

Test Bank

For

The Humanities

Culture, Continuity & Change

Fourth Edition

Volume 1

Henry M. Sayre

Prepared by

Alexis P. Walker



Pearson



This work is protected by United States copyright laws and is provided solely for the use of instructors in teaching their courses and assessing student learning. Dissemination or sale of any part of this work (including on the World Wide Web) will destroy the integrity of the work and is not permitted. The work and materials from it should never be made available to students except by instructors using the accompanying text in their classes. All recipients of this work are expected to abide by these restrictions and to honor the intended pedagogical purposes and the needs of other instructors who rely on these materials.

Copyright © 2019, 2015, 2012 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/.

ISBN-10: 013-474150-1

ISBN-13: 978-013-474150-5



Table of Contents

1	The Rise of Culture: From Forest to Farm	1
2	Mesopotamia: Power and Social Order in the Early Middle East	40
3	The Stability of Ancient Egypt: Flood and Sun	86
4	The Aegean World and the Rise of Greece: Trade, War, and Victory	133
5	Golden Age Athens and the Hellenistic World: The School of Hellas	171
6	Rome: Urban Life and Imperial Majesty	213
7	Emerging Empires in the East: Urban Life and Imperial Majesty in China and India	249
8	The Flowering of Christianity: Faith and the Power of Belief in the Early First Millennium	285
9	The Rise and Spread of Islam: A New Religion	335
10	Fiefdom and Monastery, Pilgrimage and Crusade: The Early Medieval World in Europe	376
11	Centers of Culture: Court and City in the Larger World	415
12	The Gothic Style: Faith and Knowledge in an Age of Inquiry	468
13	Siena and Florence in the Fourteenth Century: Toward a New Humanism	506
14	Florence and the Early Renaissance: Humanism in Italy	543
15	The High Renaissance in Rome and Venice: Papal Patronage and Civic Pride	586
16	The Renaissance in the North: Between Wealth and Want	624
17	The Reformation: A New Church and the Arts	669
18	Encounter and Confrontation: The Impact of Increasing Global Interaction	716
19	England in the Tudor Age: “This Other Eden”	761
20	The Early Counter-Reformation and Mannerism: Restraint and Invention	799

Chapter 1

The Rise of Culture: From Forest to Farm

Multiple-Choice Questions

1. What is one important lesson scientists learned from the fate of the paintings in Lascaux Cave?
 - a. Support for the preservation of cultural sites can only come through skillful public relations.
 - b. Government should not get involved in efforts to preserve cultural sites.
 - c. Public attention is always detrimental to research on cultural sites.
 - d. Excessive public enthusiasm for new discoveries can inadvertently endanger cultural sites.

Answer: d

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

2. Which of the following would commonly be considered an element of a group's *culture*?
 - a. cave paintings
 - b. success in warfare
 - c. longevity
 - d. geographical origins

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Beginnings of Culture in the Paleolithic Era

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

3. Some scholars believe that Paleolithic cave paintings were intended to
 - a. serve as illustrations of effective hunting techniques.
 - b. function as lunar calendars, predicting seasonal migration of the animals.
 - c. pay tribute to successful hunters.
 - d. commemorate the dead buried in the caves.

Answer: b

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Agency and Ritual: Cave Art

Difficulty Level: Moderate

Skill Level: Remember the Facts

4. What is significant about the use of illusionism in the Chauvet cave paintings?
- It represents a linear progression in artistic technique.
 - It suggests that artists in earlier eras could choose whether to employ naturalism.
 - It demonstrates an adherence to specific religious values.
 - It implies a belief in the pragmatic value of art.

Answer: b

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Agency and Ritual: Cave Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Among prehistoric paintings, what is distinctive about the painting of a bird-headed man, a bison, and a rhinoceros in Lascaux Cave?
- It includes a representation of a large animal.
 - It is one of the few cave paintings to depict a human.
 - It is painted on limestone.
 - It demonstrates a rejection of naturalistic representation.

Answer: b

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Agency and Ritual: Cave Art

Difficulty Level: Moderate

Skill Level: Remember the Facts

6. What is one explanation scholars have proposed for the fact that the human figure in the wall painting in Lascaux Cave is depicted less naturalistically than are the animals?
- In the view of the artists, animals and humans belonged to separate spheres of being.
 - Naturalistic depictions of humans were taboo.
 - Animals were more interesting artistically than humans.
 - Artists had not yet mastered naturalistic techniques that could be applied to the human form.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Agency and Ritual: Cave Art

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

7. What is one significant *cultural* difference between *Homo sapiens* and earlier hominids?
- Homo sapiens* used stone tools.
 - Homo sapiens* had lighter skeletal frames and larger brains.
 - Homo sapiens* created musical instruments.
 - Homo sapiens* were hunter-gatherers.

Answer: c

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Paleolithic Culture and Its Artifacts

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

8. Why is a likely reason that Paleolithic female figurines vastly outnumber those representing males?
- Males were likely the carvers.
 - Males probably outnumbered females in the society.
 - Females seem to have played a central role in the culture.
 - All prehistoric gods were female.

Answer: c

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Paleolithic Culture and Its Artifacts

Difficulty Level: Moderate

Skill Level: Remember the Facts

9. The original red color of *Woman* (sometimes called *Venus of Willendorf*) is suggestive of
- blood sacrifice.
 - menses.
 - autumn.
 - shamanism.

Answer: b

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Paleolithic Culture and Its Artifacts

Difficulty Level: Moderate

Skill Level: Remember the Facts

10. Which of the following are key features of a *civilization*?
- religion and ritual
 - irrigation and agriculture
 - hunting and gathering
 - images and written language

Answer: d

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Agriculture and Community in the Neolithic Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. Implying a community's sense of historical continuity, what was buried beneath some of the Neolithic houses at Çatalhöyük?

- human bodies and skulls
- female figurines
- cows' skulls and bulls' horns
- large terra cotta heads

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Neolithic Communities

Difficulty Level: Moderate

Skill Level: Remember the Facts

12. Why did the Neolithic era witness increased production of pottery for everyday use?
- Permanent settlements fostered the growth of artistic creativity.
 - Tending crops introduced dwellers to the uses of clay.
 - Neolithic people had learned to control fire for hardening pottery.
 - Pottery was impractical for Paleolithic hunter-gatherers.

Answer: d

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Neolithic Pottery Across Cultures

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. What is most notable about the shift from early to Middle Jomon period pottery?
- Middle Jomon period pottery employed advanced firing techniques.
 - Middle Jomon period pottery used cord to strengthen the clay.
 - Middle Jomon period pottery introduced decorative flamelike rims that serve no practical purpose.
 - Middle Jomon period pottery was used for preparing food as well as carrying and storing it.

Answer: c

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Neolithic Pottery Across Cultures

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

14. Why is the potter's wheel considered one of the first mechanical and technological breakthroughs in history?
- It allowed artisans to produce greater quantities of uniformly shaped vessels in short periods of time.
 - It provided an alternative to creating vessels by casting metal.
 - It enabled clay to be fired to a hot enough temperature to be hardened.
 - It created an adequately smooth surface for pots to be painted.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Neolithic Pottery Across Cultures

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. Neolithic Nok heads exhibit artistry based on
- animal imagery.
 - burial masks.
 - woven patterns.
 - abstract geometrical shapes.

Answer: d

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Neolithic Ceramic Figures

Difficulty Level: Easy

Skill Level: Remember the Facts

16. What is the most basic architectural technique for spanning space?

- a. post-and-lintel
- b. corbel
- c. cromlech
- d. menhir

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Materials & Techniques: Post-and-Lintel and Corbel Construction

Difficulty Level: Easy

Skill Level: Remember the Facts

17. According to the most recent discoveries, Stonehenge was constructed as a

- a. sacrificial altar.
- b. royal residence.
- c. burial ground.
- d. marketplace.

Answer: c

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Closer Look: The Design and Making of Stonehenge

Difficulty Level: Easy

Skill Level: Remember the Facts

18. What is one key purpose of myth in prehistoric culture?

- a. to commemorate historical events
- b. to entertain audiences
- c. to explain natural phenomena
- d. to disguise harsh realities

Answer: c

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Role of Myth in Cultural Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. In their construction methods, the Anasazi cliff dwellings at Mesa Verde most closely resemble

- a. Neolithic cities like Ain Ghazal.
- b. Olmec cities like La Venta.
- c. Neolithic megaliths like Stonehenge.
- d. Neolithic villages like Skara Brae.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: Myth in the Native American Cultures of the Southwest

Difficulty Level: Easy

Skill Level: Remember the Facts

20. In Zuni emergence tales, the Pueblo people are shown as originating from
- clay mounds formed by Himura, the potter goddess.
 - the womb of Mother Earth.
 - tears falling from the Sun Father's eyes.
 - the Spruce Tree House.

Answer: b

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: Myth in the Native American Cultures of the Southwest

Difficulty Level: Easy

Skill Level: Remember the Facts

21. Japanese emperors claimed divinity as
- heads of the Shinto religion.
 - direct descendants of the sun goddess.
 - authors of the *Kojiki*.
 - manifestations of future *kami*.

Answer: b

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: Japan and the Role of Myth in the Shinto Religion

Difficulty Level: Easy

Skill Level: Remember the Facts

22. The Shinto main sanctuary at Ise is built of wood to
- demonstrate reverence for the natural world and tradition.
 - avoid the cost of stone.
 - deter the *kami*.
 - effectively insulate against a cold climate.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: Japan and the Role of Myth in the Shinto Religion

Difficulty Level: Easy

Skill Level: Understand the Concepts

23. The Shinto religion considers trees, rocks, clay, and other elements of nature as manifestations of the
- kojiki*.
 - kami*.
 - matsuri*.
 - shoden*.

Answer: b

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: Japan and the Role of Myth in the Shinto Religion

Difficulty Level: Easy

Skill Level: Understand the Concepts

24. In Paleolithic times, communication with the spiritual world is thought to have been largely conducted in

- a. groves.
- b. semi-permanent huts.
- c. river valleys.
- d. caves.

Answer: d

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Sacred Sites: The Example of the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. What structures topped the great earthen platforms on which the Olmec people built their cities?

- a. giant pyramidal mounds
- b. obsidian mirrors
- c. ball courts
- d. calendars carved in stone.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Olmec

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Why might the Olmec have carved their leaders' heads in colossal size?

- a. to intimidate potential attackers away from their sacred sites
- b. to show the leaders as larger than life and connected to the gods
- c. to provide supports for their sacred sites' roofs
- d. to serve as markers for the leaders' graves

Answer: b

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Olmec

Difficulty Level: Easy

Skill Level: Remember the Facts

27. What do the Hopewell culture's elaborate burials indicate about their culture?

- a. They considered bear teeth sacred.
- b. They created beautiful works of pottery.
- c. They believed in reincarnation of the dead.
- d. They maintained an extensive trade network.

Answer: d

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Mound Builders

Difficulty Level: Moderate

Skill Level: Understand the Concepts

28. Which of the following elements of the Great Serpent Mound was commonly employed by the Mississippian culture?

- a. a spiral shape
- b. an alignment with the sun at the equinoxes
- c. an exclusion of burial sites
- d. an oval enclosure at its “head”

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Mound Builders

Difficulty Level: Moderate

Skill Level: Understand the Concepts

29. With what astronomical event might the Great Serpent Mound be associated?

- a. the summer solstice
- b. Halley’s Comet
- c. a solar eclipse
- d. alignment of the planets

Answer: b

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Mound Builders

Difficulty Level: Easy

Skill Level: Remember the Facts

30. What is one key similarity between the painting of a horse from Chauvet Cave and Susan Rothenberg’s drawing of a horse in *Untitled* (1978)?

- a. Both works use similar pigmentation.
- b. Both works use foreshortening for effect.
- c. Both works employ realism.
- d. Both works emphasize animals’ power and vulnerability.

Answer: d

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Continuity & Change: Representing the Power of the Animal World

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

Essay Questions

31. Discuss the implications of the discovery of Chauvet Cave's naturalistic depictions of animals.

Answer: The ideal response would include the following:

1. Before the discovery of Chauvet, historians divided the history of cave painting into a series of successive styles, each progressively more realistic. But Chauvet's paintings, by far the oldest known, are also the most advanced in their visual naturalism.
2. Art historians now tend to agree that, even from the earliest times, human beings chose to represent the world naturalistically or not, with the choice representing not lack of skill or sophistication but expressive intent or cultural values.
3. This upsetting of earlier assumptions about linear progression in sophistication suggests that we question our assumptions when we are inclined to equate earlier cultures with more primitive values and skills.

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Agency and Ritual: Cave Art

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

32. Discuss the possible cultural significance of *Woman* (sometimes called *Venus of Willendorf*).

Answer: The ideal response would include the following:

1. Like other, similar statuettes, *Woman* may have had a ritual purpose. Its exaggerated breasts and belly and clearly delineated genitals support a connection to fertility and childbearing. The statuette was originally painted in red ocher, suggestive of menses.
2. According to archaeologist Clive Gamble, such figures might have served as a form of nonverbal communication among groups, serving as signs of the friendly intent of the hunters bearing them.
3. The fact that female figurines vastly outnumber males in the Paleolithic era suggests that women played a central role in Paleolithic culture. In fact, Paleolithic culture may have been matrilineal (in which descent is determined through the female line) and matrilocal (in which residence is in the female's tribe or household).

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: Paleolithic Culture and Its Artifacts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Describe the picture of Paleolithic daily life provided by artifacts used for such activities as hunting and transportation.

Answer: The ideal response would include the following:

1. From 10,000 to 8000 BCE, the ice covering the Northern Hemisphere receded, and, as temperatures warmed, areas once covered by ice and snow developed into grassy plains and forests. Hunters accordingly developed the bow and arrow (suited for long-distance in the new landscape) and fashioned dugout boats out of logs to facilitate fishing, which became a major food source. They also domesticated dogs to help with the hunt and soon other animals as well—particularly goats and cattle.
2. Perhaps most important, people began to cultivate edible grasses, and, gradually, farming replaced hunting as the primary means of sustaining life. The great rivers of the Middle East and Asia provided a consistent source of water, and people soon developed irrigation techniques that fostered agriculture and animal husbandry.
3. As production outgrew necessity, members of the community were freed to occupy themselves in other endeavors—complex food preparation (bread, cheese, and so on), construction, military affairs, and religion.

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Agriculture and Community in the Neolithic Era; Neolithic Communities

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Discuss the evolving interpretation of the significance of the female figurines discovered at Catalhöyük, Turkey, as represented by Ian Hodder's revision of Sir James Mellaart's original thesis.

Answer: The ideal response would include the following:

1. Following his excavations in 1958, Sir James Mellaart concluded that Catalhöyük's culture was matrilineal, based on his discovery of a number of female figurines, including the terra cotta sculpture of a woman seated between two felines. Mellaart believed that this figure, which he found in a grain bin, represented a fertility or mother goddess.
2. However, Ian Hodder of Cambridge University, who took up excavations of the site in 1993, concluded in 2005 that she is something other than a fertility goddess, stressing the imagery in the back part of the statuette suggesting death (very thin arms, a depiction of a skeletal figure, and prominent bony structures). In Hodder's view, the female figure is less clearly connected to fertility than it is, perhaps, to the relationship between life and death.

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Neolithic Communities

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. Draw an analogy between the development of pottery making in Neolithic cultures and the development of a modern technology in contemporary culture.

Answer: The ideal response would include the following:

1. The transition from cultures based on hunting and fishing to cultures based on agriculture led to the increased use of pottery vessels. Ceramic vessels are fragile, so hunter-gatherers would not have found them practical for carrying food, but people living in the more permanent Neolithic settlements used them to carry and store water and to prepare and store certain types of food.
2. By around 3000 BCE, Egypt, the Middle East, and China had begun using potter's wheels, which allowed artisans to produce uniformly shaped vessels in a very short time. Many consider these practices to be the first forms of manufacturing. The move toward manufacturing was encouraged by the usefulness of the vessels in an agrarian society, and improvements in the technology were fostered by that society's greater prosperity.
3. The two-way relationship between broader changes in the culture and the artifacts the culture produced can be seen in the development of many modern technologies, including digital technologies, which facilitate global communication and cooperation and are at the same time rapidly improved through this communication and cooperation.

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: Neolithic Pottery Across Cultures

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

36. Discuss the possible significance of the Neolithic megaliths in northern Europe, including Carnac and Stonehenge.

Answer: The ideal response would include the following:

1. Carnac's east–west alignment suggests a connection to the rising and setting of the sun and to fertility rites. Some scholars speculate that the stones may have marked out a ritual procession route; others think they symbolized the body and the process of growth and maturation. The megaliths might also have stood in tribute to the strength of the leaders responsible for assembling them.
2. Stonehenge was a burial ground. Archaeologist Mike Parker-Pearson speculates that villagers would have transported their dead to the River Avon, then journeyed downstream, in a ritual symbolizing the passage to the afterlife, finally arriving at an avenue leading up to Stonehenge from the river.
3. Durrington Walls, about 2 miles north of Stonehenge, consists of a circular ditch surrounding a ring of very large timber posts. The circle was the center of a village consisting of as many as 300 houses. Its orientation toward the rising sun at the summer solstice suggests that the structure was a sign of the growing importance of agricultural production in northern Europe after 3500 BCE.
4. The complexity of all of the sites suggests that the late Neolithic peoples who built them were extremely social beings, capable of great cooperation.

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Neolithic Megaliths of Northern Europe; Closer Look: The Design and Making of Stonehenge

Difficulty Level: Moderate

Skill Level: Understand the Concepts

37. Think of a myth not covered in the chapter with which you're familiar, retell it, and consider what this myth reveals about the culture from which it comes.

Answer: The ideal response would include the following:

1. Examples of a myth not included in the chapter are common Greek or world myths, contemporary urban legends, or narratives (e.g., the American Dream) that one might consider revealing but not necessarily "true."
2. Student should analyze his or her myth's relationship to the culture from which it comes, explaining what "unknowns" it attempts to resolve and what cultural values it expresses.

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Role of Myth in Cultural Life

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

38. Zuni Pueblo religion shares much in common with the Japanese religion of Shinto. Compare each religion's origin myths and their beliefs about the gods and nature.

Answer: The ideal response would include the following:

1. Most Pueblo people believe that they originated in the womb of Mother Earth and, like seeds sprouting from the soil in the springtime, were called into the daylight by their Sun Father.
2. At the heart of Zuni emergence tales is a moment when, to the dismay of their parents, many children are transformed into water-creatures—turtles, frogs, and the like. Here they become *kachinas* or *kacinas*, deified spirits. The Pueblo believe that kachina spirits manifest themselves in performance and dance.
3. Pueblo emergence tales, and the ritual practices that accompany them, reflect the general beliefs of most Neolithic peoples. These include the following:
 - The belief that the forces of nature are inhabited by living spirits (*animism*)
 - The belief that nature's behavior can be compared to human behavior (*anthropomorphism*)
 - The belief that humans can communicate with the spirits of nature, and that, in return for a sacrificial offering or a prayer, the gods might intercede on their behalf
4. Shinto shares much with Pueblo religions. In Shinto, trees, rocks, water, and mountains—especially Mount Fuji, the volcano just outside Tokyo which is said to look over the country as its protector—are all manifestations of the *kami*, which, like kachinas, are the spirits that are embodied in the natural world. The *kami* are revered in *matsuri*, festivals that usually occur on an annual basis in which, it is believed, past and present merge into one, everyday reality fades away, and people come face to face with their gods. During the festival, people partake of the original energies of the cosmos, which they will need to restore order to their world. Offerings such as fish, rice, and vegetables, as well as music and dancing, are presented to the *kami*, and the offerings of food are later eaten.

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: Myth in the Native American Cultures of the Southwest; Japan and the Role of Myth in the Shinto Religion

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

39. Explain the evidence of trade and other contact with outside cultures present in prehistoric artifacts discussed in the chapter.

Answer: The ideal response would include one or more of the following:

1. The burial mounds of the Hopewell culture provide the clearest evidence of trade: the corpses of their presumed leaders were surrounded with plates of beaten copper from the Great Lakes, decorative shell from the Gulf coast, alligator and shark teeth from Florida, and mica from the Appalachian Mountains. There are even examples of obsidian that can be traced to what is now Yellowstone National Park and grizzly bear teeth from the Rocky Mountains.
2. Some scholars believe that female figurines like *Woman (Venus of Willendorf)* might have served as a form of nonverbal communication among groups scattered widely across what is today the European continent, serving as signs of the friendly intent of the hunters bearing them.
3. There is evidence that the people of Çatalhöyük were traders, principally of obsidian, a black, volcanic, and glasslike stone that can be carved into sharp blades and arrowheads, which they mined at Hasan Dag, a volcano visible from the village.
4. Pottery produced in early manufacturing efforts in Egypt, China, and in the Middle East likely served as the basis for trade among neighboring cultures.

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.; 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Agency and Ritual: Cave Art; Neolithic Communities; Neolithic Pottery Across Cultures; The Mound Builders

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. Compare the features and functions of the ceremonial centers of the Olmec or the mound builders with any of the other sacred sites discussed in the chapter, including Paleolithic caves, Neolithic megaliths, or Anasazi kivas.

Answer: The ideal response would include the following:

1. Student should describe the features and functions of the ceremonial centers of *either* the Olmec or the Mound Builders:
 - a. The Olmec built their cities on great earthen platforms, probably designed to protect their ceremonial centers from rain and floods. On these platforms, they erected giant pyramidal mounds, where an elite group of ruler-priests lived, supported by the general population who farmed the land that surrounded them. These pyramids may have been an architectural reference to the volcanoes that dominate Mexico, or they may have been tombs. At La Venta, three colossal stone heads stood guard over the ceremonial center on the south end of the platform, and a fourth guarded the north end by itself. The stone heads are generally believed to be portraits of Olmec rulers, suggesting that the ruler was the culture's principal mediator with the gods, literally larger than life.
 - b. At about the same time that the Olmec were building the La Venta mound cluster, Neolithic hunter-gatherers in eastern North America began building huge ceremonial centers of their own, consisting of large-scale embankments and burial mounds. The Great Mound at Cahokia was the center of a series of as many as 120 lesser mounds, some of which were aligned with the position of the sun at the equinoxes. Evidence suggests that their builders, the Mississippians, worshiped the sun: The Natchez people, one of the Mississippian peoples who survived contact with European culture, called their chief the Great Sun, and their highest social class the Suns.
2. Student should compare the ceremonial center with one of the other sacred sites discussed in the chapter, with special attention to burial practices, positioning with regard to the sun, decorative elements, and construction details.

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Sacred Sites: The Example of the Americas

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

Revel Quizzes

Quiz: The Beginnings of Culture in the Paleolithic Era

EOM Q1.1.1

The term “culture” refers to

- a) values and behaviors shared by a group of people and passed down over time.
- b) works of fine art produced by identified artists.

Consider This: The evidence of culture can take many forms. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) written records of people and events.

Consider This: The evidence of culture can take many forms. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) studies of the human mind and its perceptions.

Consider This: The evidence of culture can take many forms. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Beginnings of Culture in the Paleolithic Era

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q1.1.2

Which unique feature of the earliest cave paintings created surprisingly naturalistic depictions of animals?

- a) modeling to create a sense of volume
- b) outlining of figures

Consider This: This technique appears only in the Chauvet cave, the oldest discovered so far. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) application of color

Consider This: This technique appears only in the Chauvet cave, the oldest discovered so far. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) manipulation of scale

Consider This: This technique appears only in the Chauvet cave, the oldest discovered so far. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Beginnings of Culture in the Paleolithic Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.1.3

The hominid species *Homo sapiens* evolved approximately

a) 200,000 to 250,000 years ago.

Consider This: This species was the first to evolve as a culture with stone artifacts. 1.1
Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

b) 100,000 to 120,000 years ago.

c) 50,000 to 70,000 years ago.

Consider This: This species was the first to evolve as a culture with stone artifacts. 1.1
Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

d) 25,000 to 30,000 years ago.

Consider This: This species was the first to evolve as a culture with stone artifacts. 1.1
Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: b

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Beginnings of Culture in the Paleolithic Era

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q1.1.4

What evidence exists to suggest that women played a central role in Paleolithic culture?

- a) Female figurines vastly outnumber male figurines.
- b) Female figures are often represented in cave paintings.

Consider This: Paleolithic culture may have been matrilineal. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) Female hunter-gatherers practiced agriculture.

Consider This: Paleolithic culture may have been matrilineal. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) Female skeletal remains have been found at cave painting sites.

Consider This: Paleolithic culture may have been matrilineal. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Beginnings of Culture in the Paleolithic Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.1.5

Identifying the location where the highest number of paintings are concentrated within the Chauvet cave gained significance when connected to

- a) the most resonant part of the cave, suggesting a link to music.
- b) evidence of intentional modeling of figures and the development of naturalism.

Consider This: Scholars assume this location to be a gathering point for groups of people.

1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) piles of small carved sculptural figures presumed to be ritual objects.

Consider This: Scholars assume this location to be a gathering point for groups of people.

1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) quantities of cracked flint chips and charcoal, evidence of the ability to produce fire.

Consider This: Scholars assume this location to be a gathering point for groups of people.

1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Beginnings of Culture in the Paleolithic Era

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

Quiz: The Rise of Agriculture and Community in the Neolithic Era

EOM Q1.2.1

The beginning of the Neolithic era coincided with

- a) a shift from nomadic hunting to agricultural activity.
- b) increased movement of groups across great distances for hunting.

Consider This: Rising temperatures and receding ice packs were significant in the Northern Hemisphere. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- c) the production of cave paintings.

Consider This: Rising temperatures and receding ice packs were significant in the Northern Hemisphere. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- d) the discovery of new types of stones for tool making.

Consider This: Rising temperatures and receding ice packs were significant in the Northern Hemisphere. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Agriculture and Community in the Neolithic Era

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q1.2.2

What does archeologist Klaus Schmidt's assertion that, "First came the temple, then the city," explain about the structure found at Göbekli Tepe, Turkey?

- a) the reason the structure was not occupied by its builders
- b) the types of animals carved onto its pillars

Consider This: It is located on a mountain ridge. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- c) its method of construction

Consider This: It is located on a mountain ridge. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- d) its size

Consider This: It is located on a mountain ridge. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Agriculture and Community in the Neolithic Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.2.3

The people of Çatalhöyük lived in houses made of

- a) mud bricks.
- b) woven grasses.

Consider This: Plaster was a secondary material used for these structures. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- c) wood.

Consider This: Plaster was a secondary material used for these structures. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- d) stone.

Consider This: Plaster was a secondary material used for these structures. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Agriculture and Community in the Neolithic Era

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q1.2.4

Figural details on both the front and back of this artifact reinforce which theme?

- a) the duality of life and death embodied by the female
- b) the controlling force of animal spirits in human life

Consider This: A skeleton may be discerned on the back. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- c) idealized female beauty

Consider This: A skeleton may be discerned on the back. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- d) the warrior nature of a female god

Consider This: A skeleton may be discerned on the back. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Agriculture and Community in the Neolithic Era

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q1.2.5

The first breakthrough in technology during the Neolithic era relates to

- a) development of the potter's wheel as a mechanical process for producing goods.
- b) the corbel construction method.

Consider This: A degree of uniformity was a result. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- c) roofing materials used at Skara Brae.

Consider This: A degree of uniformity was a result. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- d) the firing of pottery in kilns.

Consider This: A degree of uniformity was a result. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Agriculture and Community in the Neolithic Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

Quiz: The Role of Myth in Cultural Life

EOM Q1.3.1

An oral culture exists without

- a) writing.
- b) myth.

Consider This: The Oceanic peoples of Tahiti have traditionally had an oral culture. 1.3 Understand the function of myth in prehistoric culture.

- c) tools.

Consider This: The peoples of Tahiti have traditionally had an oral culture. 1.3 Understand the function of myth in prehistoric culture.

- d) art.

Consider This: The peoples of Tahiti have traditionally had an oral culture. 1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Role of Myth in Cultural Life

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q1.3.2

In the San culture of Zimbabwe, the purpose of ritual dancing is to

- a) create communal energy, or *num*, for crossing into the supernatural world.
- b) worship the divinity of the *shaman*.

Consider This: A trance-like state may be achieved. 1.3 Understand the function of myth in prehistoric culture.

- c) fight off the evil power of the shaman.

Consider This: A trance-like state may be achieved. 1.3 Understand the function of myth in prehistoric culture.

- d) celebrate a rite of passage from childhood to maturity and warrior status.

Consider This: A trance-like state may be achieved. 1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Role of Myth in Cultural Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.3.3

What makes the housing, ceremonial structures, and irrigation works of the Anasazi people in the American Southwest exceptional?

- a) They were built without using beasts of burden, the wheel, metal, or a written language.
- b) They were decorated with elaborate, abstract, geometric shapes and patterns.

Consider This: They lived at the same time as the late Middle Ages in Europe. 1.3 Understand the function of myth in prehistoric culture.

- c) They resemble structures built by Neolithic cultures in the Middle East.

Consider This: they lived at the same time as the late Middle Ages in Europe. 1.3 Understand the function of myth in prehistoric culture.

- d) Their ruins have survived thousands of years despite extreme climate changes.

Consider This: They lived at the same time as the late Middle Ages in Europe. 1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Role of Myth in Cultural Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.3.4

The following comes from the Zuni emergence tale, *Talk Concerning the First Beginning*: “Whenever the waters are exhausted and the seeds are exhausted you will send us prayer sticks. Yonder at the place of our first beginning with them we shall bend over to speak to them. Thus there will not fail to be waters.” Who makes this promise?

- a) children’s deified spirits, known as *kachinas*
- b) the Sun Father

Consider This: Zuni dance rituals are related to this myth. 1.3 Understand the function of myth in prehistoric culture.

- c) parents of children transformed into water creatures

Consider This: Zuni dance rituals are related to this myth. 1.3 Understand the function of myth in prehistoric culture.

- d) the Hero Twins

Consider This: Zuni dance rituals are related to this myth. 1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Role of Myth in Cultural Life

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q1.3.5

A sword, a mirror, and a jewel necklace are sacred objects connected to

- a) Shinto belief.
- b) Zuni creation myth.

Consider This: These objects are considered to be deity-bodies. 1.3 Understand the function of myth in prehistoric culture.

- c) San spirit dancing.

Consider This: these objects are considered to be deity-bodies. 1.3 Understand the function of myth in prehistoric culture.

- d) Navajo storytelling.

Consider This: These objects are considered to be deity-bodies. 1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Role of Myth in Cultural Life

Difficulty Level: Easy

Skill Level: Remember the Facts

Quiz: Sacred Sites: The Example of the Americas

EOM Q1.4.1

Describing a culture such as the Olmec as “preliterate” means

- a) it did not produce written records.
- b) its language did not survive.

Consider This: An alternative description would be oral culture. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) it functioned without any discernible spiritual practices.

Consider This: An alternative description would be oral culture. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) its existence predated related cultural groups of its region.

Consider This: An alternative description would be oral culture. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Sacred Sites: The Example of the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.4.2

Owing to their size and facial features, Olmec heads such as in this example are believed to have been

- a) ruler portraits.
- b) representations of gods.

Consider This: These objects were placed in guardian positions at ceremonial centers. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) portrayals of helmeted athletes.

Consider This: These objects were placed in guardian positions at ceremonial centers. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) likenesses of conquered enemies.

Consider This: These objects were placed in guardian positions at ceremonial centers. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Sacred Sites: The Example of the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.4.3

The Cahokia Monks Mound is located in present-day

- a) Illinois.
- b) Ohio.

Consider This: It was the focal point of a ceremonial center. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) Mississippi.

Consider This: It was the focal point of a ceremonial center. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) Mexico.

Consider This: It was the focal point of a ceremonial center. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Sacred Sites: The Example of the Americas

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q1.4.4

The hypothesis that the Great Serpent Mound may relate to Halley's Comet is bolstered by

- a) carbon dating of an artifact found there.
- b) orally transmitted myths about the site.

Consider this: It was built by descendants of the Hopewell culture. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) analysis of small sculpted objects found at neighboring sites.

Consider this: It was built by descendants of the Hopewell culture. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) the date when the mound was abandoned.

Consider this: It was built by descendants of the Hopewell culture. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Sacred Sites: The Example of the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q1.4.5

Which discovery at the Cahokia Mounds site suggests comparisons between Mississippian culture and practices of Neolithic cultures in Britain?

- a) the alignment of mounds with the sun's position at the equinoxes
- b) evidence of corn cultivation

Consider This: Practices reflect spiritual beliefs. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) pottery decorated with shells

Consider This: Practices reflect spiritual beliefs. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) platforms constructed from sarsen stone

Consider This: Practices reflect spiritual beliefs. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: Sacred Sites: The Example of the Americas

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

Chapter Quiz: The Rise of Culture: From Forest to Farm

EOC Q1.1

The term “agency” refers to

- a) a power or force of authority over the world.
- b) a cluster of cultures.

Consider This: The production of cave paintings may be evidence of this. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) a rite of passage.

Consider This: The production of cave paintings may be evidence of this. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) the governing body within a group.

Consider This: The production of cave paintings may be evidence of this. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q1.2

The discovery of three handprints on the wall of the Chauvet cave were

- a) produced by spitting paint around each form placed directly on the wall.
- b) a specific artist's signature for the artwork.

Consider This: Degrees of naturalism in figures on Chauvet's walls lead to important assumptions about the makers' abilities and intentions. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) presumed to have been made by the first modern explorers to discover the cave.

Consider This: Degrees of naturalism in figures on Chauvet's walls lead to important assumptions about the makers' abilities and intentions. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) colored by human blood.

Consider This: Degrees of naturalism in figures on Chauvet's walls lead to important assumptions about the makers' abilities and intentions. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q1.3

The cultural sophistication of *Homo sapiens* is evidenced by

- a) a carved five-hole flute creating a pentatonic scale.
- b) the adoption of animal skins for clothing.

Consider This: Popular culture today is connected to this. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) an ability to carve meat with tools.

Consider This: Popular culture today is connected to this. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) ritualized burial of the dead.

Consider This: Popular culture today is connected to this. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q1.4

While objects like this are presumed to represent a female figure, what complicates interpretations of its purpose?

- a) the quantities and size of examples found
- b) the red pigment applied to the surface

Consider This: Scholars presume that groups who produced these did not share a common language. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- c) a naturally occurring hole or indentation in the stone

Consider This: Scholars presume that groups who produced these did not share a common language. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

- d) its genitalia

Consider This: Scholars presume that groups who produced these did not share a common language. 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Answer: a

Learning Objective: 1.1 Discuss the ways in which cave art and small sculptural figurines in the Paleolithic era have been interpreted.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q1.5

The ability of a social, economic, or political entity to express itself in images and written language is the hallmark of

a) civilization.

b) *Homo sapiens*.

Consider This: A sustainable environment for larger populations is essential. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

c) art.

Consider This: A sustainable environment for larger populations is essential. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

d) community.

Consider This: A sustainable environment for larger populations is essential. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q1.6

The term for the horizontal capstone of a dolmen is

a) lintel.

b) menhir.

Consider This: Paired with posts this element creates a basic construction form. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

c) cromlech.

Consider This: Paired with posts this element creates a basic construction form. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

d) trilithon.

Consider This: Paired with posts this element creates a basic construction form. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q1.7

This object reveals specific signs of its maker's culture through which element?

- a) its animal imagery
- b) the shape of the vessel

Consider This: Cultural practices can be understood through visual details. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- c) its geometric bands and borders

Consider This: Cultural practices can be understood through visual details. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- d) the color of the fired clay

Consider This: Cultural practices can be understood through visual details. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q1.8

What is the purpose of firing clay at high temperatures, rather than simply allowing it to dry naturally?

- a) to make watertight pottery
- b) to change the color of the clay

Consider This: A kiln is used for firing. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- c) to enable its surface to be painted

Consider This: A kiln is used for firing. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

- d) to create charcoal

Consider This: A kiln is used for firing. 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Answer: a

Learning Objective: 1.2 Explain how the art and architecture of the Neolithic era reflect changing cultural concerns.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q1.9

This surviving rock painting is particularly significant for understanding which feature of Neolithic San culture?

- a) its depiction of a tribal trance dance related to cultural mythology regarding the supernatural
- b) its depiction of specific animals at the center of tribal worship that are now extinct

Consider This: Beliefs and practices of oral culture are transmitted through other means. 1.3 Understand the function of myth in prehistoric culture.

- c) its illustration of a ceremonial hunting scene in which boys earned warrior status in the tribe

Consider This: Beliefs and practices of oral culture are transmitted through other means. 1.3 Understand the function of myth in prehistoric culture.

- d) its visual style of animal and human figures demonstrating the San's ability to produce abstraction

Consider This: Beliefs and practices of oral culture are transmitted through other means. 1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q1.10

The cultural belief that forces of nature are inhabited by living spirits is called

- a) animism.
- b) mythology.

Consider This: Most Neolithic peoples shared this belief. 1.3 Understand the function of myth in prehistoric culture.

- c) shamanism.

Consider This: Most Neolithic peoples shared this belief. 1.3 Understand the function of myth in prehistoric culture.

- d) creationism.

Consider This: Most Neolithic peoples shared this belief. 1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q1.11

Why did the Anasazi make a small hole called a *sipapu* in the floor of the kiva?

- a) to symbolize a creation myth related to water
- b) to preserve a source of fire for illuminating ritual dances

Consider this: The Anasazi believe that their ancestors came from the depths of the earth.
1.3 Understand the function of myth in prehistoric culture.

- c) to symbolize the planting of seed corn that sustains life

Consider this: The Anasazi believe that their ancestors came from the depths of the earth.
1.3 Understand the function of myth in prehistoric culture.

- d) to allow sunlight to enter the space

Consider this: The Anasazi believe that their ancestors came from the depths of the earth.
1.3 Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q1.12

Why is the shrine at Ise, Japan, rebuilt in fresh materials every 20 years?

- a) to install the deity in a new shrine in a celebration of ritual renewal
- b) to demonstrate a lack of attachment to the natural world

Consider this: In Shinto, natural elements are thought to be manifestations of *kami*. 1.3
Understand the function of myth in prehistoric culture.

- c) to assure that Shinto pilgrimages will be made to new sites

Consider this: In Shinto, natural elements are thought to be manifestations of *kami*. 1.3
Understand the function of myth in prehistoric culture.

- d) to install a new deity in place of the old goddess

Consider this: In Shinto, natural elements are thought to be manifestations of *kami*. 1.3
Understand the function of myth in prehistoric culture.

Answer: a

Learning Objective: 1.3 Understand the function of myth in prehistoric culture.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q1.13

Many characteristic features of later Mesoamerican culture, such as pyramids, ball courts, mirror-making, and a calendar system, originated in the lands of the

- a) Olmec.
- b) Hopewell.

Consider This: This culture occupied the southern coast of the Gulf of Mexico. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) Hopi.

Consider This: This culture occupied the southern coast of the Gulf of Mexico. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) Mound Builders.

Consider This: This culture occupied the southern coast of the Gulf of Mexico. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q1.14

The interpretation of pyramid constructions found at Olmec sites is based upon

- a) their resemblance to volcanoes typical of the region.
- b) the number existing within each city.

Consider This: Priest-rulers may have lived in these pyramids. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) their locations along the Gulf of Mexico.

Consider This: Priest-rulers may have lived in these pyramids. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) their alignment with the sun at certain times of the year.

Consider This: Priest-rulers may have lived in these pyramids. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q1.15

Which visual element of Serpent Mound passed from Woodlands to Mississippian culture as a distinctive decorative form in the development of later mound building?

- a) the spiral of the tail
- b) the oval enclosure of the head

Consider This: Serpent Mound was not a burial site. 1.4 Describe the role of sacred sites in prehistoric culture.

- c) the rolling curves of its back

Consider This: Serpent Mound was not a burial site. 1.4 Describe the role of sacred sites in prehistoric culture.

- d) the triangle forming its neck

Consider This: Serpent Mound was not a burial site. 1.4 Describe the role of sacred sites in prehistoric culture.

Answer: a

Learning Objective: 1.4 Describe the role of sacred sites in prehistoric culture.

Topic: The Rise of Culture: From Forest to Farm

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

Chapter 2

Mesopotamia:

Power and Social Order in the Early Middle East

Multiple-Choice Questions

1. The vessel in the shape of an ostrich egg from the Royal Cemetery of Ur is particularly notable for its

- a. use of gold, which was a material rarely used in the region.
- b. reference to ostriches, a bird thought to have been unknown in ancient Ur.
- c. fabrication by C. Leonard Wooley, the “discoverer” of the hoard.
- d. inclusion of materials indicative of trade from multiple nations.

Answer: d

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

2. What is the most likely reason that C. Leonard Wooley at first kept secret his discovery of the artifacts from the burial grounds outside of Ur?

- a. He needed time to fabricate much of what he claimed to find.
- b. He was worried that what he found would prove politically explosive.
- c. He wanted time to carefully catalogue and preserve what he found.
- d. He wanted to arrange the sale of what he found.

Answer: c

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

3. The arts developed in Sumerian city-states largely as

- a. celebrations of the priest-kings’ powers.
- b. embodiments of the concept of *pairidaeza*, or paradise.
- c. decorations for the ziggurats’ interiors.
- d. votive offerings to Gilgamesh.

Answer: a

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: The Cultures of Mesopotamia, 3200–612 BCE

Difficulty Level: Moderate

Skill Level: Remember the Facts

4. The Mesopotamian ziggurat, with its crowning temple, might have symbolized
- an entrance to the earth's womb.
 - the triumph of good over evil.
 - a bridge between heaven and earth.
 - the sanctity of water.

Answer: c

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Sumerian Ur

Difficulty Level: Moderate

Skill Level: Remember the Facts

5. Visitors to the ziggurat often left statues representing themselves to
- gain admittance to the temple on the top.
 - serve as prayer offerings to the gods.
 - wish the priest-king a good afterlife.
 - ward off the evils of their enemies.

Answer: b

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Sumerian Ur

Difficulty Level: Easy

Skill Level: Remember the Facts

6. Mesopotamians viewed human society as
- the highest conceivable realm.
 - the realm of both good and evil gods.
 - part of a larger society governed by the gods.
 - a hell that was to be endured.

Answer: c

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Sumerian Ur

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. The Mesopotamian ruler's role in religion was to
- act as intermediary between the gods and humans.
 - preside at sacrifices that took place atop the ziggurats.
 - mate with a priestess in a yearly ceremony.
 - select a particular divinity to be chief in his city-state.

Answer: a

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Sumerian Ur

Difficulty Level: Moderate

Skill Level: Remember the Facts

8. The convention of hieratic scale can be seen in
- the *Royal Standard of Ur*.
 - Head of an Akkadian Man*.
 - Human-Headed Winged Bull*.
 - the Achaemenid rhyton.

Answer: a

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Sumerian Ur

Difficulty Level: Moderate

Skill Level: Remember the Facts

9. What is Shamash, the Mesopotamian sun god, doing in his portrayal atop the *Stele of Hammurabi*?
- inscribing the 282 laws on the stele
 - giving his blessing to Hammurabi, Babylon's ruler
 - executing a Babylonian who has violated a law
 - crowning Hammurabi as king of the Babylonians

Answer: b

Learning Objective: 2.1 Describe the relationship between the gods and the peoples of Sumer, Akkad, Babylon, and Assyria.

Topic: Babylon

Difficulty Level: Easy

Skill Level: Remember the Facts

10. What is the term for endowing the gods and the forces of nature that they represent with humanlike traits—a characteristic of Mesopotamian religion?
- monotheism
 - hieratic scale
 - social perspective
 - anthropomorphism

Answer: d

Learning Objective: 2.2 Explain how surviving literature from Mesopotamia, especially the *Epic of Gilgamesh*, reflects the relationship between the gods and the people.

Topic: *The Blessing of Inanna*

Difficulty Level: Moderate

Skill Level: Remember the Facts

11. The story of *Gilgamesh* is considered an epic because it
- has both a narrative and a narrator.
 - describes a people's common heritage.
 - recounts an adventure in the underworld.
 - includes both a protagonist and an antagonist.

Answer: b

Learning Objective: 2.2 Explain how surviving literature from Mesopotamia, especially the *Epic of Gilgamesh*, reflects the relationship between the gods and the people.

Topic: *The Epic of Gilgamesh*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. What classic struggle do Gilgamesh and Enkidu represent?

- a. nature versus civilization
- b. good versus evil
- c. individual versus society
- d. ruling class versus slave

Answer: a

Learning Objective: 2.2 Explain how surviving literature from Mesopotamia, especially the *Epic of Gilgamesh*, reflects the relationship between the gods and the people.

Topic: The *Epic of Gilgamesh*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. Which god helps Gilgamesh and Enkidu kill Humbaba the Terrible, guardian of the Cedar Forest?

- a. Anu, the sky god
- b. Enlil, the storm god
- c. Ea, the water god
- d. Shamash, the sun god

Answer: d

Learning Objective: 2.2 Explain how surviving literature from Mesopotamia, especially the *Epic of Gilgamesh*, reflects the relationship between the gods and the people.

Topic: The *Epic of Gilgamesh*

Difficulty Level: Easy

Skill Level: Remember the Facts

14. In the *Epic of Gilgamesh*, Ishtar sends the Bull of Heaven to destroy Gilgamesh and Enkidu because Gilgamesh

- a. killed her friend, Humbaba.
- b. declared war on her patron city.
- c. refused her marriage proposal.
- d. oppressed the people of Uruk.

Answer: c

Learning Objective: 2.2 Explain how surviving literature from Mesopotamia, especially the *Epic of Gilgamesh*, reflects the relationship between the gods and the people.

Topic: The *Epic of Gilgamesh*

Difficulty Level: Easy

Skill Level: Understand the Concepts

15. The gods granted Utnapishtim immortality because he

- a. baked bread for them.
- b. survived the Great Flood.
- c. was considered a virtuous man.
- d. begged them fiercely.

Answer: b

Learning Objective: 2.2 Explain how surviving literature from Mesopotamia, especially the *Epic of Gilgamesh*, reflects the relationship between the gods and the people.

Topic: The *Epic of Gilgamesh*

Difficulty Level: Easy

Skill Level: Understand the Concepts

16. The *Epic of Gilgamesh* is the first known literary work to
- confront the idea of death.
 - show humans challenging gods.
 - celebrate human friendship.
 - anthropomorphize gods.

Answer: a

Learning Objective: 2.2 Explain how surviving literature from Mesopotamia, especially the *Epic of Gilgamesh*, reflects the relationship between the gods and the people.

Topic: The *Epic of Gilgamesh*

Difficulty Level: Easy

Skill Level: Understand the Concepts

17. The biblical story of Moses and the Ten Commandments highlights the centrality of which of the following in Jewish culture?
- the written word
 - belief in a flood story
 - worship of a single god
 - patriarchal leadership structure

Answer: a

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: The Hebrews

Difficulty Level: Moderate

Skill Level: Remember the Facts

18. According to tradition, Abraham led his people out of their Mesopotamian homeland to Canaan to
- escape the warlike Akkadians and increasingly powerful Babylonians.
 - to locate more fertile farmland and escape the desert.
 - to escape Hammurabi's harsh laws.
 - to found a new religion.

Answer: a

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: The Hebrews

Difficulty Level: Easy

Skill Level: Understand the Concepts

19. Which of the following is true regarding the story of the great flood presented in the Hebrew Bible?

- The story echoes similar accounts in other ancient texts.
- The story is adapted directly from the *Epic of Gilgamesh*.
- The story reflects an actual event.
- The story prophesies a future occurrence.

Answer: a

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: The Hebrews

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

20. The Hebrews believed their status as “chosen people” meant that they were to
- deliver the message of monotheism to all Mesopotamian peoples.
 - become Mesopotamia’s ruling class.
 - become exempt from temptation.
 - set an example of a higher moral standard.

Answer: d

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: The Hebrews

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. Why were the Hebrews supposed to neither speak nor write their god’s name?
- Abraham forbade it for unknown reasons.
 - It was considered too sacred.
 - It was considered politically dangerous.
 - Isaac indicated that the name would only be revealed later.

Answer: b

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: Moses and the Ten Commandments

Difficulty Level: Easy

Skill Level: Understand the Concepts

22. How do the Ten Commandments differ from Hammurabi’s Code?
- Hammurabi’s Code has no class distinctions.
 - The Ten Commandments were not written down.
 - Hammurabi’s Code focuses more on religious matters.
 - The Ten Commandments provide an ethical code.

Answer: d

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: Moses and the Ten Commandments

Difficulty Level: Moderate

Skill Level: Understand the Concepts

23. The rule of the Hebrew kings was modeled on the
- covenant between God and the Hebrews.
 - articles listed in the *Sumerian King List*.
 - code of Hammurabi.
 - commandments dictated by Cyrus II.

Answer: a

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: Kings David and Solomon, and Hebrew Society

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. Which of the following represents the most plausible action on the part of the Hebrew prophets in the era of the two kingdoms?

- a. They chided women for expressing their sexuality too freely in writing.
- b. They supported the rulers in their every action, regardless of its integrity.
- c. They reprimanded the wealthy who transgressed ethical codes.
- d. They forbade the consumption of most animal products.

Answer: c

Learning Objective: 2.3 Distinguish between the culture of the Hebrews and the other cultures of the ancient Near East.

Topic: The Prophets and the Diaspora

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

25. Which structure in Neo-Babylonia do many believe was the legendary Tower of Babel described in Genesis?

- a. the Hanging Gardens
- b. the Ishtar Gate
- c. the ziggurat of Marduk
- d. the library of Ashurbanipal

Answer: c

Learning Objective: 2.4 Discuss how the art and architecture of Neo-Babylonia and Persia reflect the ambitions of their leaders.

Topic: Neo-Babylonia

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Which city served as capital of the Persian Empire?

- a. Babylon
- b. Ionia
- c. Uruk
- d. Persepolis

Answer: d

Learning Objective: 2.4 Discuss how the art and architecture of Neo-Babylonia and Persia reflect the ambitions of their leaders.

Topic: The Persian Empire

Difficulty Level: Easy

Skill Level: Remember the Facts

27. King Darius incorporated multiple architectural styles in his great palace to

- a. reflect the diversity of his peoples.
- b. utilize his many spoils of war.
- c. attract Greek and Egyptian wives.
- d. appease the many gods he served.

Answer: a

Learning Objective: 2.4 Discuss how the art and architecture of Neo-Babylonia and Persia reflect the ambitions of their leaders.

Topic: The Persian Empire

Difficulty Level: Easy

Skill Level: Understand the Concepts

28. The reliefs on the stairway leading to Darius's Hall of One Hundred Columns represent
- Darius conquering the Greeks and the Egyptians.
 - visitors from 23 nations bringing tribute to Darius.
 - huge winged bulls standing guard.
 - Darius passing the crown to his son, Xerxes.

Answer: b

Learning Objective: 2.4 Discuss how the art and architecture of Neo-Babylonia and Persia reflect the ambitions of their leaders.

Topic: The Persian Empire

Difficulty Level: Moderate

Skill Level: Remember the Facts

29. The fondness for pop star Kim Wilde expressed by the heroine of Marjane Satrapi's *Persepolis* represents

- her pro-Western attitudes.
- her determination to become a pop star herself.
- her rejection of religious values.
- her family's traditional orientation.

Answer: a

Learning Objective: 2.4 Discuss how the art and architecture of Neo-Babylonia and Persia reflect the ambitions of their leaders.

Topic: The Continuing Presence of the Past: Marjane Satrapi's *Persepolis*

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

30. Zoroaster's greatest contribution to religious thought is the
- concept of a heaven and a hell.
 - notion of a dualistic universe.
 - emphasis on free will.
 - belief in an enduring soul.

Answer: c

Learning Objective: 2.4 Discuss how the art and architecture of Neo-Babylonia and Persia reflect the ambitions of their leaders.

Topic: The Persian Empire

Difficulty Level: Moderate

Skill Level: Understand the Concepts