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CLASSICAL STUDIES

9274/23

Paper 2 Roman Civilisation

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MARK SCHEME

Maximum Mark: 50

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Generic marking descriptors: gobbet essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 13–15	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent.
Level 2 10–12	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent.
Level 3 7–9	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency.
Level 4 4–6	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–3	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

Generic marking descriptors: full essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive (unless specified to the contrary). Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 21–25	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent.
Level 2 16–20	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent.
Level 3 11–15	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency.
Level 4 6–10	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–5	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

Question	Answer	Marks
1(i)	<p>Who were the parents of Gaius and Lucius Caesar (line 1)?</p> <ul style="list-style-type: none"> • Marcus Agrippa • Julia 	2
1(ii)	<p>Why does Augustus refer to them as ‘My sons’ (line 1)?</p> <ul style="list-style-type: none"> • He adopted them • to be his heirs 	2
1(iii)	<p>Who were the <i>equites</i> (line 6)?</p> <ul style="list-style-type: none"> • Merchant class of Rome • who owned property worth 400 000 sesterces • They provided many of Augustus’ administrators • and governors. 	2
1(iv)	<p>What was the significance of the title <i>princeps iuventutis</i> (line 7)?</p> <ul style="list-style-type: none"> • calling his sons the leaders of the youth • marked them out as his heirs • marked them out as special 	2
1(v)	<p>‘my father’ (line 8). To whom is Augustus referring here?</p> <p>Julius Caesar</p>	1
1(vi)	<p>‘tribunician power’ (line 12). In which year was Augustus given tribunician power for life?</p> <p>23 BC</p>	1

Question	Answer	Marks
1(vii)	<p>What were Augustus' aims in publishing the <i>Res Gestae</i>? Using this passage as a starting point, explain how far you think he succeeded in these aims.</p> <p>The <i>Res Gestae</i> were published by Augustus shortly before his death. They were inscribed on bronze tablets placed outside his Mausoleum. Copies were sent out to the provinces and there placed in cities. In the <i>Res Gestae</i>, Augustus sets out his achievements.</p> <p>Augustus' aims were to provide a record of his achievements. He wanted to legitimise his rise to power, and to claim that he had 'no more power than any other citizen'. He gives a carefully edited version of his reign, not mentioning any negative aspects, such as the civil wars, the proscriptions, or military defeats, such as the Varian disaster. The <i>Res Gestae</i> were primarily aimed at the people of Rome, but by being sent out to the provinces they also stressed his greatness to all the inhabitants of the Empire. These achievements were one of the reasons for his deification, and formed the basis of Suetonius' account of his life.</p> <p>Passage</p> <ul style="list-style-type: none"> • He mentions his adopted sons who would have been his heirs • and the honours paid to them by the Romans • He lists some of the gifts of money and grain he gave to Rome's citizens • There are details of his political offices in the dating of the gifts <p>Elsewhere</p> <ul style="list-style-type: none"> • He mentions how he avenged the death of Julius Caesar • He claims to have restored the Republic • He mentions the various offices he held • He gives details of all the gifts and games he gave to the people of Rome • He describes the rebuilding of Rome • He mentions the expansion of the Empire under his rule 	15

Question	Answer	Marks
2	<p>‘Octavian deserves no credit at all for the victories won in the wars fought between 43 BC and 31 BC.’ Explain how far you agree with this opinion.</p> <p>Augustus fought in five wars between 43 BC and 31 BC. They paved the way for him eventually ruling the Roman Empire</p> <ul style="list-style-type: none"> • Mutina (43 BC) Augustus joined his private army to the Roman army, in an attempt to relieve Decimus Brutus, who was being besieged by Antony. In the ensuing battle, the two consuls, Hirtius and Pansa defeated Antony, but died soon afterwards, allowing Augustus to take control of their troops. • Philippi (42 BC) In the war to avenge Julius Caesar, Augustus and Antony combined forces. During the battle, it was Antony’s leadership which proved decisive, while Augustus spent most of the battle sick in his tent, narrowly escaping being killed. • Perugia (41–40 BC) Antony’s brother violated the peace treaty between Augustus and Antony. He was besieged at Perugia, and defeated, thanks to the leadership of Marcus Agrippa. • Naulochus (36 BC) Sextus Pompeius was defeated at sea, once again because of Marcus Agrippa. Augustus claimed it was a war against pirates. • Actium (31 BC) Marcus Agrippa led the combined forces of Italy and Rome against Antony and Cleopatra, defeating them in a sea battle, leading to their suicides. <p>Augustus won his wars by allowing competent generals to lead his armies. His contribution was as a figurehead leader. His political skills were also important in organising men and supplies, and in his use of propaganda.</p>	25

Question	Answer	Marks
3	<p>'I had no more power than others who were my colleagues in each magistracy.' Explain how far you agree with this claim by Augustus.</p> <p>Augustus makes this claim in the <i>Res Gestae</i>. There is a certain amount of truth in this statement.</p> <ul style="list-style-type: none"> • Augustus restored the republican form of government after the civil wars. • He held a number of posts, including multiple consulships. • He used the post of Censor to purge the Senate and determine the number of citizens. • There were still elections held to appoint magistrates. • The Senate still decided on laws and Senators were appointed to govern provinces. <p>But</p> <ul style="list-style-type: none"> • Augustus' tribunician power for life gave him the power to veto all other magistrates. • Purging the Senate enabled him to only have Senators who supported him. • Elections generally voted in the magistrates he wanted. • The Senate passed laws which he proposed. • He personally appointed the governors of important provinces, such as Egypt, and those with armies. • Having <i>Proconsular Imperium Maius</i> gave him power over all provincial governors. • His personal income was greater than the State's. • He personally appointed people, many of them <i>Equites</i>, to a number of key positions. <p>Augustus himself admits in the <i>Res Gestae</i> that he 'excelled all in authority (<i>auctoritas</i>)' and it was this that enabled him to wield such great power while hiding it under the cloak of continued republican government.</p>	25

Question	Answer	Marks
4(i)	<p>Who appeared to Aeneas telling him to leave Carthage?</p> <ul style="list-style-type: none"> • Mercury 	1
4(ii)	<p>How has Dido learnt about Aeneas' plan to leave Carthage?</p> <ul style="list-style-type: none"> • Rumour 	1
4(iii)	<p>Explain what impression Virgil gives of the Trojans in lines 7–15. You should consider <u>both</u> their actions <u>and</u> the way Virgil describes them. Make <u>three</u> points.</p> <ul style="list-style-type: none"> • ants – number, organisation, size from Dido's perspective; • plundering, booty – Trojans carrying off the supplies; • heap of wheat – resources in Carthage; • black columns – organisation, military threat of Rome; • seethes with activity – Trojan desire to quit Carthage. 	6
4(vi)	<p>After this passage, Dido asks Anna for help. Give <u>two</u> ways in which Anna tries to help her sister.</p> <ul style="list-style-type: none"> • Tries to convince Aeneas to remain in Carthage; • Helps to build Dido's funeral pyre. 	2
4(v)	<p>'It is very difficult for an audience to admire Aeneas in Book 4.' Using this passage as a starting point, discuss the extent to which you agree with this statement.</p> <p>It is harder to admire Aeneas from a modern-day viewpoint. In the passage, the men are seen in a negative light, plundering the city for their supplies. Aeneas also shoulders some responsibility for the pain he is causing Dido. Elsewhere, the men are keen to leave despite the help which has been given to them.</p> <p>Some of Aeneas's actions are also not necessarily admirable. These include:</p> <ul style="list-style-type: none"> • sleeping with Dido; • having an affair with Dido; • helping to build her city and allowing a situation to develop in which she believes they are married; • ignoring his destiny; • not telling Dido first of all of his plans to quit Carthage; • not being more expressive when defending himself. <p>From an ancient perspective, however, a Roman audience would admire Aeneas's <i>pietas</i> and readiness to leave Carthage as demonstrated in the passage. Other laudable qualities include:</p> <ul style="list-style-type: none"> • sacrificing his own happiness; • putting his son's future first; • twice obeying Mercury; • maintaining stoic resolve when conversing with Dido. 	15

Question	Answer	Marks
5	<p data-bbox="316 248 1302 349">‘Goddesses and mortal women are always helpful to Aeneas.’ How far do you agree with this statement in the books of the <i>Aeneid</i> you have studied?</p> <ul data-bbox="316 387 1310 1429" style="list-style-type: none"> <li data-bbox="316 387 1310 555">• Creusa is depicted as a loyal and devoted wife and is very much a help to Aeneas. She tries to dissuade her husband from returning to the battle and attempts to get him to think of his destiny. She is a clever speaker in their final meeting and lovingly distances herself from her husband. She is vital in revealing more about his destiny. <li data-bbox="316 555 1310 689">• Sibyl is instrumental in allowing the hero to enter the underworld, cross the Styx, learn more about life after death and ultimately to be reunited with his father. Her knowledge, authority and the reverence she commands makes her an admirable figure. <li data-bbox="316 689 1310 1059">• Dido is both a help and hindrance to Aeneas and his destiny. She welcomes him with a lavish banquet and allows him to stay with her, allowing him to gain his strength and resources after the storm. The extent of her hospitality is unquestionable but it is here that she is also a hindrance as she begins to seduce Aeneas away from his destiny. She tries her hardest to prevent him leaving and also invokes the curse of perpetual enmity between the two nations. Their reunion in Book 6 might be seen to be a help to Aeneas as it allows him to confront the ghosts of the past and to move forward in a more purposeful fashion in the completion of his destiny. However, it also causes him considerable emotional pain as Dido is unresponsive. <li data-bbox="316 1059 1310 1160">• Anna is portrayed as a loving sister who persuasively encouraged Dido to go for Aeneas and then makes desperate entreaties to make him stay. She is very much a hindrance. <li data-bbox="316 1160 1310 1238">• Juno is unquestionably unhelpful in creating the storm in Book 1 and ‘marrying’ Dido and Aeneas. <li data-bbox="316 1238 1310 1429">• Venus is helpful in giving Aeneas background information and directions to Carthage. She is also instrumental in protecting him at Troy and helping him to leave the doomed city. She also provides the doves to help him to enter the Underworld, which is such a pivotal point in the development of his character. Infecting Dido with a love for her son was not so helpful. 	25

Question	Answer	Marks
6	<p>What do you think motivates Aeneas the most? In your answer, you should discuss his mission and other motivating factors from the books of the <i>Aeneid</i> you have studied.</p> <p>Answers might include discussion of some of the following:</p> <p>Mission: Aeneas leaves Troy and abandons Dido and his own personal happiness in his pursuit of Italy.</p> <p>Family:</p> <ul style="list-style-type: none"> • obeys Venus' instructions not to kill Helen and to seek his family; • tries to extinguish the flames on Ascanius' head and rescues him from the burning city; • rescues Anchises from Troy and is prepared to die when Anchises refuses to leave; • returns to the burning city of Troy to try and rescue his wife; • is full of emotion when he encounters her ghost and follows her guidance; • leaves Carthage partly on account of his son's future; • obeys his father's summons to visit him in the Underworld; • is helped by Venus in finding the golden bough; • looks to his father's wisdom and guidance during the pageant of heroes. <p>Gods:</p> <ul style="list-style-type: none"> • respects Anchises' interpretation of the omens sent by Jupiter in Book 2; • immediately obeys Mercury's commands to leave Carthage and is visibly shaken by the encounter <p>Himself:</p> <ul style="list-style-type: none"> • wishes he had died at Troy rather than drown at sea in Book 1; • repeatedly tries to win glory in battle in Book 2; • puts his own happiness first in Carthage. <p>Followers:</p> <ul style="list-style-type: none"> • feigns optimism and provides food in Book 1; • is upset by the fates of Deiphobos and Palinurus and spends time with the other dead comrades in Book 6. 	25

Question	Answer	Marks
7(i)	<p>Give <u>two</u> reasons Juvenal has already mentioned to explain why he writes satire.</p> <p>Any two of the following:</p> <ul style="list-style-type: none"> • Fed up with current state of poetry. • When eunuchs marry and well-born women go crazy. • When Juvenal's barber is richer than the satirist himself. • The infamy of Informers, legacy-hunters and corrupt governors. • Given the state of society, it is difficult not to write satire. 	2
7(ii)	<p>'A will, a mere scrap of paper, a counterfeit seal – these brought him wealth and honour' (lines 13–14). Explain what Juvenal is referring to here.</p> <p>The action of a legacy-hunter who has created a fake will to inherit the money.</p>	2
7(iii)	<p>From this passage, find <u>three</u> examples of Juvenal's satiric technique. Write out the example, identify the technique and explain its effect.</p> <p>Any three of the following:</p> <ul style="list-style-type: none"> • mock epic – Achilles' charioteer; • direct address to the audience; • inversion of normal behaviour – husband pimping out his wife; • rhetorical questions; • repetition – repeated rhetorical questions; • exaggeration – description of the three in the bed; • use of the imperative; • inclusion of recognisable historic figures – Maecenas, Locusta. 	6

Question	Answer	Marks
7(iv)	<p>Using this passage as a starting point, discuss the different ways in which Juvenal presents women in his <i>Satires</i>?</p> <p>In the passage, candidates might comment upon some of the following:</p> <ul style="list-style-type: none"> • the sexual immorality of women; • their murderous and money-grabbing tendencies. <p>Elsewhere, Juvenal repeatedly draws attention to the villainy of women. The story of Messalina is a useful example of the evil habits Juvenal believes women follow, and of how powerful some of them are and of how notorious their behaviour can be.</p> <p>They are also one of the reasons he writes satire in <i>Satire</i> 1 ('when well-born girls go crazy...'). Aristocratic women are also presented as prostitutes who earn a fortune from their services ('legionary tribune's pay to his aristocratic amateur call-girl', and even earns a whole legacy in <i>Satire</i> 10 – 'the whole estate is bequeathed to some professional sexpot.'). The calling of the Vestal Virgins is no longer sacrosanct and there is also reference to the behaviour of Phaedra and Stenoboea.</p> <p>It should also be noted that occasionally Juvenal portrays women to be victims. The fates of the beautiful Lucretia and Virginia are mentioned. There is also the example of the grief of Polyxena and Cassandra from mythology and the fate of Hecabe.</p>	15

Question	Answer	Marks
8	<p>Explain to what extent you think <i>Satire 10</i> is a successful satire.</p> <p><i>Satire 10</i> is in many ways very untypical of his earlier satires. It is much more logically structured and argued and it is as if his <i>indignatio</i> is no longer the governing force compelling him to write. Indeed his anger, hallmark of his earlier writing, is largely absent. He seems to be mocking the world from a detached vantage point of superiority and immunity. He is more dispassionate and offers practical advice on what to pray for. For these reasons, it might be argued that the satire is not as successful. The range of satiric devices, however, remains much the same as do the areas for attack – wealth and its corrupting power, lack of morality, condemnation of earlier political figures to illustrate his point etc. The structure is also careful, ordered and consistent and is one of the satire's greatest strengths. It is framed by a clear introduction and conclusion with five similarly patterned sections in between. These sections are prefaced by a general question, followed by the choice of extended example or a range of examples. The main point is then restated.</p> <p>There is room for candidates to consider the breadth of themes which Juvenal examines:</p> <ul style="list-style-type: none"> • political power; • eloquence; • military glory; • long life; • beauty <p>and to assess the skills with which Juvenal writes and the range of satiric devices he uses.</p>	25

Question	Answer	Marks
9	<p data-bbox="316 248 1310 315">‘Juvenal’s <i>Satires</i> are just not funny’. To what extent do you agree with this assessment?</p> <p data-bbox="316 349 1278 517">Responses to this question will largely depend upon personal opinion and the candidate's own appreciation of what is funny and what is offensive. Satire, by its very nature, is a combination of both elements. Candidates might consider some of the following satiric techniques and evaluate the extent to which they judge them to be humorous. They include the use of:</p> <ul data-bbox="316 521 855 837" style="list-style-type: none"> • rhetorical question; • irony; • obscenity; • anti-climax; • hyperbole; • mockery of epic; • vividly drawn scenes; • conversational style; • a range of quick changing examples. <p data-bbox="316 875 1310 1272">Arguably, Juvenal appears to be more humorous in his later satires. He mocks the world from a detached vantage point of superiority and immunity, especially in <i>Satires</i> 5 and 10. He satirises epic poetry and mythology, uses contrast to full effect when describing the differences between the clients’ and patron’s drink, attendants, crockery, food. Exaggeration is also used for comic effect – several hundred year old wine, fish caught in the sewers, wine so rough that sheep clippings would not absorb it etc. The way he sends up the different things people pray for is, at times, humorously done. His earlier satires, however, are driven by so much anger and venom that often his content is much more offensive than humorous. There is, for example, little to laugh about in his presentation of foreigners, the corrupting influence of money and the wicked wiles of women.</p> <p data-bbox="316 1279 1286 1406">Candidates might profitably consider the question from both modern and ancient perspectives where the latter's attitude was perhaps more <i>laissez-faire</i> and tolerant of such attitudes than in today's more politically correct arena.</p>	25

Question	Answer	Marks
10(i)	What type of building is shown in the image above? <ul style="list-style-type: none"> • amphitheatre 	1
10(ii)	By what name is this particular building now known? <ul style="list-style-type: none"> • Colosseum 	1
10(iii)	Why is it known by this name? <ul style="list-style-type: none"> • statue of Nero stood close by • the statue was colossal 	2
10(iv)	Which emperor chose the site for this building? <ul style="list-style-type: none"> • Vespasian 	1
10(v)	Give two reasons why he chose this site. <ul style="list-style-type: none"> • return land to people • after Nero took it to build his Golden Palace 	2
10(vi)	In which year were the inaugural games held and under which emperor? <ul style="list-style-type: none"> • AD 80 • Titus 	2
10(vii)	Which emperor completed this building? <ul style="list-style-type: none"> • Domitian 	1
10(viii)	How well do you think the architect of this building provided for the needs of the spectators? <ul style="list-style-type: none"> • set out in a logical and organised manner • spectators could find their seats with ease • generally comfortable throughout the show • rising tiers of seats meant that they could see wherever they sat • spectators could leave the Colosseum quickly and efficiently • there was a huge velarium/awning • where people sat depended on their rank/status/gender • hypogeum facilitated the entertainment provided <p>Candidates need to come to a conclusion about how well the architect had considered the needs of the spectators in designing the building.</p>	15

Question	Answer	Marks
11	<p>‘A masterpiece of propaganda.’ To which of the buildings you have studied do you think that this description applies the most? You should include discussion of <u>at least three</u> specific Roman buildings to explain your answer.</p> <p>Candidates have a range of buildings which can be considered to have been constructed for propaganda purposes. They need to show an awareness of why the buildings they have chosen were built.</p> <p>Buildings which may be discussed include:</p> <ul style="list-style-type: none"> • Basilica of Maxentius and Constantine • Baths at Leptis Magna • Arch of Titus • Colosseum • Pantheon • Theatre in Leptis Magna <p>In addition, candidates may mention other buildings they have studied beyond the specification.</p>	25
12	<p>‘The elaboration of the basic arch was the greatest achievement of Roman architects and engineers.’ How far do you agree with this opinion? In your answer, you should include discussion of how the Romans developed the basic arch form to build a range of different types of structures.</p> <p>Candidates should show an awareness of:</p> <ul style="list-style-type: none"> • how a basic arch was constructed • different types of arches • e.g. umbrella arch • vaults • domes • details of a range of buildings • Pantheon • monumental arches – Arch of Titus • aqueducts • caldaria in bath houses <p>Candidates should come to a reasoned conclusion based on the evidence presented.</p>	25