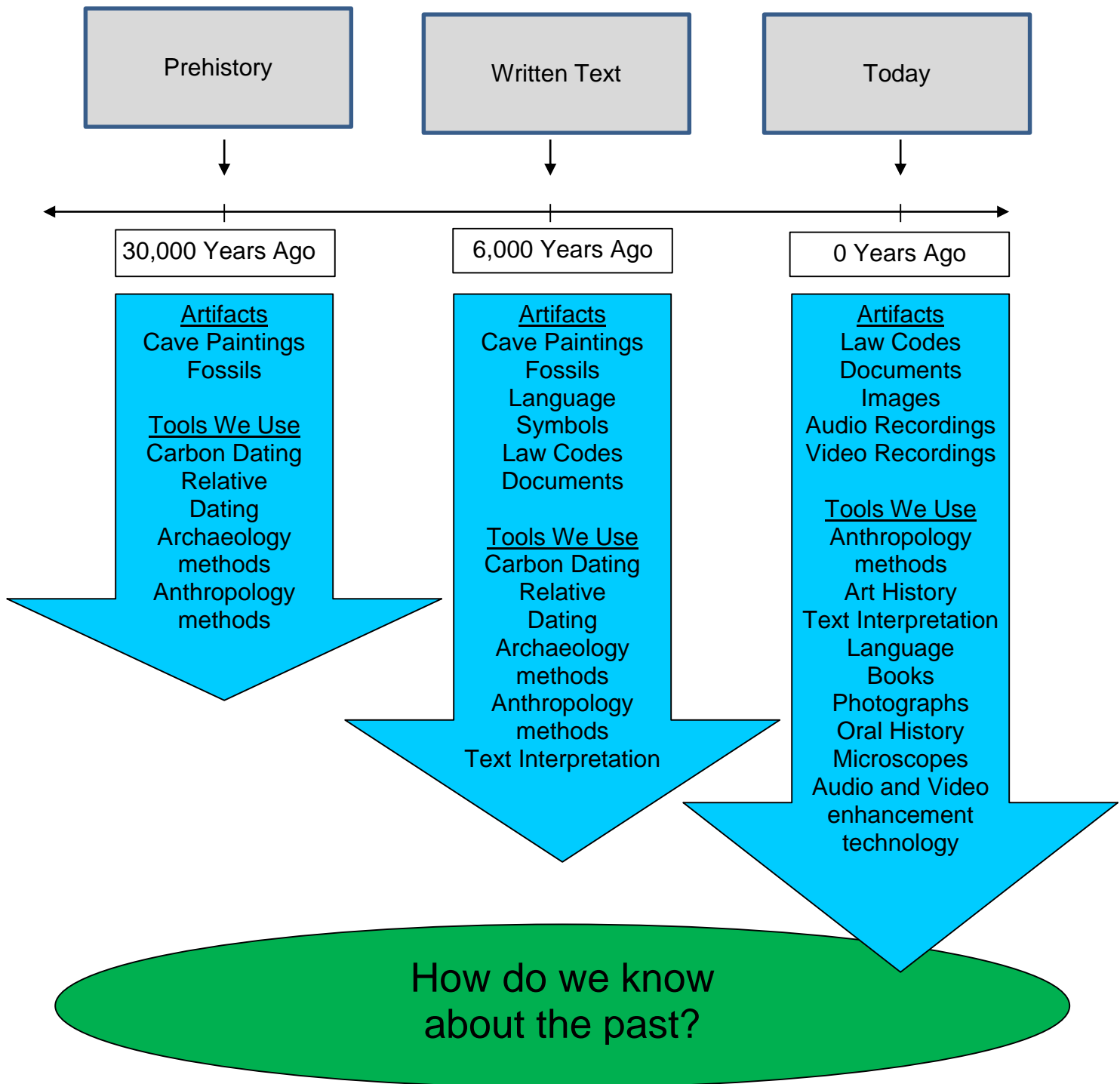


## Graphic Organizer







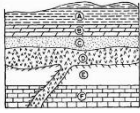
### **Big Ideas of Lesson 2, Unit 2**




- The universe is 13 billion years old and the earth is probably between 4 and 5 billion years old. However, modern humans are relatively new to the planet.
- World history is a of field study concerned with global processes and patterns of humanity over time. World history both integrates the experiences of people all over the world and highlights differences among them.
- Archaeologists construct accounts of the past from artifacts left behind by early humans.
- The story of pre-history can be found in clues from a wide range of sources from traces of DNA to murals in Ice Age caves.
- The questions archaeologists and historians ask of these artifacts shapes our understanding of the past.
- Collaboration between archaeologists and historians allows us to study a past with no textual artifacts.

## Word Cards

### Word Cards from previous lessons needed for this lesson:

- Archaeology – Word Card #5 from Lesson 1

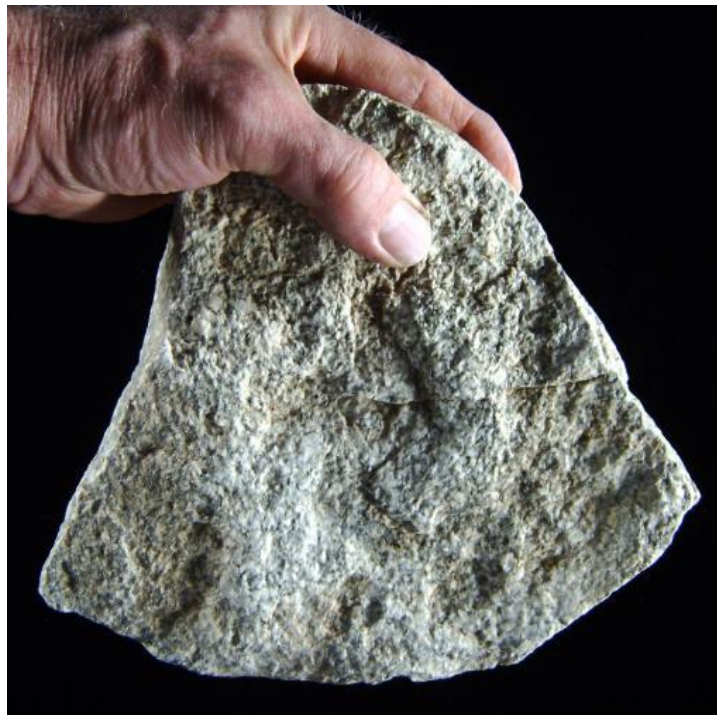
<p><b>10</b> <b>world history</b></p> <p>the field study concerned with global processes and patterns of humanity over time.</p> <p><b>Example:</b> Studying how different societies in different places changed to from hunter-gathering to farming is a global pattern that is examined in world history.</p> <p>(SS070202)</p>	<p><b>11</b> <b>prehistoric</b></p> <p>the time or period before recorded or written history</p>  <p><b>Example:</b> Prehistoric man used tools made of stone.</p> <p>(SS070202)</p>
<p><b>12</b> <b>Stone Age</b></p> <p>the earliest known period of human culture, marked by the creation and use of stone tools</p>  <p><b>Examples:</b> The Stone Age lasted during the Paleolithic and Neolithic periods because during both humans used tools.</p> <p>(SS070201)</p>	<p><b>13</b> <b>topographical map</b></p> <p>a type of map characterized by large-scale detail and contour lines representing elevation changes.</p>  <p><b>Example:</b> I can tell the difference between mountains and valleys on a topographical map.</p> <p>(SS070201)</p>
<p><b>14</b> <b>cave paintings</b></p> <p>paintings on cave walls and ceilings, especially those dating from prehistoric times.</p>  <p><b>Example:</b> The Cave Paintings of Lascaux were created in prehistoric times.</p> <p>(SS070202)</p>	<p><b>15</b> <b>relative dating</b></p> <p>determining the age of an object based upon surrounding fossils and geological deposits</p>  <p><b>Example:</b> Through relative dating, one could determine that the stone tools found beneath several layers of sediment were older than the artifacts found near the surface.</p> <p>(SS070202)</p>

<p><b>16</b> <b>absolute dating</b> <b>(carbon dating /</b> <b>radioactive dating)</b></p> <p>the process of determining a specific date of an artifact based on physical or chemical properties of the object</p> <p><b>Example:</b> The archaeologist used carbon dating to determine the date of the skull found at the site.</p> <p>(SS070202)</p>	<p><b>17</b> <b>claim</b></p>  <p>a statement about what someone thinks is true, especially when open to question</p> <p><b>Example:</b> The historian made a claim about how prehistoric people used stone tools.</p> <p>(SS070202)</p>
<p><b>18</b> <b>evidence</b></p> <p>information used to support a claim</p>  <p><b>Example:</b> The historian used evidence such as a fragment of Egyptian papyrus to support her claim about communication patterns.</p> <p>(SS070202)</p>	<p><b>19</b> <b>artifact</b></p>  <p>any object made or used by mankind.</p> <p><b>Example:</b> The archaeologist found a falcon sculpture at the site.</p> <p>(SS070202)</p>

## Mammoth Bone Pile and Chopper



MAMMOTH BONE PILE  
NORTH CENTRAL WYOMING



CHOPPER FOUND IN BONE PILE  
NORTH CENTRAL WYOMING

Source: *Gallery of Archeology*. Lithic Casting Lab. 6 April 2012 <<http://lithiccastinglab.com/gallerypage.htm>>.

## **Motel of Mysteries**

Although it seemed hardly possible, the contents of the Inner Chamber were even more dazzling than those already discovered. Harriet immediately began tagging and identifying each item while Howard drew conclusions. As he had predicted, a second body was present, and this one appeared to have been buried with more care and ritual than the first. Wearing the Ceremonial Head Dress(No. 8), it had been placed in a highly polished white sarcophagus(No. 9), which had in turn been sealed behind an exquisite and elaborately hung translucent curtain(No. 10).

The proportions of the sarcophagus had been precisely determined to prevent the deceased from ever sliding down into a fully reclined position. The similar postures of the two bodies led Carson to the conclusion that the proper burial position had the chin resting as much as possible on the chest. Although the outer surface of the sarcophagus was plain, there were two sets of ceremonial markings on the inside. The first consisted of ten parallel rows of slightly raised discs along the floor of the sarcophagus over which the body had been placed. The second was an almost entirely faded line that ran all the way around the walls parallel to and about ten inches above the floor. Two water trumpets, one about five feet above the other, projected from the end wall facing the deceased. Some of the music required during the final ceremony was produced by forcing water from the sacred spring through the trumpets and out through a small hole in the floor of the sarcophagus. Other music came from the music box(No. 6) situated above the Sacred Urn(No. 2). Articles No. 1 and No. 4 were used in preparing the body for its final journey and No. 5 was the Sacred Parchment, pieces of which were periodically placed in the urn during the ceremony. Carson was overjoyed to find that the Sacred Point was perfectly preserved on the sacred parchment. Very few had previously been uncovered, and none in such remarkable condition. The Head-band, which bore the ceremonial chant, and the Sacred Collar (not numbered) were still in place on the Sacred Urn to which they had been secured following the ceremony.

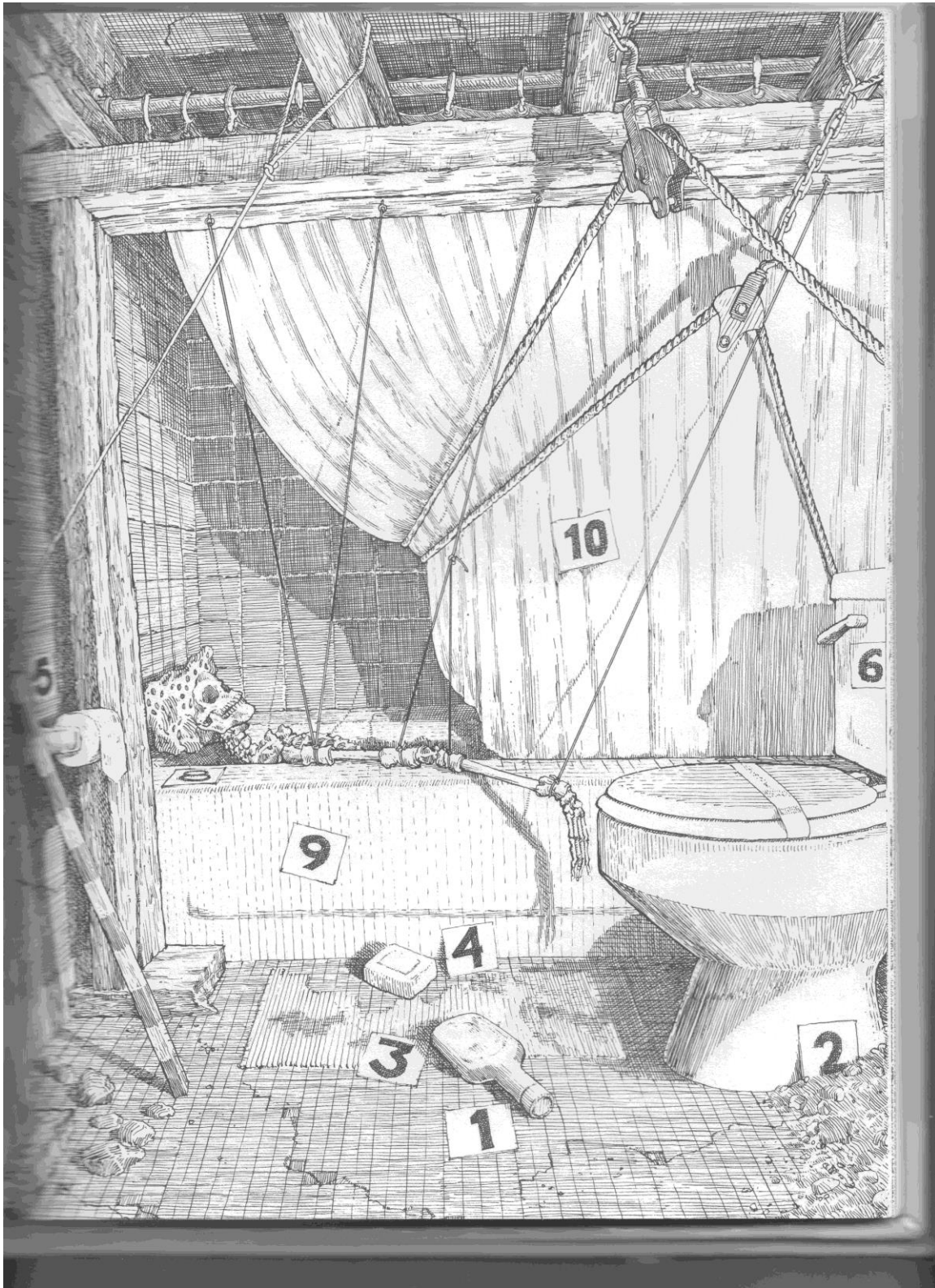
Source: Macaulay, David. *Motel of the Mysteries*. Graphia Books, 1979.

<b><i>Motel of Mysteries Observation Sheet:</i></b>			
<b>Artifact</b> (name and/ or number)	<b>Your Illustration</b> Based on the reading, what does the object look like?	<b>Your Prediction</b> of the artifacts possible uses:	<b>Look at the Picture</b> What is this item?
Sarcophagus			
Water trumpets			
Sacred collar			
Headband			
2			

5			
6			
8			
10			

What do you think about these people, are they advanced or primitive? What similarities are there to your culture?

## Image from Motel of Mysteries



Source: Macaulay, David. *Motel of the Mysteries*. Graphia Books, 1979.

## The Cave Paintings of Chauvet-Pont-d'Arc

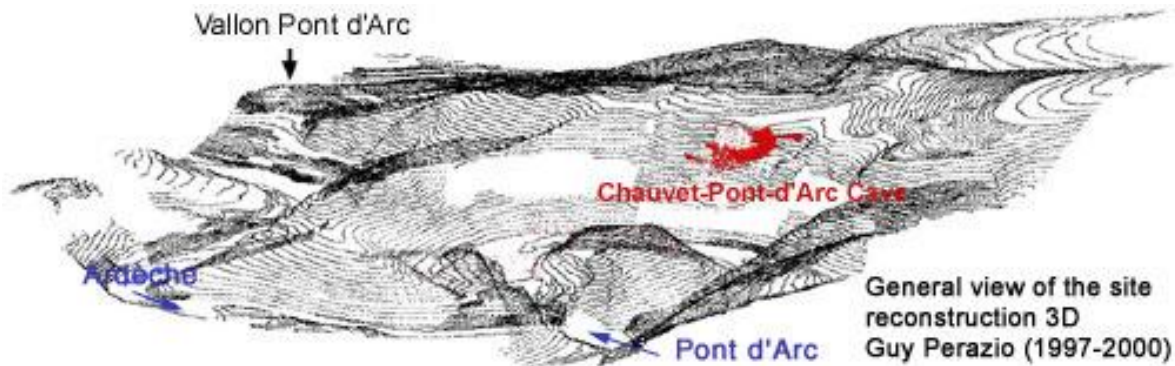
Map of Prehistoric Cave Paintings in Europe



Map of the Chauvet Cave in France



## Topographic Map of the Pont-d'Arc Region



### Discovery of the Cave Paintings from Chauvet-Pont-d'Arc

On Sunday, December 18, 1994, Jean-Marie Chauvet led his two friends, Éliette Brunel and Christian Hillaire, on the toward a set of near by cliffs. They noticed a faint breeze coming from a small opening at the end of a small cave. This attracted his attention and he now wanted to satisfy his curiosity. All three had a passion for exploring caves. It was late in the afternoon and the small opening into which they penetrated was already known since it was situated very close to a popular hiking trail. But there, behind the fallen rocks, they were sure there was something more...

They dug a passage, crawled through it, and soon found themselves at the edge of a larger shaft. They did not have the equipment necessary to continue. By the time they got back to their cars, that night is was very late. The next day they gathered up the essential tools needed and returned to their discovery. They descended with their ladder back into the cave and discovered a vast chamber with a very high ceiling. They progressed in a single file line toward another chamber as big as the first one, and there admired the geological wonders that surrounded them. They also saw animal bones scattered on the floor. They explored almost the entire network of chambers and galleries, and on the way back out, Éliette saw an amazing sight in the beam of her lamp: a small mammoth drawn with red ochre on a rocky spur hanging from the ceiling. "They were here!" she cried out, and from that instant they began searching all of the walls with great attention. They discovered hundreds of paintings and engravings.

Source: *The Cave of Chauvet-Pont-d'Arc*. French Ministry of Culture and Communication. 6 April 2012  
<<http://www.culture.gouv.fr/culture/arcnat/chaudet/en/>>.

## Cave Paintings from Chauvet-Pont-d’Arc

### Inquiry/Prediction Chart

Answer the first two questions on your own. Next, compare your answers with a partner and talk about them. Finally, work together to use your prior knowledge to answer the last three questions about caves. Be prepared to share your predictions with the class:

Cave Paintings from Chauvet-Pont-d’Arc		
How were the cave paintings discovered?		
Why did the people who found them go into the cave?		
Use your prior knowledge to help you describe caves and make some predictions:	What are caves like?	
	Why would the original artists have painted in a cave?	
	Why might cave paintings last longer than paintings out in the open?	

## Cave Paintings from Chauvet-Pont-d’Arc Inquiry/Prediction Chart: Teacher Resource

Answer the first two questions on your own. Next, compare your answers with a partner and talk about them. Finally, work together to use your prior knowledge to answer the last three questions about caves. Be prepared to share your predictions with the class:

Cave Paintings from Chauvet-Pont-d’Arc		
<b>How were the cave paintings discovered?</b>	<i>Three friends discovered and opening and began exploring, later they returned with tools to help them go further into the cave where they discovered the paintings</i>	
<b>Why did the people who found them go into the cave?</b>	<i>Answers may vary but should include the following: curiosity, experience and knowledge of caves</i>	
<b>Use your prior knowledge to help you describe caves and make some predictions:</b>  <b><i>Answers will vary</i></b>	What are caves like?	
	Why would the original artists have painted in a cave?	
	Why might cave paintings last longer than paintings out in the open?	

## Images: Cave Paintings from Chauvet-Pont-d'Arc

Charcoal Drawings of Two Rhinoceroses



Panels of Three Lion Heads



Source: *The Cave of Chauvet-Pont-d'Arc*. French Ministry of Culture and Communication. 6 April 2012.

## Flutings on a Cave Wall



Source: Prehistoric Children Finger-Painted on Cave Walls. History.com. 6 April 2012  
<<http://www.history.com/news/2011/09/30/prehistoric-children-finger-painted-on-cave-walls/>>.

**Instructions:** *As you read, think about HOW archaeologists are reaching conclusions about life in the Stone Age. Specifically, think about:*

- *What did the archaeologists see in the caves?*
- *How did they study what they found to make their claims (best guesses)?*

## **Stone Age Toddlers May Have Had Art Lessons**

Stone age toddlers may have attended a form of prehistoric nursery where they were encouraged to develop their creative skills in cave art, say archaeologists. Research indicates young children expressed themselves in an ancient form of finger-painting.

Archaeologists at one of the most famous prehistoric caves in France have discovered that children were actively helped to express themselves through finger fluting – running fingers over soft red clay to produce decorative crisscrossing lines, zig-zags and swirls. In 2006, Leslie Van Gelder of Walden University unveiled a new technique for identifying the flutings' artists, developed after measuring and analyzing the hands of thousands of contemporary people. By measuring the width of the flutings made by the three middle fingers—index, middle and ring—it is possible to distinguish between individuals. The research in to finger measurement also proved that any flutings less than 34 millimeters [1.3 inches] wide were made by children under the age of 7. Van Gelder also found that the shapes of the top edges of the fingers allowed them to determine the gender of certain flutings' creators. Based on this system, they concluded that women and children were responsible for many of the flutings.

The drawings, including depictions of mammoths, form just a small proportion of the art found within the five-mile cave system. The majority of the drawings are flutings covering the walls and roofs. One chamber is so rich in flutings by children it is believed to be an area set aside for them. The marks of four children, estimated to be aged between two and seven, have been identified there.

"It suggests it was a special place for children. Adults were there, but the vast majority of artwork is by children," said Jess Cooney, a PhD student at the university's archaeology department. "It's speculation, but I think in this particular chamber children were encouraged to make more art than adults. It could have been a playroom where the children gathered or a room for practice. Or it could have been a room used for a ritual for particular children, perhaps an initiation of sorts."

The juxtaposition of the flutings of individuals indicates the relationships between the cave dwellers, the researchers say. For example, the markings show that one seven-year-old girl was most often in the company of the smallest of the adults, probably a male and possibly an older brother.

"Some of the children's flutings are high up on walls and on the ceilings, so they must have been held up to make them or have been sitting on someone's shoulders," said Cooney.

Flutings by the two-year-old suggest the child's hand was guided by an adult. Cooney said: "The flutings and fingers are very controlled, which is highly unusual for a child of that age, and suggests it was being taught. The research shows us that children were everywhere, even in the deepest,

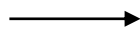
darkest, caves, furthest from the entrance. They were so involved in the art you really begin to question how heavily they were involved in everyday life.

"The art shows us this is not an activity where children were running amok. It shows collaboration between children and adults, and adults encouraging children to make these marks. This was a communal activity. We don't know why people made them. We can make guesses like they were for initiation rituals, for training of some kind, or simply something to do on a rainy day," said Cooney.

*Now that you have read the article, think about the claims, or best guesses, the authors made. What evidence did they use to make these claims? In the space provided, summarize the evidence or claim that matches up with the claim or evidence provided.*

*For example, for the claim "The flutings were made by children," think about HOW the scientists figured this out. What specific things did they find that made them think this?*

**Claim**



**Evidence Supporting The Claim**

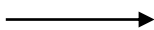
Flutings were made by children



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Some areas were specifically for children

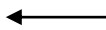


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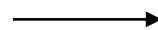
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Flutings were child sized but located on the ceiling.

Archeologists use knowledge of modern humans to assist in the interpretations of artifacts



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Redacted From: Davies, Caroline. "Stone Age Toddlers May Have Had Art Lessons." *The Guardian*. September 29, 2001. 2 March 2012  
<<http://www.guardian.co.uk/science/2011/sep/30/stone-age-toddlers-art-lessons>>.

## Stone Age Toddlers May Have Had Art Lessons Teacher Reference Sheet

### Claim

Flutings were made by children

Some areas were specifically for children

*Children had help from adults*

Archeologists use knowledge of modern humans to assist in the interpretations of artifacts

### Evidence Supporting The Claim

*measurements of children's hands match the measurements of many of the flutings*

*the flutings in areas were almost all child sized*

Flutings were child sized but located on the ceiling

*archeologists studied modern hand sizes*