

Exam 1

Format

10 questions:

- 3 people
 - 3 places
 - 4 sources (categories OR individual sources)
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- You will have a (small) choice for each category of question.
 - You will effectively have 5 minutes to answer each.
 - Your answer should be in the form of a prose paragraph, OR a bulleted list—but if you do a list, be sure to give the more important information first.

How to answer the questions

For all questions

- **FACTS:** The 5 Ws + H
- **INTERPRETATION/PROBLEMS:** Show us that you can think critically about it (we know you don't have too much time)

How to answer PERSON questions

- Who is this person?
- What evidence do we have for him/her?
- Where is he/she attested?
- What was his/her social role?
- When was he/she alive and/or important?
- Problems with assumptions/the context of the evidence used to portray him/her

How to answer PLACE questions

- Where is this place?
- When in Egypt's history (that you have learned *so far*) is it important?
- What is there, physically/archaeologically speaking?
- Why is it important, and how do we know?
- Where is it mentioned in the sources?*

How to answer SOURCE questions

- What is the nature/medium of this source (papyrus, palette, etc.)?
- Where was it found? What is the context?
- What has this source been used to suggest?
- Why is this source useful, *and/or not*?
- What are some problems with it/its use?
- What is your reading/interpretation of it?

Example PERSON Question

Narmer

Example Answer (I've bolded key things)

Narmer was a **king** who represents the **transition between the PD and ED Periods** (Dynasty 0/Naqada III or Dynasty 1). He is depicted as a **unifier of Egypt** and is known from the **Narmer Palette**, which shows the fully developed canon of style* (Narmer “looks Egyptian”). **This source has been read as a straightforward document** for the unification of UE and LE. There are **problems** with this, such as: it is believed that some of his predecessors, whose names we know, also controlled UE *and* LE; also, it's from a **temple** context. Narmer is often equated with “Menes,”* Manetho's first king of Egypt. Narmer was buried in a small tomb at **Abydos**, which was his family seat. He may also have had a monumental temple there. His name is known from his **serekh**, which occurs on goods throughout Egypt and the Levant. This has been interpreted as a sign that he controlled these places.

Example PLACE Question

Thebes

Example Answer (I've bolded key things)

Thebes (modern Luxor) is located in **Upper Egypt**. It does not seem to have been significant during the Old Kingdom, but it was where the kings of the FIP **11th Dynasty**, who took the titles of traditional kingship, were based. They eventually conquered the north from this location. The west bank at Thebes is where these kings built their **saff-tombs**—Saff el-Dawaba is the tomb of Intef I, which has a large courtyard with other burials around it, as with Old Kingdom tomb organization, though in a different format.* The east bank is the location of the town. **Thebes is important after the FIP because it became the seat of the 12th Dynasty, which stemmed from the 11th Dynasty, at the start of the Middle Kingdom.**

Example SOURCE Question



Example Answer (I've bolded key things)

This is a **painting** from **Tomb 100 at Hierakonpolis**, an important Predynastic and Early Dynastic site. It dates to the **Naqada II Period**. **The motifs indicate that** it might be the tomb of an early ruler. It shows groups of people hunting, with the theme of **mastery over animals**. There are also **fights between small groups of men** engaged in hand-to-hand combat, and depictions of **boats**. This is **the only example** of its kind, which is problematic in itself. However, the themes present here **are repeated in other sources**, such as smiting scenes, objects with pictures of boats, and the Narmer Palette. This painting is a sign of **the growing importance of certain individuals at the end of the Predynastic Period**, before Egypt's first dynastic kings. It might tell us about the sociopolitical transition from the PD to Dynastic Egypt, but we are lacking other evidence of this kind from the Naqada II, so it would be a mistake to read this at face-value. Additionally, since this painting is from a tomb, **it may only have been accessible to a small audience**, or perhaps to no audience at all. Its funerary context means that it may not have been a outright *display* of power.