

---

**CLASSICAL STUDIES**

**9274/23**

Paper 2 Roman Civilisation

**October/November 2017**

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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2017 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

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

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

Question	Answer	Marks
1(i)	<b>What was the importance of Romulus (line 7) to Augustus?</b> Founder of Rome and claimed as an ancestor by Augustus.	2
1(ii)	<b>Who was the mother of Marcellus?</b> Octavia, the sister of Augustus.	1
1(iii)	<b>Whom did Marcellus marry?</b> Julia, Augustus' daughter.	1
1(iv)	<b>In which year did Marcellus die?</b> 23 BC	1
1(v)	<b>Why is Marcellus described as a 'son of Troy'?</b> The Roman race/Julian clan had as its ancestor Aeneas, who was a Trojan who survived the war and sailed to Italy.	3
1(vi)	<b>Marcellus was the first of Augustus's designated heirs. Name <u>two</u> other heirs he appointed.</b> Marcus Agrippa, Lucius Caesar, Gaius Caesar, Tiberius. (any 2)	2
1(vii)	<b>'Poetry and sculpture played a vital part in promoting Augustus's image to the Romans.' Using this passage as a starting point, explain how far you agree with this statement.</b>  <b>Poetry</b> Maecenas, Augustus's propaganda minister, organised a stable of poets whose role was to praise the regime and Augustus himself. These included Virgil, whose <i>Aeneid</i> told of the origins of the Roman race, as being backed up by the gods and Fate; this included the rule of Augustus. Horace wrote poetry extolling the new period of peace, and his <i>Carmen Saeculare</i> was written to celebrate the new age. These poets helped to bolster the image of Augustus as a pious man whose rule was sanctioned by the gods, and one who was fated to restore peace to the empire.  <b>Sculpture</b> Statues such as the Prima Porta, and the images on the Ara Pacis reinforced this image of Augustus as a strong, religious man. Statues of Augustus were spread around the Empire to portray this image to all the people of the Empire. Statues also appeared in the Forum of Augustus.	15

Question	Answer	Marks
2	<p><b>‘Octavian made no personal contribution to gaining control of Rome and its empire – it was all the work of others.’ Explain how far you agree with this assessment of how Octavian came to rule Rome.</b></p> <p><b>Contribution of Others</b> Octavian could not have risen to power without the help of others. He gained the loyalty of Caesar’s veterans not for himself, but for the ‘Son of Caesar’. All his military victories were gained by others, such as Antony at Philippi, and Agrippa at Actium. His political rise was due in no small measure to the support of certain senators, such as Cicero. Maecenas’ role in controlling propaganda was vital in consolidating his position. The contacts through his wife Livia were another important factor in him achieving status.</p> <p><b>Personal Contribution</b> However, none of this would have been achieved without his own abilities and determination, from the courage to seize the chance Caesar’s death offered him, to the personal charisma he possessed to inspire the loyalty of his followers and the choice of the right people.</p> <p>Candidates will need to discuss both aspects of the question.</p>	25

Question	Answer	Marks
3	<p><b>How and why did Augustus attempt to ensure that he was succeeded by a member of his family?</b></p> <p>Despite having control of the empire, Augustus was not in a position to simply name a successor, as Rome was still nominally a republic. However, he could indicate to the Romans who he wished to take over.</p> <p>He did this in several ways:</p> <ul style="list-style-type: none"> <li>• he held joint consulships with his nominated successors, often granted before the legal age</li> <li>• He used his daughter Julia as a marital pawn, marrying her off to his successors, Marcellus, Agrippa and Tiberius</li> <li>• He adopted potential successors as his sons (Marcellus, Gaius and Lucius Caesar, Tiberius)</li> <li>• He granted titles such as ‘Princes of the Youth’ to Gaius and Lucius Caesar, and sent them to the provinces to gain experience.</li> </ul> <p>Augustus knew that, despite the facade, Rome was now an empire which would be ruled by an individual. By keeping the succession in the family, it ensured that his successors could be trained to rule the empire, and also to carry on his policies.</p>	25

Question	Answer	Marks
4(i)	<p><b>‘commands of the gods’ (line 4). Which god was responsible for telling Aeneas to leave Carthage? What did he say to convince him?</b></p> <p>Mercury.</p> <p>Any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• remember his destiny</li> <li>• consider the glory of this destiny</li> <li>• think of his son</li> <li>• not to deprive his son of his inheritance.</li> </ul>	<b>2</b>
4(ii)	<p><b>Give <u>two</u> ways in which Aeneas’s feelings for Dido are emphasised in lines 1–4.</b></p> <p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• repetition of ‘much’</li> <li>• Aeneas’s desire to comfort Dido</li> <li>• repetition of words with a similar meaning – ‘soothe ... console’</li> <li>• ‘many a groan’ highlights the intensity of the hero’s feelings</li> <li>• metaphor – ‘heart shaken’ by his love.</li> </ul>	<b>2</b>
4(iii)	<p><b>Look at the simile ‘you could see them ... seethes with activity’ (lines 8–13). Explain two points of similarity between the simile and the scene it is intended to illustrate.</b></p> <p>Any <b>two</b> of the following: [1 per point + 1 per explanation]</p> <ul style="list-style-type: none"> <li>• the simile and Aeneas’s departure both coincide with the onset of winter</li> <li>• the ants and the Trojans are both depicted in a militaristic way – ‘black column’, ‘booty’</li> <li>• the Trojans are keen to prepare to leave Carthage just like the track with the ants ‘seethes with activity’</li> <li>• the Trojans are taking wood from near Carthage just like the ants are plundering the grain store</li> <li>• the Trojans are launching ships just like the ants are pushing huge grains</li> <li>• the actions of both the Trojans and the ants are going to lead to difficulties for those from whom they are plundering.</li> </ul>	<b>4</b>
4(iv)	<p><b>‘in case she should die’ (line 19). <u>Briefly</u> describe how Dido’s life ends.</b></p> <p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Dido has a pyre built made up of Aeneas’s abandoned possessions</li> <li>• Dido falls upon Aeneas’s sword</li> <li>• Iris cuts a lock of Dido’s hair and allows her to die.</li> </ul>	<b>2</b>

Question	Answer	Marks
4(v)	<p><b>‘Love is a cruel master’ (line 16). To what extent is this true of the books of the <i>Aeneid</i> you have studied?</b></p> <p>There is plenty of evidence to support the idea that love controls and dominates the actions of many of the characters within the <i>Aeneid</i> in an unnecessarily cruel way:</p> <ul style="list-style-type: none"> <li>• Dido’s love for Aeneas leads to her breaking her vow of chastity, abandoning her people and sister and ultimately to committing suicide.</li> <li>• Aeneas risks his own life in trying to find his wife at Troy; is visibly shaken to encounter her spirit and is denied the embrace for which he longs.</li> <li>• The love of a son for their father nearly leads to Aeneas rushing back into the burning city when Anchises refuses to leave. Aeneas has to make the troublesome journey to the Underworld to see his father and obey his summons. Aeneas is again denied the opportunity of embracing his father.</li> <li>• The love of a mother for her son is not necessarily harmonious – Venus appears in disguise when helping her son in Book 1 and creates an awkward situation for her son with Dido.</li> <li>• The sisterly love seen between Anna and Dido is cruel and tragic in the way Anna unknowingly dooms her sister.</li> <li>• Dido and Sychaeus’s happiness is cruelly taken away from them. They only find happiness together in the Underworld.</li> </ul> <p>Love is, however, not always portrayed in a cruel way. Aeneas’s dedication to his son and father is seen on many occasions and is admirable in the extent to which Aeneas pushes himself for their sakes. Venus does not always appear in a distant way and is continually watching out for her son. Creusa detaches herself from Aeneas in a loving and supportive way, enabling him to move on with his life.</p>	<b>15</b>

Question	Answer	Marks
5	<p data-bbox="300 248 1209 282"><b>To what extent do you think that Aeneas behaves irresponsibly?</b></p> <ul data-bbox="359 320 1337 1160" style="list-style-type: none"> <li data-bbox="359 320 1337 555">• In Book 2 it might be argued that Aeneas is irresponsible when he is in the clutches of <i>furor</i>. He leads a band of men to their deaths, even though he has been told several times to leave Troy. He would have killed Helen had it not been for the intervention of Venus. He jeopardizes his mission by going back into the defeated city to look for Creusa. However, his concern for his wife and the manner in which he ensures his father and son escape from the city are very laudable.</li> <li data-bbox="359 555 1337 689">• In the storm in Book 1 he wishes he was dead but manages to mask his anguish in front of his people and provides food and emotional support before he sets out to reconnoitre the land. His behaviour is, on the whole, responsible.</li> <li data-bbox="359 689 1337 925">• Book 4 perhaps shows Aeneas at his worst – that his men were happy to be leaving Carthage is telling. Admittedly his obedience to the gods and duty to his mission would have appealed to the Roman audience, however, one cannot help but feel that his treatment of Dido was shabby and that he must bear some of the blame for her suicide. Helping to build Carthage and putting his mission on hold was clearly irresponsible.</li> <li data-bbox="359 925 1337 1059">• On the other hand, his bravery in visiting his father in the Underworld and visiting the land where most mortals fear to tread, show a responsible attitude. The care with which he ensures that Misenus is buried is also the sign of a responsible leader.</li> <li data-bbox="359 1059 1337 1160">• Credit candidates who argue that his apparent lack of responsibility is caused by other factors such as the gods in Book 4, or his father in Book 2.</li> </ul>	25



Question	Answer	Marks
6	<p><b>'The <i>Aeneid</i> is purely a piece of propaganda promoting Augustus and the Roman mission.'</b> How far do you agree with this opinion?</p> <p>Praise of Augustus and the Roman mission is inevitable given Virgil's relationship towards the new regime. It is achieved through the:</p> <ul style="list-style-type: none"> <li>• manifest importance of <i>pietas</i></li> <li>• assimilation of Aeneas's and Augustus's characters</li> <li>• praise given to the Roman empire in the scrolls of Fate</li> <li>• illustrious and long history of Rome which is celebrated in the pageant of heroes</li> <li>• importance of family and worship as well as the corrupting influence of wealth reiterate Augustan policy and values.</li> </ul> <p>Perhaps the power of the propaganda is lessened by the apparent weaknesses in Aeneas's character – his desire for a glorious death in Troy, his dalliance with Dido, the resistance when plucking the golden bough, his exit from the Underworld through the gate of false dreams.</p> <p>The <i>Aeneid</i> is also clearly more than just propaganda. It is also entertaining and enthralls the reader at many different levels and in many diverse ways. These include:</p> <ul style="list-style-type: none"> <li>• an exciting and varied plotline which includes an array of locations</li> <li>• the inclusion of the divine</li> <li>• pathos for those who suffer</li> <li>• love interests</li> <li>• detailed characterisations</li> <li>• rich range of contrasting characters</li> <li>• Virgil's talent as a poet maintains the excitement – frequent use of simile, graphic descriptions, pace of narrative etc.</li> </ul>	25

Question	Answer	Marks
7(i)	<p><b>Apart from the turbot mentioned in this passage, what other type of fish is mentioned in <i>Satire 4</i>? What does Crispinus do with it?</b></p> <ul style="list-style-type: none"> <li>• Mullet</li> <li>• Crispinus eats it.</li> </ul>	2
7(ii)	<p><b>To whom does the 'Epic Presence' (line 19) refer?</b></p> <p>Domitian/the emperor</p>	1

Question	Answer	Marks
7(iii)	<p><b>From this passage, find <u>three</u> examples of Juvenal’s satiric technique. Write out the example, identify the technique and explain its effect.</b></p> <p>Any <b>three</b> of the following:</p> <ul style="list-style-type: none"> <li>• sarcasm – ‘inspector of seaweed’, ‘godlike power’, ‘Epic Presence’</li> <li>• mock epic – speed and description of the fisherman’s journey, the description of Vesta</li> <li>• humour – comparing the turbot to a runaway slave</li> <li>• use of parenthesis – ‘still shut out’</li> <li>• metaphor – ‘Imperial crest surged up’</li> <li>• use of direct speech helps to put the reader in the Imperial Palace</li> <li>• repetition – the different ways in which the emperor is flattered</li> <li>• exaggeration – everything rare belonging to the emperor, every inspector pouncing on the defenceless fisherman</li> <li>• use of contrast – pale faces reflecting their ‘friendship’ for the emperor.</li> </ul>	<b>6</b>
7(iv)	<p><b>What decision does the Privy Council make at the end of this <i>Satire</i>?</b></p> <p>Procure a bigger pot.</p>	<b>1</b>
7(v)	<p><b>Using this passage as a starting point, discuss how emperors are presented in the <i>Satires</i> of Juvenal you have studied.</b></p> <p>Domitian is shown in a very bad light in <i>Satire</i> 4. He calls the council to decide what to do with the very large fish and wastes their time even though at the end of the satire it is evident that there are more pressing things to discuss. In the passage he is also susceptible to flattery. The council members themselves are intimidated and scared of Domitian because of the savage way he treats them. Consequently, they refuse to offer impartial advice. Juvenal concludes the satire by saying that Domitian did not have the empire’s best interests at heart and that he was exceptionally extravagant in his banquets. Domitian also ‘robbed Rome of her most illustrious and noblest sons.’ The murderous reputation of emperors is mentioned in <i>Satire</i> 10 and elsewhere that it is a death sentence to denounce an imperial favourite. Tiberius’s ineffectual rule is shown by his retreat to Capri and the shortcomings of Claudius’s relationship with his wife are underlined.</p> <p>Not all emperors are portrayed negatively in Juvenal’s <i>Satires</i>. A more positive view is offered at the beginning of <i>Satire</i> 10 and Juvenal comments favourably about Trajan’s enlightened reign.</p>	<b>15</b>

Question	Answer	Marks
8	<p><b>To what extent are Juvenal’s <i>Satires</i> humorous?</b></p> <p>Responses to this question will largely depend upon personal opinion and a candidate’s own appreciation of what is funny and what is offensive. Satire, by its very nature, is a combination of both elements and candidates might consider some of the following satiric techniques and evaluate the extent to which they judge them to be humorous.</p> <p>They include the use of:</p> <ul style="list-style-type: none"> <li>• rhetorical question</li> <li>• irony</li> <li>• obscenity</li> <li>• anti-climax</li> <li>• hyperbole</li> <li>• mockery of epic</li> <li>• vividly drawn scenes</li> <li>• conversational style</li> <li>• a range of quick changing examples.</li> </ul> <p>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.</p> <p>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 wives of women.</p> <p>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 environment.</p>	25

Question	Answer	Marks
9	<p><b>‘Juvenal dislikes foreigners because they have turned Roman society upside down.’ How far do you agree with this view?</b></p> <p>Foreigners were once slaves but are now ahead of their former masters because they have been able to buy their way into Roman society and have influenced this society with their own customs, manners, languages. As Juvenal writes in <i>Satire 3</i> – ‘for years now eastern Orontes has discharged into the Tiber its lingo and manners, its flutes, its outlandish harps ... .’ The Greeks, in particular, are liars, flatterers, effeminate, use sex for their own advantage, have corrupted the patron-client system with their flattery. There is now no longer any room in Rome for an honest Roman as the foreigners have taken away opportunities for employment. Crispinus in <i>Satires 1</i> and <i>4</i> epitomises the hated ex-slave.</p>	25

Question	Answer	Marks
10	<b>Study the photograph below and answer the questions which follow.</b>	
10(i)	<p><b>What <u>type</u> of building is shown in this photograph?</b></p> <ul style="list-style-type: none"> <li>• temple</li> </ul>	1
10(ii)	<p>Give <b>two</b> purposes of this type of building.</p> <ul style="list-style-type: none"> <li>• home of the god</li> <li>• honour the god</li> <li>• political propaganda</li> <li>• religious propaganda.</li> </ul>	2
10(iii)	<p><b>Name <u>two</u> materials which might have been used in the construction of the exterior of this type of building.</b></p> <ul style="list-style-type: none"> <li>• marble</li> <li>• granite</li> <li>• limestone</li> <li>• tile.</li> </ul>	2
10(iv)	<p><b>Identify areas <u>A – E</u> on the building. Write out the letter and the name of the part of the building next to it.</b></p> <ul style="list-style-type: none"> <li>• A pediment</li> <li>• B capital</li> <li>• C column</li> <li>• D podium</li> <li>• E pronaos</li> </ul>	5

Question	Answer	Marks
10(v)	<p><b>Compare <u>this</u> building with another Roman building of the <u>same type</u>. Which do you think is the more typical of the period, and why?</b></p> <p>The temple which candidates are required to study is the Pantheon. There are several similarities between this temple and the façade of the Pantheon:</p> <ul style="list-style-type: none"> <li>• the porch with its columns</li> <li>• pediment</li> <li>• colonnade.</li> </ul> <p>The spectacular nature of the dome makes the Pantheon less typical of the period than this temple which is more like Maison Carree or the temple of Bacchus at Baalbek. Candidates may compare this temple with any relevant temple they have studied.</p> <p>Answers may include reference to:</p> <ul style="list-style-type: none"> <li>• size</li> <li>• materials</li> <li>• number of columns</li> <li>• extent and nature of the decoration.</li> </ul>	15

Question	Answer	Marks
11	<p><b>‘Imperial propaganda through architecture.’</b></p> <p><b>To which building you have studied do you think that this description best applies? In your answer, you should refer to <u>at least three</u> specific buildings.</b></p> <p>Answers may include reference to any of the different types of buildings on the specification:</p> <ul style="list-style-type: none"> <li>• theatres</li> <li>• amphitheatres</li> <li>• baths</li> <li>• temples</li> <li>• basilicas</li> <li>• arches.</li> </ul> <p>A number of the named buildings on the specification were built by emperors, for example:</p> <ul style="list-style-type: none"> <li>• basilica of Maxentius and Constantine</li> <li>• arch of Titus</li> <li>• Hadrian’s baths at Leptis Magna.</li> </ul> <p>It is for candidates to decide which of the buildings they think is about imperial propaganda. There may be reference to cost, materials and the nature of the decoration.</p>	25

Question	Answer	Marks
12	<p><b>‘The innovations of concrete and the arch led to an architectural revolution.’</b> <b>How far do you agree with this statement? In your answer, you should refer to <u>at least three</u> specific buildings.</b></p> <p>Answers may include reference to a number of different types of building:</p> <ul style="list-style-type: none"><li>• amphitheatre – especially the Colosseum</li><li>• arches – those used in buildings as well as triumphal arches; some may refer to aqueducts such as the Pont du Gard</li><li>• buildings which have domes – especially the Pantheon</li></ul> <p>Whether the combination of concrete and the arch sparked an architectural revolution is for the candidate to decide. It is important to remember that candidates study a limited range of buildings, so they may argue either way. Provided the argument is founded on appropriate, accurate and specific knowledge of buildings which incorporate concrete and arches it does not matter what conclusion is reached.</p>	<b>25</b>