



**General Certificate of Education  
June 2010**

**AS Archaeology 1011**

**The Archaeology of Religion and Ritual**

**ARCH1**

**Final**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## Marking ARCH1 answers

The knowledge-based approach of this unit enables candidates to select content from a wide variety of contexts. As a result, highly specific mark schemes are inappropriate. The scheme must be sufficiently flexible that it can embrace whatever case studies that teachers and candidates may select to study in that particular year.

Marking guidance therefore falls into two main types. A broad hierarchy of levels based on the assessment objectives for all answers and then exemplification for each particular question. In the latter case the contexts and lists of expected content are simply for the sake of illustration. There are many other sets of evidence which would provide equally good answers.

Good examining is, ultimately, about the consistent application of judgement. Levels of response mark schemes provide the necessary framework for exercising that judgement but cannot cover all eventualities. Where you are very unsure about a particular response, refer it to your team leader.

## Deciding on marks within a level

One of the purposes of examining is to differentiate between responses in order to help awarders distinguish clearly and fairly between candidates. We want to avoid too much “bunching” of marks which can lead to regression to the mean. A key element here is the way examiners approach the work. Given the constraints of time and circumstance, candidates will not produce perfect work. Ideally you should take a ‘cup half full’ rather than ‘cup half empty’ approach to responses above level 2. This should help you to use the full range of marks available. Start by allocating the essay to the level which best describes it even though it may not be a perfect fit. If you really cannot decide between a level, award the response the top mark of the lower level where the decision is between levels 1-2 or 2-3 and at the bottom of the higher level in all other cases.

Where you are confident about a level, you should start by placing the essay on one of the middle marks for that level. Next consider whether you feel that mark to be about right, slightly generous or slightly harsh in comparison with other responses at that level. In the latter cases move the essay out to the lower or higher mark in the level. In making decisions away from the middle of the level, examiners should ask themselves whether the response is:

- Precise in its use of factual information?
- Technically accurate?
- Appropriately detailed?
- Factually accurate?
- Appropriately balanced, or markedly better in some areas than in others?
- Generally coherent in expression and cogent in development (as appropriate to the level awarded)?
- Well-presented as to general use of syntax, spelling, punctuation and grammar?

The latter two points indicate how the candidate’s quality of written communication might influence the award of marks within a given level of response and complement the information given elsewhere.

### **Quality of Written Communication**

QWC will be an important criterion in deciding which mark within a level may be awarded.

QWC will be assessed in this unit at every level which involves extended writing in terms of

- spelling accuracy
- clarity of expression
- sophistication of language

Familiarity and facility in employing context sensitive vocabulary and terminology will also play its part. QWC will be an important criterion in deciding whether a response is judged appropriate for a particular level or whether it should be constrained to the level below as lacking some of these indicators or indeed promoted to a higher level.

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**SECTION A: The Terminology of Religion and Ritual**

**Question 1**

**(Target AO2: 15)**

Giving at least **one** archaeological example, explain what is meant by sensory experience. (5 marks)

L1: May discuss the 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**

Marks 1–2: key words associated with definition (as underlined in **Meaning** below).  
 Marks 3: generic example.

L2: Discussion of the term which not only refers to knowledge of the period but firmly contextualises an example with a clear explanation. **4-5**

1 mark for the named archaeological site.  
 1 mark for actual example specific to this site.

NB If definition shows why term might **not** exist in their period but gives a reason and explains why, then this could be Level 2 (4 marks).

**Indicative content**

**Meaning**

The sensual stimuli that accompany ritual activity created by most people deliberately or which are a natural part of a particular location. These clearly involve sight, sound, smell and touch.

**Context and Exemplar**

**Prehistoric** Cave art and concomitant experiences. Dark places, altered states of consciousness, trance and hallucination, dancing, torches and lamps, earthy smell – at Lascaux and Rouffignac in the Vézère region of the Perigord, France. Celestial observations, torches at Stonehenge and at Long Barrows. Hot blood and cold bog water with slippery sphagnum moss.

**Egyptian** Festivals at Karnak temple and Luxor which involve singing and acrobatic dancing – specialists like Asru the chantress of Amun in Manchester mummy collection. Use of torches, incense burners and perfumed cones of wax in the ‘Opening of the Mouth’ in the tomb of Raia, the blind harpist at Sakkara. Increasing darkness of temple as you reach the holy of holies, flickering light – also induced by clerestory windows in the hypostyle hall to simulate light in the swamp of creation. Chanting of hymns and prayers and regular hand-clapping by the ‘Hand of God’ and her attendants. Washing in cold water in the Sacred Lake and the feel of crisp white linen robes.

**Roman** The smell, feel and taste of Mithraic rituals like the taurobolium at Carrawburgh – darkness and torches inside the temple. The smell of incense and the reek of blood sacrifices from the altar. Steam and hot water springs at Bath, noise of sacrificial animals, hot blood and cold water in Horace’s poem ‘Fons Bandusiae’.

Note: there is a difference between a structure identified with a god, i.e. The Temple of Mithras, and a room within a structure such as the Hypostyle Hall.

**Question 2**

Giving at least **one** archaeological example, explain what is meant by myth. (5 marks)

L1: May discuss the 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**

Marks 1-2: key words associated with definition (as underlined in **Meaning** below).  
 Marks 3: generic example.

L2: Discussion of the term which not only refers to knowledge of the period but firmly contextualises an example with a clear explanation. **4-5**

1 mark for the named archaeological site.  
 1 mark for actual example specific to this site.

NB If definition shows why term might **not** exist in their period but gives a reason and explains why, then this could be Level 2 (4 marks).

**Indicative content**

**Meaning**

A collection of stories, usually parts of an oral tradition in the first instance, which passes on social explanations of the meaning of the cosmos and the role of people within it, a social code for behaviour, explanations of why things are as they are, reasons for the association of natural features with past events and also a sort of folk history of that society.

**Context and Exemplar**

**Prehistoric** The oral tradition of the Pazyryk tribe and the ‘Ice Maiden’ where there is clear connection between art forms and myths. The Greek stories codified by Homer about the Trojan War and the adventures of Odysseus. The early poetry of Mesopotamia featuring the hero Gilgamesh. The ‘Tain’ epic poetry of 5<sup>th</sup> Century AD Ireland which describes events of the Iron Age starring the super-natural hero CuChulainn, the hound of Ulster. Links may be made between Stonehenge and the Merlin story if supported by Geoffrey of Monmouth. Also stories associated with stone circles such as ‘Long Meg’ and the ‘Merry Maidens’. Myths about flooding are also acceptable from Mesopotamia or the Noah’s Ark story.

**Egyptian** Stories surrounding the creation of the world by Amun illustrated in reliefs and the actual structure of the temple at Karnak. The so-called ‘Contendings of Horus and Seth’ shown on the temple walls at Edfu. The death and resurrection of Osiris shown on tomb walls at Thebes. The myths surrounding the journey

into the Underworld shown in the 'Book of the Dead' such as that belonging to the scribe Ani now in the British Museum.

**Roman** Iconography in villa mosaics at Bignor, Fishbourne and Chadworth. Also on silverware such as the Corbridge Lanx and the Mildenhall dishes, glassware such as the Portland Vase in the British Museum. Wall paintings in Pompeii in the House of the Vettii and the House of Venus in the Shell.

### Question 3

Giving at least **one** archaeological example, explain what is meant by ritual feasting. .  
(5 marks)

L1: May discuss the 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**

Marks 1-2: key words associated with definition (as underlined in **Meaning** below).

Marks 3: generic example.

L2: Discussion of the term which not only refers to knowledge of the period but firmly contextualises an example with a clear explanation. **4-5**

1 mark for the named archaeological site.

1 mark for actual example specific to this site.

NB If definition shows why term might **not** exist in their period but gives a reason and explains why, then this could be Level 2 (4 marks).

### Indicative content

#### Meaning

Ritual feasting is the consumption of food and/or drink, sometimes alcoholic, which precedes, accompanies or follows a ritual act. The food and/or drink eaten by the living participants is often imagined to also be consumed in spirit or essence by the gods or ancestors in whose honour the ritual is taking place.

#### Context and Exemplar

**Prehistoric** Bones, charcoal and domestic debris found in the courtyard of the Long Barrow at West Kennet. Causewayed enclosures like Windmill Hill; or barrow sites such as Irthlingborough.

**Egyptian** Scenes in frieze on inside walls of the temple at Luxor which show cattle being trussed and killed, wine being poured as part of the preparation for the feasting that accompanied the Opet Festival in celebration of the annual inundation of the Nile.

**Roman** Typical bull or pig/lamb/bull sacrifice on an altar – parts of animal burnt and offered, the remainder, cooked and distributed to the people. Grave sites at Verulamium and cremations at Hyde Street and Upper Brook Street in

Winchester which contained domestic vessels implying feasting/libation. Altar in Temple of Vespasian at Pompeii

NB Vague reference to Christian feasts are not sufficient to achieve Level 2. Food in burials is not enough on its own to achieve Level 2.

Evidence should largely be positive not negative.



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## **SECTION B: Religion and Ritual of Prescribed Sites**

The criteria against which Section B responses will be marked consist of:

- a) how well has the candidate described the site?
- b) the extent to which the facts about the site are accurate
- c) how far is the response based on the physical evidence from the site?
- d) an understanding that archaeologists will draw on complementary evidence from other sites
- e) how well has the candidate been able to explain religious and ritual aspects of the site?

### **Generic Levels Mark Scheme**

**Below Level 1            0 marks**

**Answers with no merit or relevance to the question set.**

Responses at this Level will not relate to the designated site and/or the ritual and religious aspect of the evidence.

**Level 1                    1-3 marks**

**Fragmentary or fleetingly relevant responses**

Responses at this Level will demonstrate a limited knowledge of the designated site, variable accuracy with little or no understanding of religion and ritual and are unlikely to make any reference to physical evidence from the site.

QWC: spelling will be partially inaccurate, legibility poor, sophistication very sporadic and clarity less than consistent.

**Level 2                    4-6 marks**

**Muddled, limited or poorly focused responses containing relevant points**

Responses at this Level will:

**Either:** describe the designated site more confidently; accuracy of facts will still be variable but better than at the previous Level and include some understanding of religion and ritual; there should be some limited reference to the actual physical evidence from the designated site

**Or:** display a limited knowledge of the generality of the religious and ritual context that is loosely connected to the designated site

QWC: spelling will be partially accurate, legibility acceptable, sophistication sporadic and clarity reasonably consistent.

**Level 3**                      **7-10 marks**

**Partially successful responses: focused but limited or detailed but unfocused or unbalanced.**

Responses at this Level will:

**Either:**     indicate a sound knowledge of the designated site, largely accurate, demonstrating confident understanding of religion and ritual with confident reference to the physical evidence.

**Or:**         display a sound knowledge of the generality of the religious and ritual context that is loosely connected to the designated site

QWC: spelling will be more accurate than at Level 2, legibility fair, sophistication occasionally present and clarity more consistent than at Level 2.

**Level 4**                      **11-13 marks**

**Good responses: largely balanced and focused**

Responses at this Level will display a good knowledge of the site, that is accurate, and clearly demonstrates the significance of religion and ritual, well related to the complementary physical evidence from the designated site.

QWC: spelling will be largely accurate, legibility very good, sophistication present more than not and clarity very consistent.

**Level 5**                      **14-15 marks**

**Excellent responses**

Responses at this Level will include all aspects of Level 4, and also show awareness of the principle that archaeologists will draw on other sites in order to understand the significance of the designated site.

QWC: spelling will be almost perfect, legibility excellent, sophistication present in most responses and clarity of expression of a high standard.

#### Question 4

##### **Prehistoric Europe 30 000BC to AD43**

In the context of religion and ritual, explain the significance of Stonehenge. (15 marks)

**(Target AO2: 15)**

##### **Indicative content**

- Different phases of construction.
- Site on microcosm of area – Darvill.
- Astronomical alignments and ritual.
- Nature of raw material: sarsen/bluestone.
- Recent ideas about 'healing shrine'.
- Focus for surrounding burial.
- Very early activity – 'totem poles' in carpark.

#### Question 5

##### **Ancient Egypt 3000BC to 50BC**

In the context of religion and ritual, explain the significance of the tomb of Ramesses VI (KV9) in the Valley of the Kings. (15 marks)

**(Target AO2: 15)**

##### **Indicative content**

- Rock-cut tomb of New Kingdom.
- Meryt Seger – symbolism of valley.
- Details of some painted decoration.
- Scenes from the Duat/Book of Gates.
- Interpretation of scenes.
- Role of decoration in establishing the king's afterlife.

#### Question 6

##### **Roman Europe 753BC to AD410**

In the context of religion and ritual, explain the significance of Water Newton. (15 marks)

**(Target AO2: 15)**

##### **Indicative content**

- Form and function of individual pieces.
- Role in Christian worship – communication.
- Symbolism of alpha/omega and Chi-Rho.
- Altar decoration?

## **SECTION C: Religion and Ritual in Cultural Context**

### **Generic Levels Mark Scheme**

#### **Below Level 1            0 marks**

##### **Answers with no merit or relevance to the question set**

Responses at this level may be of reasonable length and may contain archaeological examples and material but they will not respond to demands of this specific question. The candidate may have incorrectly interpreted a concept or simply responded to a word or phrase in the question by writing all they can think of about that ‘trigger’.

#### **Level 1                    1-3 marks**

##### **Fragmentary or fleetingly relevant responses**

Purely descriptive responses which contain some relevant content.

QWC: spelling will be partially inaccurate, legibility poor, sophistication very sporadic and clarity less than consistent.

#### **Level 2                    4-6 marks**

##### **Muddled, limited or poorly focused responses containing relevant points but a limited attempt to answer the question**

Responses which attempt to define appropriate material although this will not be coherent. Alternatively, valid responses which are little more than lists either of possible evidence or types of approach.

QWC: spelling will be partially accurate, legibility acceptable, sophistication sporadic and clarity reasonably consistent.

#### **Level 3                    7-10 marks**

##### **Partially successful responses: focused but limited or detailed but unfocused or unbalanced – a sound attempt to answer the question**

**Either:** outlines a range of possible approaches, identifies some appropriate material with some discussion. May include fleeting reference to site evidence. Better responses may provide several examples.

**Or:** entirely consists of a broader discussion which addresses relevant themes.

QWC: spelling will be more accurate than at Level 2, legibility fair, sophistication occasionally present and clarity more consistent than at Level 2.

**Level 4**                      **11-13 marks**

**Good responses: largely balanced and focused and the question is securely answered**

Responses should discuss appropriate material, exemplified in more detail within a broader context.

QWC: spelling will be largely accurate, legibility very good, sophistication present more than not and clarity very consistent.

**Level 5**                      **14-15 marks**

**Excellent responses – the question is central to the answer**

Answers might address a good range of appropriate material, drawing on well-chosen examples. Such top level answers may consider how well their discussion fits the examples and show real analysis and evidence of critical faculties being employed. May discuss the ambivalent nature of much archaeological evidence.

QWC: spelling will be almost perfect, legibility excellent, sophistication present in most responses and clarity of expression of a high standard.

## Prehistoric Europe 30 000BC to AD43

### Question 7

Outline the similarities and differences between two megalithic monuments of the same type. (15 marks)

**(Target AO2: 15)**

#### Indicative content

- Mound constructed – earthen/stone.
- Dimensions and Orientation?
- Portal stones present – yes/no?
- Courtyard and ritual activity?
- Passage and side chambers?
- Disarticulated/Articulated human remains?
- Grave goods?
- External/internal decoration?
- Suitable pairs: West Kennet: Wayland's Smithy  
Newgrange: Stonehenge  
Bryn Celli Ddu: Maes Howe  
Castlerigg: Ring of Brodgar.

“Type” in this question means either monument structure, i.e. henge or ritual use, i.e. burial or astronomical alignment.

If two sites not of the same type are chosen the candidate cannot achieve above Level 3 e.g. use of Thornborough and Avebury because they are not both megalithic sites as the question demands.

### Question 8

What evidence of ritual have archaeologists found in Beaker burials? (15 marks)

**(Target AO2: 15)**

#### Indicative content

- Largely based on case studies.
- Discussion of nature of grave goods.
- Rituals surrounding origination and progress of building the barrow.
- Symbolic interpretation.
- Mike Allan's work at Buckskin Barrow.
- The 'Amesbury Archer' burial.
- The 'Barnack Grave'.

**Question 9**

What explanations have been put forward for the deposition of bog bodies? (15 marks)

**(Target AO2: 15)**

**Indicative content**

- What are bog bodies?
- Examples of – Lindow/Clonycavan/Tollund/Oldcroghan/Grauballe.
- Ritual aspect of pathology.
- Naked/pinned down/nooses.
- Bogs as liminal places – limbo?

**Question 10**

Outline the ideas that surround the possible ritual function of Silbury Hill. (15 marks)

**(Target AO2: 15)**

**Indicative content**

- Structured in segments and steps.
- Work gangs.
- Womb of the Earth Mother.
- Relationship to surrounding monuments.
- Mythological explanations – Devil's sack of chalk.
- Focusing of attention – white!
- No apparent burial chamber despite several investigations.

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## Ancient Egypt 3000BC to 50BC

### Question 11

Explain the form and purpose of canopic jars, boxes and associated shrines. (15 marks)

**(Target AO2: 15)**

#### Indicative content

The purpose of canopic equipment is to contain and preserve the embalmed viscera of the deceased which is why they are decorated with apotropaic devices. The jars themselves often have a head of one of the four sons of Horus; contain different elements of the intestines and organs and are sacred to a particular goddess. The four sons are Imsety – human headed; Duamutef – a jackal; Qebehsenuf – a falcon, and Hapi – a baboon. They are protected by Isis, Nephthys, Neith and Selkhet. Hapi looks after the lungs, Duamutef the stomach, Qebehsenuf the intestines, and Imsety the liver.

The earliest examples have no jars with embalmed organs placed directly into the canopic chest, such as that of Hetepheres, the mother of Khufu, now in the Cairo Museum. Others like those of Tutankhamun are unusual and in the form of 'coffinets'.

The canopic chest is quadripartite and houses the four canopic jars.. It can be made of wood or alabaster (in Tutankhamen's case) and frequently is protected by the four tutelary goddesses who stand at the corners with arms/wings outstretched. In Tutankhamen's case the four sections have stoppers which are portraits of the king.

The canopic shrine is the typical shrine shape (as on the deck of a barque) and houses the chest. It is protected by the four goddesses. In Tutankhamen's case there are beautiful three-dimensional statues in gilt wood. Around the top is a running frieze of protective sun-disks and rearing cobras.

### Question 12

Explain the purpose of the 'Book of the Dead'. (15 marks)

**(Target AO2: 15)**

#### Indicative content

Am-Duat, that which is in the underworld or the Book of the Dead is best illustrated through the Book of Ani, the Scribe, in the British Museum. The main purpose is as a guide to the trials that the deceased will face on the way to the 'Field of Reeds', the monsters and gates that have to be passed with the correct magical formula and spells. The culmination of this journey is found in the Hall of Judgement where the 'Weighing of the Heart' will take place. The sins of the deceased are either deemed heavier than the feather of Ma'at whereupon the soul is devoured by the monster Ammit or lighter and the soul is permitted to enter 'heaven'. Details of some of the spells will be expected alongside a familiarity with some of the vignettes which frequently embellish the book. The Book of the Dead does not usually contain the opening of the mouth.



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**Question 13**

Explain the stereotypical scenes found on Egyptian funerary stelae. (15 marks)

**(Target AO2: 15)**

**Indicative content**

Stelae from tombs typically show offering scenes where the deceased, often seated and large, sits on the left of an offering table laden with food, drink and flowers which serves as a liminal zone which separates the 'underworld' from that of the living. Relatives, sometimes son and wife stand on the right with hands raised in honour of their deceased relatives. There is often a prayer underneath and honorific phrases, sometimes with reference to Wepwawet the 'Opener of the Ways' who is often shown as a jackal on a wooden shrine. Examples might be drawn from Cairo, the British Museum or from the excellent collection in the Ashmolean Museum in Oxford.

**Question 14**

Explain the features of a Mastaba tomb which would allow the living to communicate with the dead. (15 marks)

**(Target AO2: 15)**

**Indicative content**

Mastaba tombs are an earlier form of burial consisting of a rectangular structure with a flat roof, and divided into rooms as if a 'house for the dead'. In Arabic Mastaba means 'bench'. Underneath the structure is often a shaft leading to burial chambers below. At the top of the shaft is a false door negotiated by the Ba-bird. The Ba is the human-headed bird form of the soul which is able to leave the underworld and return to the land of the living. This is accomplished through a 'false door' carved into the tomb wall above the shafts leading to the burial chambers in a Mastaba such as that at Maryuka at Sakkara. In this tomb also is a Ka statue, mostly hidden behind a wall in which the Ba may take up residence in order to communicate with the living and receive prayers and offerings. The false door acts as a liminal zone. Ba birds are often seen in tomb paintings showing the impregnation of Isis by Osiris and other examples of Ka statues would include the two identical ebony ones of Tutankhamen immediately outside his burial chamber.

The main part of this tomb will have scenes in relief of the life of the deceased and then often an internal courtyard with pillars decorated with formal relief portraits of the dead person and another 'Ka statue' in a niche, often at the top of several small steps. This tradition of tomb building goes back a long way through the Step Pyramid at Sakkara to the earliest tombs at Abydos, such as Tomb U-j, where the false doors are reduced to no more than token slits in the partition walls.

## Roman Europe 753BC to AD410

### Question 15

Explain the role of votive altars in Roman religion.

(15 marks)

(Target AO2: 15)

#### Indicative content

- Quid pro quo arrangements with god.
- Perilous journey/trade/venture/war
- Acts as insurance policy
- You scratch my back
- Votum solvit – offered as fulfilment of a vow.

### Question 16

What do archaeologists know about local deities in Roman Europe?

(15 marks)

(Target AO2: 15)

#### Indicative content

Many cult centres and shrines from the Roman period have survived along with evidence of special offerings, statues, altars to tell us about local gods in addition to standard state deities. Many of these relate to specific places and represent the genuine loci such as the reclining statues of the 'Tyne' found on Hadrian's Wall. Offerings at Coventina's Well and Bath give rich evidence of particular cult alongside reliefs of 'gennii cucullati' and fertility goddesses complete with cornucopiae. The French National Museum of Prehistory in St Germain en Laye has a large collection of local gods in statue form and clay Venus figurines. Romano-Celtic temples abound in Europe and many other names such as Nodens and Antenociticus witness syncretisms between Romans and local deities. There is a good example on the church at Tockenham.

**Question 17**

Outline the various types of Roman inhumation burials.

(15 marks)

(Target AO2: 15)

**Indicative content**

There are many cemeteries of inhumation burials in the Roman world from unusual examples such as the catacombs in Rome to the great London cemeteries in the east of the city to Spitalfields at its heart. The burials themselves vary from very simple with few grave goods, coins and hobnail boots, to more complex perhaps with a decorated wooden coffin, lead coffin or stone sarcophagus. Decorative motifs include scallop shells and skeuomorphic rope designs. The burials contain glass and ceramic vessels, wreaths where they survive under coffin liquor and even traces of textiles. Detailed examples will be expected perhaps including the late Roman 'lady' from Spitalfields Market in London.

**Question 18**

How did the Temple of Sulis-Minerva and its complex in Bath function as a ritual centre?

(15 marks)

(Target AO2: 15)

**Indicative content**

Responses should focus on the layout of the main elements of the complex such as the Arch, Sacred Spring, Bath Temple and altar. Discussion should encompass the ritual purpose of the various elements including purification, offering of votive altars and defixiones, worship and the symbolic elements such as the Gorgon rounded at the heart of the temple pediment. The liminal aspect of the site should also be considered along with associated artefacts such as curse-tablets and architectural features.

**Marking grid**

<b>AO2 Archaeological Knowledge and Understanding</b>	
Q1-3	5 x 3
Q4-6	15
Q7-18	15 x 2
<b>Total</b>	<b>60</b>