

GCE 2004
June Series



Mark Scheme

Archaeology (ACH3) *(Subject Code 5011)*

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ACH3**Religion and Ritual**

Choose one of the Sources A to D, study the figures in the Source Booklet to which you are directed and answer all of the questions that follow.

Question 1

Using examples from your studies, explain what archaeologists mean by:

- (a) mortuary practice;
 (b) the term 'liminal'. (6 marks)

Target: AO1 (4) AO2 (2)

Answers to be assessed overall

- L1: May discuss the terms or only one term in general in the chosen period rather than with specific reference to anything concrete. Explanation and references will be at a basic level or lacking. **1-3**
- L2: Discussion of the term which not only refers to knowledge of the period but contextualises examples from the sources with some explanation. **4-6**

It should be noted here that there are several routes to marks and levels for example an L2 discussion of one term and an L1 discussion of the other could well score 4-5 marks while an L2 discussion of only one term might score 3 marks.

Mortuary Practice: behaviour concerned with the disposal of the dead: the preparation of the body for the grave, erection of tombs and grave markers, deposition of grave goods and carrying out related ceremonies.

Prehistoric	The response may be related to any burial from the period chosen.
Egypt	
Maya	
Roman	

Liminal: A place or area or structure which acts as a boundary between different perceived worlds or zones of influence and may have been seen as a 'door' or 'membrane through which the gods and ancestors could communicate with the living. There is often a suggestion of limited access, water is commonly involved and it is often a location where special ceremonies/activities and deposition took place.

Prehistoric: The obvious contenders are sites like Flag Fen and mortuary enclosures and barrows but a good case could be made for many other types of monument and site.

Egypt: Mortuary temples attached to pyramids, windows looking onto ka statue and false door, the holiest inner elements of cult temples and the west bank of the Nile.

Maya: Graves, especially those under patio floors, caves and metaphorical caves such as temple building on top of pyramid, the virtual opening created during sacrifice by the bowl containing bloodied paper and the cleft in mountain tops leading directly into the underworld. Also the ‘psychoduct’ at Palenque.

Roman: Graves, especially those with paraphernalia for communication with the dead in various ways, the innermost part of temples with the cult statue, springs and wells containing offerings as at Bath.

Question 2

Explain what is shown in **Figure 1**. (4 marks)

Target: AO1 (3) AO2 (1)

- L1: Some valid points made but description and explanation may be inaccurate or incomplete, grasp of detail weak and showing limited understanding. Dimensions and orientation only. **1-2**
- L2: Stronger explanation with good linkage to some details of sources which are accurately described with clear evidence of understanding. **3-4**

Prehistoric: Megalithic chambered tomb showing evidence of orthostats, corbelled walls and vault covered with capstone, kerbstones and internal fixtures – the whole covered in earth. Indications of size from included scale and use of own knowledge to describe other features such as ‘lightbox’ which are not visible here but which can be expected to be known.

Egypt: Offering scene showing man and wife making offerings of food, on table, to seated god/ancestor. At top of stele is Wepwawet the jackal, protector of the cemetery, known as ‘the opener of the ways’. May be able to offer interpretations of one or more elements of the hieroglyphic inscription or make parallels between this jackal figure and others they have met, such as the one in Tutankhamun’s tomb. Translation of hieroglyphs not expected but top level if present.

Maya: Ballplayer god wearing elaborate headdress sits on top of a mythical mountain with a cleft in its summit which was imagined to connect with Xibalba, the underworld. The balls shown relate to the symbolic game played with a latex ball, sometimes containing the skull of a victim, on a court with the same general shape as the ‘mountain’ shown here. The game was first played by the ‘Hero Twins’ and established the cunning of humankind by their victory over the gods. Translation of hieroglyphs not expected but top level if present.

Roman: Lead alloy plaque from the spring at Bath in Latin – an example of a curse-tablet or ‘defixio’ of the kind that were regularly thrown into or affixed to the sides of the sacred spring of Sulis-Minerva. The defixio bore a negative prayer or curse and was often in the usual style of such prayers framed along the lines of “May whoever stole my...”, on the understanding that the goddess would be able to read the message, even if it were rolled up, and answer it provided that the person kept their side of the bargain.

Question 3

Explain what is shown in **Figure 2**. (4 marks)

Target: AO1 (3) AO2 (1)

- L1: Some valid points made but description and explanation may be inaccurate or incomplete, grasp of detail weak and showing limited understanding. **1-2**
- L2: Stronger explanation with good linkage to some details of sources which are accurately described with clear evidence of understanding. **3-4**

Prehistoric: Grave goods from the ‘Bush Barrow’, currently held in Wiltshire Heritage Museum in Devizes, and comprising a high-ranking warrior’s equipment from the early Bronze Age – indeed before the recent discovery of the ‘Amesbury archer’ this person was often referred to as ‘the Lord of Stonehenge’. Early flanged axe, two copper daggers, a stone macehead and possible zigzag bone mounts from its handle, gold bullion studs and a suite of flat beaten gold ornaments probably attached to his clothing and dagger pommel.

Egypt: Painting of the courtier Ay from the tomb of Tutankhamun in the Valley of the Kings. He is dressed as a sem priest and is wearing a leopardskin cloak and the blue crown of Egypt – he was pharaoh after the death of Tutankhamun. Visible on the crown are the royal protectors the vulture and cobra and he is carrying the miniature adze which was used in the ‘Opening of the mouth ceremony’.

Maya: Stone lintel from Yaxchilan showing Maya royal warriors grasping captives before a sacrifice. The captives are also noble warriors, whose blood would be most valuable. As we can see from their topknots, flat foreheads, cranial deformation and their names printed in hieroglyphs on their legs. The victors’ costumes include jade elements, skulls and quetzal feathers and they are carrying spears tipped with obsidian.

Roman: Temple of Mithras showing characteristic side benches and pit, statues of Cautes and Cautopates, altars depicting Mithras as ‘Sol Invictus’ with a radiate crown behind his head and a large sculpture which probably represents Mithras at the moment of cutting the throat of the bull – the supreme moment in this religion. This cult was particularly frequented by soldiers and this temple is situated outside the fort at Carrawburgh.

Question 4

What archaeological evidence is there, in your chosen period, to suggest that not everyone was allowed into religious sites in the past? (8 marks)

Target: AO1 (5) AO2 (3)

- L1: Able to discuss basic ideas about this topic, using the sources at a basic level with little sophistication of understanding or expression. Aware of some contemporaneous examples but precision, accuracy of reference and detail may be lacking or patchy. **1-3**
- L2: May produce more confident interpretation of the sources together with more assured and detailed discussion of other examples from the same culture. Descriptive vocabulary and style of argument will be more confident and sophisticated showing some awareness of the problems and limitations inherent in this kind of cognitive study. **4-6**

- L3: Able to discuss the sources in detail, abstracting and explaining particular elements to illustrate how archaeological evidence can encode ‘messages’ and project particular concerns of the society that created it. Will be able to allude confidently to parallel forms of expression in other contemporaneous sources. **7-8**

Prehistoric: Zones of exclusion are familiar territory now in a variety of site contexts but one might expect candidates to have come across this idea in relation to Stonehenge, Avebury or cursus monuments and be able to discuss restriction of access to carry out particular ceremonies perhaps or to witness celestial phenomena which might only be visible from inside stone circles and earthen banks. Funerary monuments of the Neolithic and Bronze Age would also provide fruitful ground for discussion alongside unusual sites like Flag Fen with its ritual causeway or ‘barrier’.

Egypt: Graves and tombs after completion would come into this category but the most obvious area for discussion will be the temple which like an onion with multiple skins has a hierarchy of layers of demarcation with ever more restricted access as you move inwards. Karnak temple provides a classic example of a complex cult structure with an outer wall which excluded the commoner by its intimidating height and forbidding pylon entrance, an inner court where some nobles were allowed and then the temple proper starting with the hypostyle hall leading into ever darker and more secluded rooms to the ‘akhmenu’ or holy of holies where the cult statue itself was kept. Access here was limited to the priests, chantresses, musicians and the pharaoh. The aura of exclusion was emphasised by the strict rule of purity and removal of hair that distinguished the ‘servants of the god’ from ordinary mortals.

Maya: Mayan religion underlined what was already a very class based society with little room for social mobility. The large courtyards attached to the acropolis area of cities such as Copan and Palenque were for the ordinary people to watch ceremonies like bloodletting and sacrifice of prisoners that were carried out on their behalf by priests, who were noble and versed in the practice of hieroglyphic writing and who were often buried in important locations within sacred buildings. The top of the pyramid was occupied by the king and queen – shamen who regularly offered their own blood for the wellbeing of the whole society and who would confront the gods and their ancestors in a state of trance to bring back messages from beyond this world. Only they were allowed into the temples that stood on top of the pyramids and into the tomb of the previous ruler at his funeral which often took place in a symbolically subterranean chamber below the pyramid and later communicated with the dead through special tubes or ‘psychoducts’.

Roman: As far as the actual temple was concerned Roman religion was distinctly exclusive of the ordinary person who was not allowed into the main area of the cella at all, this being the preserve of the priest who interceded with the deity on their behalf – everything about the structure and the way its space was divided strengthened this feeling from the cool dark cella to the imposing columns around the outside to the temenos with its main altar situated in the open air. All over the Empire temples were very similar for example the Temple of Apollo at Pompeii, the Temple of Sul at Bath and the Temple of Apollo at Didyma in Turkey. Some religions such as Mithraism had degrees of initiation and thus further levels of separation and exclusion echoed and reinforced by the physical space in which their rituals were carried out. Christianity itself, in the early days was a closed club (admittedly for reasons of security) hedged around with secret codes and symbols such as the fish and chi-rho.

Question 5

Using examples from your studies, discuss the extent to which archaeologists can begin to understand the elements of ritual that we cannot now experience, such as music, sound, smell and the use of light to create an atmosphere. (12 marks)

Target: AO1 (10) AO2 (2)

- L1: Shows general awareness of this religious trait for the period but does not link this well to specific elements in the sources except in a superficial way. May show some awareness that specific practices were linked to particular types of source without being able to demonstrate this convincingly through the evidence. **1-6**
- L2: Shows clear awareness of the possible range of evidence for this type of ritual activity and associated belief that might reasonably be suggested for the period relating structures and their layout to other aspects such as skeletal evidence, images and associated artefacts where appropriate. Demonstrates more explicitly that belief and its concomitant ritual behaviour can be inferred from a range of evidence. However contextualisation may be patchy. **7-10**
- L3: Shows a more detailed awareness of the types of evidence and their complementarity that archaeologists might employ in discussing this topic, mentioning specific sites and ranges of monuments and artefacts, whilst maintaining a healthy degree of scepticism about the limitations of such enquiry. **11-12**

Ideas of light and dark, inside and outside, inner spaces and the artificial light needed for carrying out ritual. Specific points about the structures themselves and the way that natural light was allowed in or excluded: windows, lightboxes. The smell of perfumed attendants, libations of wine and blood, the smell and smoke from incense. Iconography from abstract to specific and the problems of interpreting culturally-embedded images. Textual data and existence of specialist shaman, musicians, dancers and priests. May refer to Renfrew & Bahn's criteria for cult places in terms of worship and focussing of attention. Evidence for the use of torches and incense – the substances themselves and braziers of different types. Recent work on echoes and the acoustic values of monuments and inner spaces.

Question 6

Discuss how the nature of one ritual structure from your chosen period was related to the way that it was used. (12 marks)

Target: AO1 (10) AO2 (2)

- L1: General discussion of approaches to the study of this topic but without specific evidence in support of argument. May suggest looking at structures, artefacts and art in imprecise terms without mentioning any sites and will be unable to appreciate possible limitations. **1-6**
- L2: More aware of case studies of work in this area with a basic understanding of limitations and ability to link the discussion to named sites within the context of clearly defined topics such as ritual activity carried out in special places, suites of artefacts, artistic material and other iconography, textual evidence where appropriate together with what the shape and form of structures may imply about belief. **7-10**

- L3: Fully conversant with detailed case studies and able to adduce specific pieces of evidence in support of argument about the validity of the various approaches. Will be aware of limitations and may use the term ‘cognitive’ to explain the difficulties inherent in work that reaches the top of Hawkes’ ‘Ladder of Inference’. Able to explain that there are no ‘right answers’ here and that sources in architecture, in symbolism, in iconography and even texts are susceptible to a number of possible interpretations. **11-12**

Candidates may use any material with which they are familiar so long as they restrict their discussion to one monument and describe features in detail. Structure, decoration and colour must be related clearly to the acts of ritual and worship which took place there.