marble.

38. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 B.C.E. Marble (architecture and sculpture).

39. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62–79 C.E. Cut stone and fresco.

40. *Alexander Mosaic* from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.

41. Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.

	<p>42. Head of a Roman patrician. Republican Roman. c. 75–50 B.C.E. Marble.</p> <p>43. Augustus of Prima Porta. Imperial Roman. Early first century C.E. Marble.</p> <p>44. Colosseum (Flavian Amphitheater). Rome, Italy. Imperial Roman. 70–80 C.E. Stone and concrete.</p> <p>45. Forum of Trajan. Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 C.E.; column completed 113 C.E. Brick and concrete (architecture); marble (column)</p> <p>46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing.</p> <p>47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.</p>
<b>Suggested Modifications</b>	

---

## REFLECTIONS

---

### INTERDISCIPLINARY CONNECTIONS: NEW JERSEY STUDENT LEARNING STANDARDS FOR ELA, SOCIAL STUDIES, SCIENCE AND/OR MATHEMATICS

---

LA.K-12.NJSLSA.R1	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
LA.K-12.NJSLSA.R2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
LA.K-12.NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.