



Western Australian Certificate of Education Sample Examination, 2016

ANCIENT HISTORY

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Document Set 1: Thebes – East and West, New Kingdom Egypt**Source 1(a)**

The remains of the mortuary temple of Amenhotep III on the West Bank of Thebes showing the Colossi of Memnon.

Source 1(b)

Palace of Malkata from the air during excavations. (July 2005).

Source 2

The palace complex at Malkata contains a number of support buildings and features that include houses, temples and administrative buildings all constructed for the heb-sed¹ of Amenhotep III. The palace proper covers an area of approximately 50 by 125 meters. It is more or less symmetrical in plan with a long, narrow hall running along the central axis of the structure. At the southern end of this hall was located the throne room and behind it the private apartments of the King, which included a bedroom, antechamber and bath. At the northern end of the palace was another series of courts, many with a raised dais² opposite the entrance. The palace itself was situated at the southwestern corner of a vast enclosure wall at least 100 x 200 meters wide. The enclosure also contained a number of magazines³, courts, and smaller structures. At least half of the area bounded by the enclosure wall is under modern cultivation and settlement and remains un-excavated. Entrance to the palace of the King was through a ramp cutting the western face of the enclosure wall and via a series of off-axis corridors and a large court. From these, one was led into an antechamber that opened into the long central hall.

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¹ heb-sed – anniversary celebrations

² dais – platform

³ magazines – storerooms

Document Set 2: Athens, Sparta and the Peloponnesian War, 440–404 BC

Source 1

Then Pericles, aflame with ire¹ on his Olympian height, let loose the lightning, caused the thunder to roll, upset Greece and passed an edict², which ran like the song, 'That the Megarians be banished both from our land and from our markets and from the sea and from the continent.'

Meanwhile the Megarians, who were beginning to die of hunger, begged the Lacedaemonians to bring about the abolition of the decree, of which those harlots were the cause; several times we refused their demand; and from that time there was horrible clatter of arms everywhere.

Aristophanes, *Acharnians* II. 530–7, c.425 BC.
(Aristophanes, who lived from c. 450 to c. 388 BC an Athenian playwright of Old Comedy.
Eleven of his thirty plays survive as almost complete works.)

¹ ire – anger

² edict – decree

Source 2

To the question why they broke the treaty, I answer by placing first an account of their grounds of complaint and points of difference, that no one may ever have to ask the immediate cause which plunged the Hellenes into a war of such magnitude. The real cause, however, I consider to be one which was formally most kept out of sight. The growth of the power of Athens, and the alarm which this inspired in Sparta, made war inevitable.

Thucydides, *The History of the Peloponnesian War* I.23, c. 424–404 BC.
(Thucydides was an Athenian general and historian who lived from c.460 to c. 395 BC.)

Document Set 3: Rome 63 BC–AD 14

Source 1



Coin commissioned in c.43–42 BC, depicting Marcus Brutus as Brutus Imperator.

Source 2

However, the Romans gave way before the good fortune of the man and accepted the bit, and regarding the monarchy as a respite from the evils of the civil wars, they appointed him dictator for life. This was confessedly a tyranny, since the monarchy, besides the element of irresponsibility, now took on that of permanence.

It was Cicero who proposed the first honours for him in the senate, and their magnitude was, after all, not too great for a man; but others added excessive honours and vied with one another in proposing them, thus rendering Caesar odious and obnoxious¹ even to the mildest citizens because of the pretension² and extravagance of what was decreed for him. It is thought, too, that the enemies of Caesar no less than his flatterers helped to force these measures through in order that they might have as many pretexts as possible against him and might be thought to have the best reasons for attempting his life.

Plutarch, *Caesar*: 57 c. 1st century AD.

(Plutarch was a Greek biographer who lived from the mid–1st to mid–2nd centuries AD.)

¹ obnoxious – offensive

² pretension – self importance

Document Set 4: Pompeii and Herculaneum 80BC–AD79**Source 1(a)**

Two human body casts from Pompeii. (2010). Pompeii Exhibition, Perth, Western Australia. Courtesy of the Anthropology and Archaeology Department, Western Australian Museum.

Source 1(b)

A human body cast from Pompeii. (2010). Pompeii Exhibition, Perth, Western Australia. Courtesy of Anthropology and Archaeology Department, Western Australian Museum.

Source 2

Fiorellii is best remembered for the creation of body casts of the victims of Vesuvius. From tourist 'must-see' to focus of scientific research, a window into society, demography or health, the casts play an intrinsic role in our understanding of Pompeii's history and for many visitors are the iconic image of the city. However there has been a considerable amount of mythologising¹ and mobility of both casts and human skeletal remains. Bodies found in the Gladiators Barracks were popularly interpreted as rich women caught dallying with their lovers, victims in the Isis temple described as unfortunate treasure hunters. Even as late as the 20th century, skeletal remains excavated in the House of Meander were relocated to a different room, and posed with objects that led to scientifically unsustainable interpretations of their relationships to each other and to the circumstances of their death. Details of casts and human remains are not easily found. How many casts in all did Fiorelli create? How many casts have been produced since the 1860s? What was their original find spot? Are the casts still moved around Pompeii? And despite Lazer's research on the human remains in the Sarno Baths and the House of Menander just how many victims of Vesuvius have been found?

Dr Moya Smith, Head of Anthropology and Archaeology, Western Australian Museum. (2010). *Victims Of Vesuvius* lecture.

¹ mythologising – making up stories

End of document

ACKNOWLEDGEMENTS

Document Set 1

- Source 1a Image of Colossi of Memnon by courtesy member of examining panel.
- Source 1b Markh. (2005). File:Malkata from the air.jpg [Image]. Retrieved January, 2014, from http://en.wikipedia.org/wiki/File:Malkata_from_the_air.jpg
- Source 2 Lacovara, P. (2009). The development of the New Kingdom royal palace. In R. Gundlach & J.H. Taylor, 4. symposium zur ägyptischen Königsideologie/4th symposium on Egyptian royal ideology. Egyptian royal residences (p. 85). Wiesbaden, Germany: Otto Harrassowitz. Retrieved January, 2014, from <http://books.google.com.au/books?id=onOdIJZZik0C&pg=PA85&dq=%22palace+proper+covers+an+area+%22&hl=en&sa=X&ei=7CfKUqbyC82pkAX5r4Bg&ved=0CD4Q6A-EwAQ#v=onepage&q=%22palace%20proper%20covers%20an%20area%20%22&f=false>

Document Set 2

- Source 1 Aristophanes, & Anon. (Ed.). (192?). Acharnians (Dicaeopolis; Lines 530–537) (Anon., Trans.). New York: Horace Liveright. (Aristophanes c. 446–c. 386 BC). Retrieved December, 2013, from www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0240%3Acard%3D496
- Source 2 Thucydides, & Strassler, R.B. (Ed.). (1996). The landmark Thucydides: A comprehensive guide to the Peloponnesian War (R. Crawley, Trans.). New York: Free Press, p. 16. (Thucydides c. 460–395 BC)

Document Set 3

- Source 1 British Museum. (n.d.). [Image of Roman Republican silver coin; Museum no. 1860,0328.124]. Retrieved December, 2013, from www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=3071096&partid=1&searchText=EID+MAR&fromADBC=ad&toADBC=ad&numpages=10&orig=%2fresearch%2fsearch_the_collection_database.aspx¤tPage=1©The Trustees of the British Museum. All rights reserved.
- Source 2 Plutarch. (1919). Plutarch's lives (Caesar; 57.1–57.3) (B. Perrin, Trans.). Cambridge, MA: Harvard University Press. (Plutarch: mid-first to mid-second centuries AD). Retrieved March, 2014, from www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0244%3Achapter%3D57%3Asection%3D1
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Document Set 4

- Source 1a Smith, M. (2010). [Image of two body casts from Pompeii]. Courtesy Anthropology & Archaeology Department, Western Australian Museum.
- Source 1b Beale, A. (2010). [Image of body cast of seated figure from Pompeii]. Courtesy Anthropology & Archaeology Department, Western Australian Museum.
- Source 2 Smith, M. (2010). Victims of Vesuvius. Lecture presented to accompany A Day in Pompeii exhibition. Courtesy Anthropology & Archaeology Department, Western Australian Museum.

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