



TEACHER'S GUIDE

DAVE RAYMOND'S

ANTIQUITY



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Teacher's Guide

Sequence, Grading Guides & Answer Keys

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Table of Contents

How to Use This Curriculum

Introduction	7
Scope & Sequence	7

Portfolio & Project Guide

Portfolio	13
Project Guide.....	13
<i>Creation Week Project</i>	13
<i>Theatrical Mask & Monologue Project</i>	14
<i>Research & Thesis Paper</i>	14
<i>The Hour Project</i>	15

Grading Guide

On Exams.....	17
On the Readings.....	18
On Portfolios.....	18
On Projects.....	18
<i>Portfolio Grading Sheets</i>	
1 st Quarter	19
2 nd Quarter	19
3 rd Quarter.....	20
4 th Quarter.....	20
<i>Creation Week Project Grading Sheet</i>	21
<i>Theatrical Mask & Monologue Project Grading Sheet</i>	22
<i>Thesis Paper Project Grading Sheet</i>	23
<i>The Hour Project Grading Sheet</i>	24

Suggested Titles for Further Reading..... 25

Answer Key to Readings & Exams

 27

Answer Key to Readings & Exams

LESSON 1

LECTURE 1.1	27
LECTURE 1.2	27
LECTURE 1.3	27
LECTURE 1.4	28
LECTURE 1.5 ▲ EXAM #1	28

LESSON 2

LECTURE 2.1	29
LECTURE 2.2	29
LECTURE 2.3	29
LECTURE 2.4	30
LECTURE 2.5 ▲ EXAM #2	30

LESSON 3

LECTURE 3.1	32
LECTURE 3.2	33
LECTURE 3.3	33
LECTURE 3.4	33
LECTURE 3.5 ▲ EXAM #3	34
OPTIONAL ASSIGNMENT	36

LESSON 4

LECTURE 4.1	36
LECTURE 4.2	37
LECTURE 4.3	37
LECTURE 4.4	37
LECTURE 4.5 ▲ EXAM #4	38
OPTIONAL ASSIGNMENT	40

LESSON 5

LECTURE 5.1	40
LECTURE 5.2	40
LECTURE 5.3	41
LECTURE 5.4	41
LECTURE 5.5 ▲ EXAM #5	42

LESSON 6

LECTURE 6.1	44
LECTURE 6.2	44
LECTURE 6.3	44
LECTURE 6.4	45
LECTURE 6.5 ▲ EXAM #6	45

LESSON 7

LECTURE 7.1	47
LECTURE 7.2	47
LECTURE 7.3	48
LECTURE 7.4	48
LECTURE 7.5 ▲ EXAM #7	48

LESSON 8

LECTURE 8.1	50
LECTURE 8.2	50
LECTURE 8.3	51
LECTURE 8.4	51
LECTURE 8.5 ▲ EXAM #8	52

LESSON 9

LECTURE 9.1	54
LECTURE 9.2	54
LECTURE 9.3	54
LECTURE 9.4	55
LECTURE 9.5 ▲ EXAM #9	55

LESSON 10

LECTURE 10.1	57
LECTURE 10.2	58
LECTURE 10.3	58
LECTURE 10.4	58
LECTURE 10.5 ▲ EXAM #10	59

LESSON 11

LECTURE 11.1	61
LECTURE 11.2	61
LECTURE 11.3	61
LECTURE 11.4	62
LECTURE 11.5 ▲ EXAM #11	62

LESSON 12

LECTURE 12.1	64
LECTURE 12.2	65
LECTURE 12.3	65
LECTURE 12.4	65
LECTURE 12.5 ▲ EXAM #12	66

LESSON 13

LECTURE 13.1	68
LECTURE 13.2	68
LECTURE 13.3	68
LECTURE 13.4	69
LECTURE 13.5 ▲ EXAM #13	69

LESSON 14

LECTURE 14.1	72
LECTURE 14.2	72
LECTURE 14.3	73
LECTURE 14.4	73
LECTURE 14.5 ▲ EXAM #14	74

LESSON 15

LECTURE 15.1	76
LECTURE 15.2	76
LECTURE 15.3	76
LECTURE 15.4	77
LECTURE 15.5 ▲ EXAM #15	77

LESSON 16

LECTURE 16.1	80
LECTURE 16.2	80
LECTURE 16.3	80
LECTURE 16.4	81
LECTURE 16.5 ▲ EXAM #16	81

LESSON 17

LECTURE 17.1	83
LECTURE 17.2	84
LECTURE 17.3	84
LECTURE 17.4	84
LECTURE 17.5 ▲ EXAM #17	85

LESSON 18

LECTURE 18.1	87
LECTURE 18.2	87
LECTURE 18.3	88
LECTURE 18.4	88
LECTURE 18.5 ▲ EXAM #18	88

LESSON 19

LECTURE 19.1	91
LECTURE 19.2	91
LECTURE 19.3	91
LECTURE 19.4	92
LECTURE 19.5 ▲ EXAM #19	92

LESSON 20

LECTURE 20.1	95
LECTURE 20.2	95
LECTURE 20.3	95
LECTURE 20.4	96
LECTURE 20.5 ▲ EXAM #20	96

LESSON 21

LECTURE 21.1	99
LECTURE 21.2	99
LECTURE 21.3	99
LECTURE 21.4	100
LECTURE 21.5 ▲ EXAM #21	100

LESSON 22

LECTURE 22.1	103
LECTURE 22.2	103
LECTURE 22.3	104
LECTURE 22.4	104
LECTURE 22.5 ▲ EXAM #22	104

LESSON 23

LECTURE 23.1	107
LECTURE 23.2	107
LECTURE 23.3	107
LECTURE 23.4	108
LECTURE 23.5 ▲ EXAM #23	108

LESSON 24

LECTURE 24.1	111
LECTURE 24.2	111
LECTURE 24.3	112
LECTURE 24.4	112
LECTURE 24.5 ▲ EXAM #24	112

LESSON 25

LECTURE 25.1	116
LECTURE 25.2	116
LECTURE 25.3	116
LECTURE 25.4	117
LECTURE 25.5 ▲ EXAM #25	117

LESSON 26

LECTURE 26.1	120
LECTURE 26.2	120
LECTURE 26.3	121
LECTURE 26.4	121
LECTURE 26.5	121

How to Use This Curriculum

Introduction

There are a number of different elements to this curriculum that make it unique. Once you see how everything works together, however, it should be fairly easy to teach.

The course is designed to fill two semesters. It covers 26 lessons with the goal of completing one lesson per week. Each lesson is broken down into five different lectures (approximately 20 minutes each) with associated readings, assignments, or exams. You can assign one lecture a day or you can go through two or more lectures in one day. Additionally, the readings in the second semester are sometimes much longer than the readings in the first. Feel free to abridge any of the writings to more appropriately challenge your student. He or she will be the best gauge of how much to cover per day or week.

The components of the course:

1. video lectures
2. the Student Reader
3. a notebook
4. a portfolio (explained in the next section)
5. a series of papers and projects (also explained later)

Both the Student Reader and this Teacher's Guide are available in digital and printed formats from *CompassClassroom.com*.

You, as the teacher, should read through the following sections before starting the course. It might also be a good idea for your student to know what's in the "Portfolio & Project Guide" section, which follows.

You will also want to watch all five parts of **Lesson 1: Orientation**. The entire curriculum is explained in detail there.

If you have more questions after reading the Teacher's Guide and watching the Orientation videos, email *info@compassclassroom.com* for additional help.

Thank you for purchasing this series. We hope that you and your student learn many new things about ancient world history.

Scope & Sequence

One lesson is normally completed per week. Use the chart on the next few pages to mark off what has been finished. Only exams, essays and projects are scored.

If an assignment asks one or more questions, these are meant to be considered by the student as he or she does the reading. You can also use these questions as a way to discuss the lesson with your student after the lesson and readings are complete.

		LECTURE TITLE / DIRECTIONS	COMPLETE	PORTFOLIO	SCORE
LESSON 1 ORIENTATION	FOR PARENTS	Read Teacher's Guide			
	LECTURE 1.1	Introduction & How to Take Notes			
	LECTURE 1.2	Why Do We Study?			
	LECTURE 1.3	Why Do We Study History?			
	LECTURE 1.4	What Each Student Needs			
	LECTURE 1.5	Course Assignments, ▲ Exam #1			
		PORTFOLIO	Watch and Create		
LESSON 2 IMAGO DEI: CREATION	LECTURE 2.1	The Character of God			
	LECTURE 2.2	A Creation Story Like No Other			
	LECTURE 2.3	Interpretations Of Genesis			
	LECTURE 2.4	The Seven Days			
	LECTURE 2.5	A Creature Like No Other, ▲ Exam #2			
		PROJECT	Begin Creation Week*		
LESSON 3 THE TWO CITIES: THE FALL & TWO LINEAGES	LECTURE 3.1	The Problem of Evil			
	LECTURE 3.2	The Fall & the Curse			
	LECTURE 3.3	The Two Cities			
	LECTURE 3.4	The Flood			
	LECTURE 3.5	Prehistoric Man, ▲ Exam #3			
LESSON 4 LOOK ON MY WORKS, YE MIGHTY	LECTURE 4.1	The Reliability & Chronology of the Old Testament			
	LECTURE 4.2	Babel & Sargon			
	LECTURE 4.3	Mesopotamian Culture			
	LECTURE 4.4	Creation Myths, Sumer, and Akkad			
	LECTURE 4.5	Babylon & Mesopotamian Religion, ▲ Exam #4			
LESSON 5 THE WATERS OF LIFE IN THE EVERLASTING HILLS	LECTURE 5.1	The Nile & Egypt's Founding			
	LECTURE 5.2	Egyptian Myths & Religion			
	LECTURE 5.3	Egyptian Government & The Old Kingdom			
	LECTURE 5.4	Egypt's Middle & New Kingdoms			
	LECTURE 5.5	Hieroglyphs, Art, and Architecture, ▲ Exam #5			
LESSON 6 LEKH-LEKHA: ABRAHAM & THE PATRIARCHS	LECTURE 6.1	Ur of the Chaldees & Terah			
	LECTURE 6.2	The Hittites			
	LECTURE 6.3	Abram's Call & Covenant			
	LECTURE 6.4	The Covenant & Isaac			
	LECTURE 6.5	The Promised Land & the Patriarchs, ▲ Exam #6			

*See Portfolio & Project Guide for more details

SCOPE & SEQUENCE

		LECTURE TITLE / DIRECTIONS	COMPLETE	PORTFOLIO	SCORE
LESSON 7 ON EAGLES' WINGS: THE EXODUS & THE LAW	LECTURE 7.1	Israel & Egypt			
	LECTURE 7.2	Yahweh, Moses, and Egypt			
	LECTURE 7.3	Passover and the Red Sea Crossing			
	LECTURE 7.4	The Law of God			
	LECTURE 7.5	The Decalogue, ▲ Exam #7			
	PROJECT	Creation Week Finished			
LESSON 8 THE SACRIFICE OF PRAISE	LECTURE 8.1	The Tabernacle			
	LECTURE 8.2	The Priestly Sacrifices			
	LECTURE 8.3	The Canaanites & Phoenicians			
	LECTURE 8.4	Joshua			
	LECTURE 8.5	Judges & Ruth, ▲ Exam #8			
	PROJECT	Choose Character for Theatrical Mask & Monologue*			
LESSON 9 A HOUSE OF PRAYER FOR ALL NATIONS	LECTURE 9.1	Samuel			
	LECTURE 9.2	The Philistines & Saul			
	LECTURE 9.3	David & the Kingship			
	LECTURE 9.4	David & Worship			
	LECTURE 9.5	Solomon & Wisdom, ▲ Exam #9			
LESSON 10 THE WAYS OF THE FATHER: PROPHETS & KINGS	LECTURE 10.1	Assyria			
	LECTURE 10.2	Neo-Babylonia			
	LECTURE 10.3	Prophets & Kings I			
	LECTURE 10.4	Prophets & Kings II			
	LECTURE 10.5	The Fall of Israel & Judah, ▲ Exam #10			
LESSON 11 I FORM LIGHT AND CREATE DARKNESS	LECTURE 11.1	The Exile			
	LECTURE 11.2	Daniel, Neo-Babylonians, Medes & Persians			
	LECTURE 11.3	Cyrus the Great			
	LECTURE 11.4	Persian Kings and a Jewish Queen			
	LECTURE 11.5	The Return of Israel, ▲ Exam #11			
LESSON 12 BEYOND LIFE AND DEATH: INDIA	LECTURE 12.1	The Diversity of India & the Indus River Valley			
	LECTURE 12.2	Hinduism			
	LECTURE 12.3	Buddhism			
	LECTURE 12.4	Indian History			
	LECTURE 12.5	Christianity in India, ▲ Exam #12			

*See Portfolio & Project Guide for more details

		LECTURE TITLE / DIRECTIONS	COMPLETE	PORTFOLIO	SCORE
LESSON 13 IMMUTABLE TRADITION: CHINA	LECTURE 13.1	Chinese Geography and Language			
	LECTURE 13.2	Taoism & Confucianism			
	LECTURE 13.3	The Dynasties of China I			
	LECTURE 13.4	The Dynasties of China II & Chinese Art			
	LECTURE 13.5	Christianity in China, ▲ Exam #13			
	PROJECT	Deliver Theatrical Mask & Monologue			
SEMESTER BREAK					
LESSON 14 HONOR VERSUS LIFE: OLD JAPAN	LECTURE 14.1	Mythological Japan & Early History			
	LECTURE 14.2	The Rise of Japan & the Samurai			
	LECTURE 14.3	Medieval Japan and Its Religion			
	LECTURE 14.4	Japanese Poetry & Art			
	LECTURE 14.5	Christianity in Japan, ▲ Exam #14			
	PROJECT	Choose Thesis Paper Topic & Begin Research*			
LESSON 15 THE SMOKE OF 1,000 VILLAGES	LECTURE 15.1	The Earliest Communities			
	LECTURE 15.2	Cities, Art, and Religion			
	LECTURE 15.3	Slavery & Colonization			
	LECTURE 15.4	Christianity in Africa I			
	LECTURE 15.5	Christianity in Africa II, ▲ Exam #15			
LESSON 16 IN SEARCH OF THE UNKNOWN GOD	LECTURE 16.1	Greek Myths			
	LECTURE 16.2	The Minoans			
	LECTURE 16.3	The Mycenaeans			
	LECTURE 16.4	The Achaeans & Troy			
	LECTURE 16.5	The Iliad & Odyssey, ▲ Exam #16			
	PROJECT	Thesis Statement Finished			
LESSON 17 NOSTOI & EMPIRE: GREECE VERSUS PERSIA	LECTURE 17.1	Sparta & Corinth			
	LECTURE 17.2	Athens			
	LECTURE 17.3	The Battle of Marathon			
	LECTURE 17.4	The Battle of Thermopylae			
	LECTURE 17.5	The Battle of Salamis, ▲ Exam #17			
LESSON 18 THE GLORY THAT WAS GREECE: THE GOLDEN AGE	LECTURE 18.1	Victorious Athens			
	LECTURE 18.2	Pericles, Herodotus, and Thucydides			
	LECTURE 18.3	The Parthenon			
	LECTURE 18.4	Greek Art			
	LECTURE 18.5	Greek Drama, ▲ Exam #18			
	PROJECT	Thesis Outline Finished			

*See Portfolio & Project Guide for more details

SCOPE & SEQUENCE

		LECTURE TITLE / DIRECTIONS	COMPLETE	PORTFOLIO	SCORE
LESSON 19 THE ONE AND THE MANY	LECTURE 19.1	Peloponnesian War I			
	LECTURE 19.2	Peloponnesian War II			
	LECTURE 19.3	Pre-Socratic Philosophers			
	LECTURE 19.4	Socrates & Plato			
	LECTURE 19.5	Aristotle, ▲ Exam #19			
LESSON 20 TO THE STRONGEST: ALEXANDER THE GREAT	LECTURE 20.1	The Character of Alexander			
	LECTURE 20.2	Philip of Macedon			
	LECTURE 20.3	The First Victories			
	LECTURE 20.4	Issus to Persepolis			
	LECTURE 20.5	The Last of the Great, ▲ Exam #20			
LESSON 21 MAKE STRAIGHT THE HIGHWAY	LECTURE 21.1	The Greek Kingdoms			
	LECTURE 21.2	Seleucids, Ptolemies, and Epicureans			
	LECTURE 21.3	Stoics, the Septuagint, and Archimedes			
	LECTURE 21.4	Judea Under the Greeks and Hasmoneans			
	LECTURE 21.5	Herod, Jewish Sects & the Dead Sea Scrolls, ▲ Exam #21			
	PROJECT	Thesis Paper Finished			
LESSON 22 THE GRANDEUR THAT WAS ROME	LECTURE 22.1	The Founding of Rome			
	LECTURE 22.2	Roman Kings			
	LECTURE 22.3	The Character of the Republic			
	LECTURE 22.4	The Government, Education, and Story of the Republic			
	LECTURE 22.5	Legions, Conquests, and Architecture, ▲ Exam #22			
LESSON 23 THE WAR OF GODS & DEMONS	LECTURE 23.1	Pyrrhus of Epirus I			
	LECTURE 23.2	Pyrrhus of Epirus II & Carthage			
	LECTURE 23.3	Punic Wars I			
	LECTURE 23.4	Punic Wars II			
	LECTURE 23.5	Roman Decay and the Lure of the East, ▲ Exam #23			
	PROJECT	Choose "Hour Project" Goal*			
LESSON 24 CROSSING THE RUBICON	LECTURE 24.1	The Gracchi Brothers			
	LECTURE 24.2	Marius & Sulla			
	LECTURE 24.3	Pompey, Crassus, and Cicero			
	LECTURE 24.4	Julius Caesar I			
	LECTURE 24.5	Julius Caesar II, ▲ Exam #24			

*See Portfolio & Project Guide for more details

		LECTURE TITLE / DIRECTIONS	COMPLETE	PORTFOLIO	SCORE
LESSON 25 PAX ROMANA: CAESAR AUGUSTUS	LECTURE 25.1	The Death of the Republic			
	LECTURE 25.2	Philippi, Actium, and the Principate			
	LECTURE 25.3	More Power, More Marble			
	LECTURE 25.4	Roman Art & Virgil			
	LECTURE 25.5	Legislating Morality, ▲ Exam #25			
LESSON 26 THE EVERLASTING MAN: JESUS CHRIST	LECTURE 26.1	The Hope of the Messiah & His Incarnation			
	LECTURE 26.2	His Nativity, Baptism, and Temptation			
	LECTURE 26.3	His Disciples, Parables, and Miracles			
	LECTURE 26.4	His Transfiguration, Last Supper, and Trial			
	LECTURE 26.5	His Crucifixion, Resurrection, and Ascension (<i>no exam this lesson</i>)			
	PROJECT	Hour Project Finished			

Congratulations! You're finished!

Portfolio & Project Guide

Portfolio

The Antiquity Portfolio is essentially a scrapbook or a visual textbook for the semester's lessons which shows the lessons that have been verbally discussed. Students should complete this with a great attention to craftsmanship and ownership of the material.

Portfolio entries should be completed for each lesson. Portfolios should be completed in a scrapbook, photo album, 3-ring binder, or a fine sketchbook. Portfolios must have a title page with the name of the class, the student's name, and the year or period of time during which they were completed. The paper used for each entry should be of durable quality such as card stock or a heavy drawing paper. Notebook and copier/printer paper should not be used.

Portfolio entries should be both visual and textual. Titles and captions should be used for all entries as well as pictures, photographs, maps, famous paintings, original artwork, articles, advertisements, poems, lyrics, quotes, etc. Each item of content should relate to the lesson discussed. Entries should have a **minimum of three items or one item of original artwork.**

Portfolios are graded upon completion, presentation, craftsmanship, and the following of directions. The next section of this book, "Grading Guide," contains helpful rubrics for the Portfolio.

Project Guide

Creation Week Project

For the Creation Week Project, students complete and present an artistic rendering or representation of all seven days in the creation week.

Students are to carefully read and reread the account of the creation week, taking notes about its events, order, and significance. Students must then choose a medium in which to represent or imitate the seven days of creation.

Media may vary greatly. For example, a student could choose to make seven paintings, drawings, or watercolors that individually represent each day. Or a student could write seven individual poems or a longer work that details and praises each day of creation. Additionally, a student could create a model of the seven days, illustrate a children's book of the seven days, design and write a story based on the themes of the seven days, create a musical composition illustrating the seven days, complete a scrapbook, make a photography collage, write a speech based upon the themes of the seven days, etc.

This project should be completed by the end of the seventh lesson. Projects are graded first and foremost on the student's accuracy in knowing and recreating the order and themes/details of each day of creation. Secondly, projects are graded on quality, craftsmanship, diligence, and ambition. These projects should be done well and be presented in permanent materials, *i.e.*, ink instead of pencil, art paper instead of notebook/computer paper, etc. Thirdly, students are graded on their ability to present and

Content abridged for sample

Grading Guide

On Exams

Grading is one of the most challenging tasks of the humanities teacher. Grading a simple question such as, “In what year was Julius Caesar assassinated?” is easy and straightforward. But grading the question, “Why did Rome never return to a Republic once Augustus became emperor?” is rather complex because it requires a careful consideration on the part of the teacher over a multitude of answers. The reason for this is that history is an art within the humanities which, as Harry L. Lewis once said, “teach[es] us what it means to be human.” A multitude of answers can therefore be given since different students have different perspectives.

That said, specific information is always provided in these history lessons. Furthermore, a principle, or main idea, is always referred to. The real art of the humanities teacher is to evaluate a student’s knowledge, understanding, and wisdom of a given subject. Such an evaluation looks like this:

- A. **Knowledge** — Does the student know key people, places, dates, and events?
- B. **Understanding** — Does the student understand how the idea or action of one person or people resulted in a specific event or culture later in history?
- C. **Wisdom** — Can the student apply this knowledge and understanding to other periods of history, other subjects, and even his or her personal life?

When I grade my students according to this rubric, I ask several key questions of the student’s answers. First, I want to know, “Do the answers of

the student show a work ethic matching their current maturity in the discipline of history?” No one starts in the same place as another. Every individual brings a unique experience and perspective to the table. Thus, not all students have the same abilities as each other when answering questions or performing tasks. However, all students can be graded against themselves, week-by-week. The goal is to see consistent improvement in students’ answers exam-by-exam and to evaluate their level of work ethic when they apply themselves to an assigned task or question.

Secondly, “How thorough is the answer of the student?” Consider whether or not the student has answered all parts of the question. Determine whether or not all required information has been included. Ask the student to augment answers that are vague or lacking in detail. After all, history is about specifics and is typically told through a narrative. Students should be able to retell the stories of the past as this is the key to enjoying history.

Thirdly, “Does the student show an ability to interact with and explain the principle through their answers?” This is the most difficult part to grade but is also the most rewarding. In the work of my students, I am constantly searching for an understanding of how Biblical principles work, whatever the subject, because this is the key to wisdom. In the answers of your students, you want to ask whether or not they understand the main idea and have connected it to the specific info contained in the lesson. If they have, encourage them to apply this in other areas of their life. If they have not, review the material or discuss it from a fresh perspective.

Content abridged for sample

Name _____ Date _____

Portfolio Grading Sheet | 1st Quarter

Requirements: Has the student met the required number of portfolio entries along with his or her assigned topics? _____
out of 10 points

Consistency: Has the student shown diligence in regularly making entries with a variety of— or a consistency in—presentation methods? (*i.e.*, prints, pictures, maps, original artwork, etc.) Has the student met the required items for each entry and included captions? _____
out of 10 points

Craftsmanship: Has the student put purposeful effort into his/her work with a desire for artistic quality? _____
out of 10 points

Presentation: Has the student arranged the material well and presented it in an attractive manner? Has the student followed all directions? (Binding? Paper quality? Title page?) _____
out of 10 points

TOTAL PORTFOLIO SCORE _____
out of 40 points

Portfolio Grading Sheet | 2nd Quarter

Requirements: Has the student met the required number of portfolio entries along with his or her assigned topics? _____
out of 10 points

Consistency: Has the student shown diligence in regularly making entries with a variety of— or a consistency in—presentation methods? (*i.e.*, prints, pictures, maps, original artwork, etc.) Has the student met the required items for each entry and included captions? _____
out of 10 points

Craftsmanship: Has the student put purposeful effort into his/her work with a desire for artistic quality? _____
out of 10 points

Presentation: Has the student arranged the material well and presented it in an attractive manner? Has the student followed all directions? (Binding? Paper quality? Title page?) _____
out of 10 points

TOTAL PORTFOLIO SCORE _____
out of 40 points

Content abridged for sample

Name _____ Date _____

Creation Week Project Grading Sheet

PROJECT	Accuracy: Has the student accurately portrayed all seven days of creation with his or her events and themes?	_____ out of 20 points
	Craftsmanship: Of what quality is the project? How well executed is it?	_____ out of 20 points
	Work Ethic: How industrious is the project? How consistent was the student in pursuing this project?	_____ out of 20 points
	Ambition: How difficult was the medium attempted for the student? How much passion went into this project?	_____ out of 20 points
PRESENTATION	Posture & Dress: How well does the student hold himself or herself? How well does the student present himself or herself in dress and posture?	_____ out of 5 points
	Quality of Speech: How well does the student project his or her voice? How clear and intelligible is the student's speech?	_____ out of 5 points
	Eye Contact: How well does the student make eye contact with the audience?	_____ out of 5 points
	Content of Speech: Has the student discussed each of the assigned pointers?	_____ out of 5 points
TOTAL PROJECT SCORE		_____ out of 100 points

Suggested Titles for Further Reading

A possible reading syllabus corresponding roughly to the chronology of the course:

Literary Introductions to the Books of the Bible by Leland Ryken

Genesis

Paradise Lost by John Milton

The Epic of Gilgamesh translated by N.K. Sandars

Tales of Ancient Egypt by Roger Lancelyn Greene

Leviticus & Hebrews

Ruth

I & II Samuel

Proverbs & Ecclesiastes

The Bhagavad-Gita: The Song of God translated by Swami Prabhavananda & Christopher Isherwood

The Analects translated by D.C. Lau

Classical Gods and Heroes translated by Rhoda A. Hendricks

Till We Have Faces by C.S. Lewis

The Odyssey by Homer translated by Robert Fagles

Oedipus Rex by Sophocles translated by Robert Fagles

The Portable Greek Reader edited by W.H. Auden (Selections by Plato & Aristotle)

Julius Caesar by William Shakespeare (Oxford School Shakespeare Edition)

The Aeneid translated by Sarah Ruden

On the Incarnation by Athanasius

The Man Born to Be King by Dorothy Sayers

The Everlasting Man by G.K. Chesterton

Answer Key to Readings & Exams

LESSON 1

Orientation

LECTURE 1.1

Read through the “Table of Contents” to learn what topics we will be covering this semester.

What topics interest you? What topics are unfamiliar to you?

SAMPLE ANSWER

Upon looking through the table of contents for this course, a few lessons stood out. The “Creation Story Like No Other” and “Problem of Evil” look very interesting. I look forward to learning about the ancient cultures of countries such as Japan, India, China, and Sub-saharan Africa. The opportunity to glance through the upcoming lessons brings excitement about the teaching to come.

LECTURE 1.2

Read the following quotations about the purposes of education. What is the purpose of education?

SAMPLE ANSWER

Learning and contemplation, according to James Schall, does not exist to invent or create

greatness or divinity, but to discover its existence. There is an experience of freedom and sheer fascination in learning which comes from God. Francis Bacon would shift the purpose of studies in a “useful” way. Using a contrast of crafty men, simple men, and wise men, he encourages students not just to admire learning, but to use it actively in their lives. Finally, Ken Myers offers a view that touches on the way education shapes the imagination and changes one’s view. Learning is a foundation upon which the student orients their heart and shapes their lives. The purpose of education is to discover God, apply truth, and shape worldview.

LECTURE 1.3

Read Psalm 78. How does this Psalm communicate the importance of history?

SAMPLE ANSWER

Psalm 78 uses history to recount God’s faithfulness to his people. It draws attention and significance to the teaching of old stories, and connects the stories of the past to future generations. This passage uses history to give glory to God for the wonders he has accomplished. It emphasizes the importance of passing on tradition and history in order to “not forget the world of God,” that they may continually “set their hope in God.” It calls the people to learn

Content abridged for sample

LESSON 4

Look on My Works, Ye Mighty: Babel & Mesopotamia

LECTURE 4.1

Read Exodus 32:16, Deuteronomy 4:2, 31:22, 31:24-26, 1 Samuel 10:25, Jeremiah 30:2 and the included quotation from the historian Josephus. How does the Old Testament attest to its own authority? How does Josephus attest to the authority of the Old Testament?

SAMPLE ANSWER

The Old Testament provides clear evidence of its own authority, including “the writing of God.” Deuteronomy contains the 10 Commandments, which were the “work of God.” 1 Samuel gives evidence of the authority of Samuel as a king, along with his obedience to the Lord in submitting his words to God. Jeremiah records God’s command for his people to keep his word in scripture: “Thus says the Lord, the God of Israel: Write in a book all the words that I have spoken to you.” The historian Josephus writes of the certainty of the Bible’s authority and accreditation.

LECTURE 4.2

Read Genesis 10:1-11:9, the Nam Shub of Enki, and “The Legend of Sargon of Akkad.” Compare and contrast the Genesis historical record with the ancient Mesopotamian accounts. How does Sargon compare to Nimrod? To Moses?

SAMPLE ANSWER

The Genesis account of the tower of Babel tells a story similar to that of the Mesopotamian legend the *Nam Shub* of Enki. In both accounts, all of mankind begins speaking the same language. In Genesis, the people rebelled with the tower of Babel and God confused their speech as an outcome. In the Mesopotamian tale, The lord of Eridu is the one who puts contention in the mouths of man, and changes their speech after the people defy. In the same manner, the legend of Sargon mirrors the story of Moses. Both men came from lowly beginnings and were placed in a basket which floated them on a river to a different life. Like Nimrod, Sargon is described as mighty.

LECTURE 4.3

Read the beginning of Tablet I from The Epic of Gilgamesh. How does the character of Gilgamesh and the city of Uruk reflect the values of Mesopotamian culture?

SAMPLE ANSWER

The values of Mesopotamian culture are religion, hard work, and social status. This is reflected in Tablet I from *The Epic of Gilgamesh*. The gods fashioned Gilgamesh, making his character full of glory, magnificence, and courage. The city of Uruk is split into 3 parts: city, garden, and field. These divisions also reveal the culture’s values.

LECTURE 4.4

Read the example of a Babylonian creation myth. How does the Babylonian creation story differ from the Genesis account? How does it lack an ex nihilo creation, and how is it therefore violent?

SAMPLE ANSWER

While the Babylonian creation shares themes with the Genesis account of creation, it is very different. For example, the array of glory among the many gods: instead of one Almighty supreme God, there is “one god greater than all great gods.” Marduk is not omniscient, he is made king of the universe by the other gods. Genesis and the Babylonian account of creation share the use of creation by word, but with a startling difference. Marduk speaks to destroy and create for no apparent reason. “He spoke and apparition disappeared. Again he spoke and it appeared again.” Among many, this is the primary contrast between Genesis and the Babylonian account. There is a clear lack of “*ex nihilo* creation,” meaning that the Babylonians creation was spoken without divinity and is therefore violent.

LECTURE 4.5 | ▲ EXAM #4**1. How does Percy Bysshe Shelley's poem "Ozymandias" reveal man's pride in his power as well as his limits?**

The poem clearly shows Ozymandias' pride in his works as he calls the mighty to despair before his greatness. However, the irony of the poem is equally clear, for Ozymandias is long dead, and his works have fallen into ruin—only two trunkless legs still stand.

2. For what reasons is the Old Testament a reliable text?

- Josephus praises the scribal traditions of the Jews to keep the Old Testament intact without adding or removing anything.
- The Old Testament itself calls God's people to neither add nor take away from the word while also testifying to the care given in keeping accurate records of the law and prophets.
- The Masoretic text carefully notes differences between 'what is written' (passed down) and 'what is to be read' (interpreted).
- The Septuagint was translated relatively close to the time of the latter works of the Old Testament.
- The Dead Sea Scrolls, discovered in the 20th century but dating to the B.C. era, are largely in agreement with the text we have received and maintained.

3. Why do chronology and dating the events of the Old Testament matter?

It shows that these events happened in history at a certain time, and according to the scriptures.

4. How is city-building an important feature of the City of Man culture found in both Cain's line and in the history of Mesopotamia?

Both Cain and Nimrod are city-builders. Mesopotamian culture was designed around the city and its mythology associates the beginning with city-building and brick-making.

5. For what reasons did the people build the Tower of Babel?

For pride, to make a name for themselves, and due to fear, to prevent themselves from spreading over the whole earth.

6. Why might Eridu be the site of Babel?

It is the world's oldest city, has a massive, unfinished platform for a large ziggurat, and is the source for mass-produced pottery and bricks, which appear throughout the Ancient Near East after this city was apparently abandoned, shortly before the rise of cuneiform.

7. Who was Nimrod?

Nimrod was of the line of Cain and is the first recorded emperor, ruling over and building several cities of ancient Mesopotamia. He is described as a mighty man and hunter, suggesting that he was mighty in slaughter and battle.

8. *Who was Sargon I?*

Sargon I was the first Mesopotamian emperor who ruled over a similar territory to Nimrod and may be the same as Nimrod. He is described by the ancient chronicles as having no equal and being a mighty conqueror.

9. *What does Mesopotamia mean, and where is it located?*

Mesopotamia means “land between the rivers.” It is located on the banks of the Tigris and Euphrates rivers.

10. *What were Mesopotamian cities and governments like?*

Their cities were the centers of all life and culture where the vast majority of people, even farmers, lived. These cities were ruled by a *lugal* or “big man” who governed by a complex system of laws and taxes. The land was typically owned by the state, which maintained standing armies for what was often perpetual war.

11. *What was the purpose of the ziggurat?*

A ziggurat served as an artificial mountain and a meeting place between the gods and man. Temples and altars were located on the pinnacles of these buildings.

12. *What was cuneiform? What is the content of the vast majority of cuneiform tablets discovered?*

Cuneiform is the world’s oldest writing system that uses a series of wedge-shaped characters to record words and information. The vast majority of cuneiform tablets record business and tax transactions.

13. *How does the Mesopotamian creation account in the Enuma Elish both compare and contrast to the creation story of Genesis?*

The Mesopotamian stories have a watery chaos, light before the sun, a similar order to Genesis, and feature the number seven. However, there is no *ex nihilo* creation or a true beginning of all time, space, and matter. Instead, time and the gods simply appear and the creation is accomplished by material means through sex and violence.

14. *What does The Epic of Gilgamesh reveal about Mesopotamian or Sumerian culture?*

The epic shows Mesopotamian man’s quest for immortal life and his failing to achieve it. It also shows the same culture’s preoccupation with strong men and grand cities.

15. *Of what character was Hammurabi? How does his law code differ from that of the Old Testament?*

Hammurabi was a violent and often deceitful conqueror who bragged of his achievements like most Mesopotamian kings. His law code was designed to control his empire and focuses on the importance of property. Rather than being given by God, it is clearly a man-made document that addresses the behavior of the people more than the heart of the people.

OPTIONAL ASSIGNMENT

Read the following excerpts from the epilogue of the “Code of Hammurabi.” Where does Hammurabi say his laws come from? How is this different from where Moses says his laws come (see Deut. 4:2)?

SAMPLE ANSWER

Hammurabi declares that “these my precious words” come from the authority given him by the gods. He is the pinnacle of justice and wisdom. His people need him to declare laws that the gods are unwilling or unable to declare themselves. In contrast, Moses declares that his laws come directly from the Lord God, and adding or subtracting from them is forbidden.