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Section I — Cities of Vesuvius – Pompeii and Herculaneum – 25 marks

Allow about 45 minutes for this section

Write your computer at the top of each page in the box provided.

Attempt all questions in this section.

For multiple-choice questions, circle the letter of the response that best answers the question. For other questions, answer in the spaces provided. These spaces provide guidance for the expected length of response.

Refer to the Source Booklet to answer Questions 1–8.

1. Q1: According to **Source A**, who was the owner of property available for rent? **1**
 - A) Arnius
 - B) Gnaeus
 - C) Pollio
 - D) Primus

2. An archaeologist would most likely use the inscription in **Source A** as evidence of: **1**
 - A) Advertising
 - B) Campaigning
 - C) Patronage
 - D) Satire

3. What feature in **Source B** indicates that the cast is most likely that of a slave? **1**
 - A) The figure has been chosen for public display
 - B) The figure has been left unburied
 - C) The figure is in a position of submission
 - D) The figure is shackled at the ankles

4. In **Source D**, the room marked with an A would most likely be used as: **1**
 - A) A room to entertain clients
 - B) A shop
 - C) A shrine
 - D) A storeroom

5. In **Source D**, what room is marked by the letter B? **1**
 - A) Cubiculum
 - B) Oecus
 - C) Tablinium
 - D) Vestibulum

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Section II — Historical Period – 25 Marks

Allow about 45 minutes for this section.

Complete your response in the answer booklet provided.

Attempt ONE question for this section.

In your answer you will be assessed on how well you:

- demonstrate historical knowledge and understanding relevant to the question
- use relevant sources to support your response
- communicate ideas and information using historical terms and concepts appropriately
- present a sustained, logical and cohesive response

The Greek World 500-440

- A) *"If the Athenians, through fear of the approaching danger, had abandoned their country, or if they had stayed there and submitted to Xerxes, there would have been no attempt to resist the Persians by sea."*

With reference to the quotation, to what extent was the Athenian navy responsible for the defeat of the Persians in 480-479.

OR

- B) Explain the changing relationship between Athens and its allies during this period

OR

The Julio-Claudians

- A) xxxxx.

OR

- B) xxxxx

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Section III — Personality – 25 Marks

Allow about 45 minutes for this section.

Complete your response in the answer booklet provided.

Attempt either both the questions from Part A OR both the questions from Part B for this section.

In your answer you will be assessed on how well you:

- *demonstrate historical knowledge and understanding relevant to the question*
- *use relevant sources to support your response*
- *communicate ideas and information using historical terms and concepts appropriately*
- *present a sustained, logical and cohesive response*

A) Julius Caesar

- 1) Describe Julius Caesar's relationship with the senate. (10 Marks)

AND

- 2) Assess the impact of Julius Caesar on his time. (15 Marks)

OR

B) Alexander

- 1) xxxxxxxx (10 Marks)

AND

- 2) xxxxxxxx (15 Marks)

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Section IV — Ancient Society – 25 Marks

Allow about 45 minutes for this section.

Complete your response in the answer booklet provided.

Attempt either all the questions from Part A OR all the questions from Part B for this section.

In your answer you will be assessed on how well you:

- demonstrate historical knowledge and understanding relevant to the question
- use relevant sources to support your response
- communicate ideas and information using historical terms and concepts appropriately
- present a sustained, logical and cohesive response

Spartan Society to the battle of Leuctra 371 BC

- 1) List two religious festivals celebrated in Sparta (2 Marks)
- 2) Outline the main features of Spartan marriage customs. (3 Marks)
- 3) Describe the organisation and function of the gerousia. (5 Marks)
- 4) With reference to Source 1 and other sources, what does the evidence reveal about the Spartan economy in this period? (15 Marks)

SOURCE 1: Extract *Plutarch's Life of Lykurgus*

“Not contented with this (redistribution of land) he resolved to make a division of their movables too, that there might be no odious distinction or inequality left among them... he commanded that all gold and silver coin should be called in, and that only a sort of money of iron should be current... In the next place he declared an outlawry of all superfluous arts.”

OR

Athenian Society

- 1) xxxxxx
- 2) xxxxxx
- 3) xxxxxx
- 4) xxxxxx

SOURCE 2:

xxxxxx

Source A – Wall inscription from Pompeii

To rent from the first day of next July, shops with the floors over them, fine upper chambers, and a house, in the Arnius Pollio block, owned by Gnaeus Alleius Nigidius Maius. Prospective lessees may apply to Primus, slave of Gnaeus Alleius Nigidius Maius.

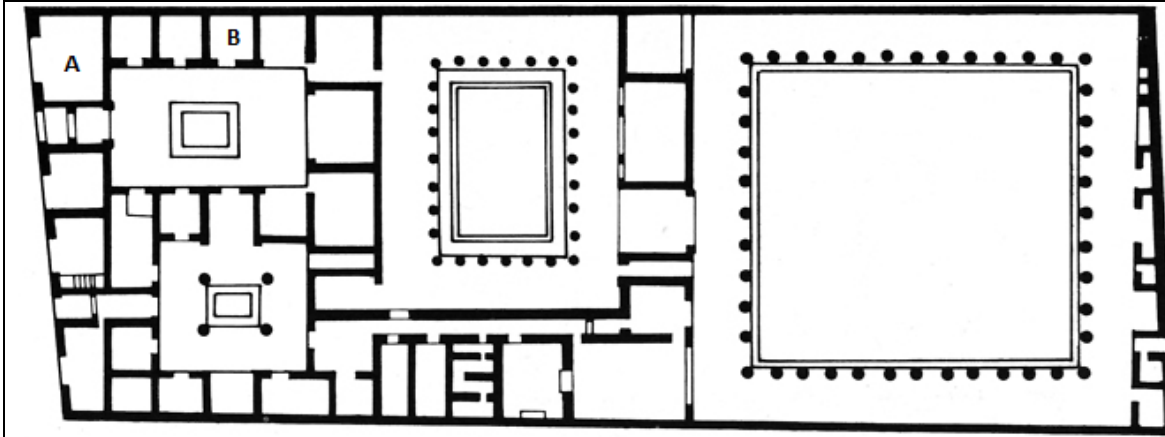
Source B – A plaster cast from Pompeii, currently on display in the Antiquarium de Boscoreale



Source C Relief with Bacchus and followers, marble wall panel, From the House of the Dionysiac Reliefs, Herculaneum, British Museum



Source D Floorplan of the House of the Faun, Reg VI-12,2 Pompeii



Source E – Extract from *Resurrecting Pompeii*, by Estelle Lazer, 2009

The features of three individuals were reconstructed by a *National Geographic* artist. A biographic profile of each of these people was provided by Bisel, based on her interpretation of the skeletal evidence. Bisel was reported as describing the skeletons in terms of their appearance, that is, whether or not they were attractive. She estimated their age-at-death, though the ages she gave seem rather specific, given the limitations of age determination from bones (Chapter 7); for example 'the Soldier' was considered to be about 37 years old and 'the Pretty Lady' about 35.

The names and attributes that Bisel gave the skeletons she examined were not mere inventions for the *National Geographic*. She used these whenever she spoke about specific Herculanean individuals. She saw these characterizations merely as a tool to make them more accessible to the general public. She was well aware that some of her interpretations stretched the evidence beyond the boundaries of the discipline but considered that most people would understand that she was only suggesting a possible reconstruction.

Source F – Excerpt from Anna Judson's review of the British Museum's *Life and Death in Pompeii and Herculaneum* Exhibition, published on *Res Gerendae* (University of Cambridge Classics Blog)

In the final section, after a timeline of events and a case containing items found with some of the victims' bodies, there are three sets of casts of victims: a woman from Oplontis, cast in resin; the seated man from Pompeii; and a family group, parents with their two children. Obviously you can't talk about Pompeii and Herculaneum without talking about the human tragedy behind the preservation of all these wonderful things, and seeing the victims of the eruption brings it home in a way that no object or text panel can that these were real people – but that's the problem: effectively, you're watching real people's death agonies, and displaying them spot-lit on a plinth just seems uncomfortably ghoulish. I'm not really sure what the alternative is – realistically, there was no way the casts were going to be left out, and indeed there are some pretty good arguments for including them. I just can't think of a way of doing so that doesn't still leave me feeling very uncomfortable about the whole thing.