Teacher Answer Key

Case Study

1. The painter's attitude reveals that in ancient Greek culture, art was understood primarily as a vehicle for mythological or civic narrative rather than personal expression. The story of Heracles mattered more than the individual hand that painted it, unlike today's art world where individual artists are often the primary cultural product. This does not mean anonymity was universal — some potters did sign their work — but it suggests a different cultural relationship between maker and creation.

2. The presence of Athenian pottery in Etruscan tombs indicates active long-distance trade between Athens and Etruria, and that Etruscan elites valued Athenian goods highly enough to bury them as luxury prestige items. It also suggests that Etruscan aristocrats adopted Greek symposium culture and burial practices, showing how Greek cultural practices traveled with traded goods across the ancient Mediterranean.

Multiple Choice

1. C
2. B
3. D

Matching

1-E, 2-A, 3-D, 4-C, 5-B

Fill-in-the-Blank

1) red-figure, 2) Etruria, 3) chemical

Short Answer (Sample Responses)

Q1: Mythological scenes show how Greeks visualized gods and heroes and which myths were culturally central; symposium scenes reveal aristocratic social practices and gender dynamics; athletic scenes on prize amphorae document what ancient sports looked like; daily life scenes including schoolboys, weddings, and harvests provide information about ordinary life that written sources rarely document.

Q2: A transport amphora is a practical container for shipping olive oil but its clay composition serves as a chemical fingerprint that traces trade routes — practical object transformed into economic data. A painted prize amphora is artistic

documentation of the Panathenaic Games that simultaneously serves as evidence for athletic practices and religious rituals — art that is also a historical document.

Q3: Etruscan demand for Athenian pottery proves the existence of organized Mediterranean trade networks connecting the Aegean with Italy, and shows that Greek cultural prestige was strong enough that foreign elites aspired to own Greek objects. The pattern also reveals how cultural influence traveled through commerce: Etruscan adoption of symposium culture alongside Athenian pottery suggests goods and practices traveled together, transforming the cultures that received them.