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**CLASSICAL STUDIES**

**9274/21**

Paper 2 Roman Civilisation

**October/November 2017**

MARK SCHEME

Maximum Mark: 50

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**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.

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**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>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 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>Who were the parents of Agrippa Postumus (line 3)?</b> Marcus Agrippa and Julia	2
1(ii)	<b>Who were the brothers of Agrippa Postumus?</b> Gaius and Lucius Caesar	2
1(iii)	<b>In which year did the Battle of Actium (lines 11–12) take place?</b> 31 BC	1
1(iv)	<b>Give the names of Augustus' opponents in the Battle of Actium. Explain briefly what happened to them after the battle.</b> Mark Antony and Cleopatra. They fled to Egypt. They both committed suicide – Antony by falling on his sword, Cleopatra by being bitten by an asp.	4
1(v)	<b>Who succeeded Augustus as Emperor?</b> Tiberius	1
1(vi)	<b>'A ruler who had complete power, whilst seeming to have none.' Using this passage as a starting point, explain how far you agree with this description of Augustus' position at the end of his reign.</b> Tacitus obviously thought that Augustus had complete power, but that he did not bother to hide it. He clearly did have a great deal of power, through his <i>Tribunicia Potestas</i> , and <i>Maius Imperium Proconsulare</i> , as well as numerous other titles. He also had control of a number of provinces, especially those with an army. However, in theory, he did have 'no more power than any other magistrate'. The Senate still passed legislation, (although only that which Augustus approved), magistrates were still elected (although only those selected by Augustus) and governors still ran the provinces (although mostly appointed directly by Augustus). These indirect means enabled Augustus to keep a tight grip on power, whilst seeming to stand aside. He also had his own considerable <i>auctoritas</i> .	15

Question	Answer	Marks
2	<p><b>Augustus saw himself as the ‘Third Founder of Rome’. Explain what he meant by this. How far you think that he deserved this title?</b></p> <p>Augustus saw himself as the ‘Third Founder of Rome’, after Aeneas and Romulus. Aeneas established the Roman race by the mixing of the exiled Trojans with the native Latins. Romulus founded Rome, building the city. Both of these were regarded by Augustus as his ancestors. Augustus believed that he was the third founder of Rome, as he restored peace after over a century of civil war and internal strife. He closed the Gates of the Temple of Janus, symbolising that peace had been established. He also saw himself as the third founder of Rome through his rebuilding of the city, which he found ‘built of brick, and left built of marble’. The idea of paralleling himself with Aeneas and Romulus was also good propaganda, uniting him with great heroes of the past, and hinting at divine origins. Augustus certainly brought Rome into a period of peace and prosperity, and did beautify the city, creating a large number of new buildings, including the Forum of Augustus.</p>	25

Question	Answer	Marks
3	<p><b>‘Propaganda was a vital tool in helping Octavian to obtain and keep power.’ What forms of propaganda did Octavian use, and how effective were they?</b></p> <p><b>Obtaining Power</b></p> <ul style="list-style-type: none"> <li>• accepting adoption by Julius Caesar, which gave him the name, and the loyalty of Caesar’s soldiers and clients</li> <li>• deification of Julius Caesar which made Octavian the ‘son of a god’</li> <li>• his <i>pietas</i> in avenging the death of his adoptive father</li> <li>• his classification of the war against Sextus Pompey as one against pirates and runaway slaves</li> <li>• his portrayal of Mark Antony and Cleopatra, including publishing Antony’s will</li> <li>• the uniting of Italy against the decadent East.</li> </ul> <p><b>Keeping Power</b></p> <ul style="list-style-type: none"> <li>• his image as portrayed in sculpture, and on coins</li> <li>• his use of poetry to reinforce his image</li> <li>• his careful choice of which titles to accept, and which to reject</li> <li>• his cultivation of a traditional family image.</li> </ul> <p>Octavian carefully nurtured his image to portray himself as the saviour of Rome and traditional Roman values.</p>	25

Question	Answer	Marks
4(i)	<p><b>Who is speaking in the passage and from what is he reading?</b></p> <p>Jupiter. Scrolls of Fate.</p>	2
4(ii)	<p><b>‘angry Juno’ (line 3). Give two reasons why Juno is angry with Aeneas and the Trojans.</b></p> <p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• not winning the beauty contest which was judged by the Trojan Paris</li> <li>• the destruction the Trojan descendants will bring on her favourite city of Carthage</li> <li>• the honours shown by her husband Jupiter towards the Trojan Ganymede.</li> </ul>	2
4(iii)	<p><b>How did Juno demonstrate her anger before the start of this passage?</b></p> <p>She bribed Aeolus to cause a storm to shipwreck Aeneas.</p>	1
4(iv)	<p><b>To whom does ‘Julius’ refer in line 10?</b></p> <p>Julius Caesar/Augustus</p>	1
4(v)	<p><b>Explain <u>four</u> ways in which Virgil emphasises the authority of the Romans in this passage.</b></p> <p>Any <b>four</b> of the following:</p> <ul style="list-style-type: none"> <li>• Rome is defended by the walls of the god of war, Mars</li> <li>• the territory of the Romans will know no end</li> <li>• the future of the Romans is decreed and supported by the gods</li> <li>• the Romans will conquer the Greeks</li> <li>• the Roman people will return from the East laden with spoils</li> <li>• the use of repetition stresses both that there are ‘no limits ... no end’</li> <li>• hyperbole – fame reaching the stars.</li> </ul>	4
4(vi)	<p><b>How does Virgil demonstrate the importance of Jupiter and Fate in the books of the <i>Aeneid</i> you have studied? Why do you think he does this?</b></p> <p>Candidates might want to consider some of the following points:</p> <ul style="list-style-type: none"> <li>• Fate is looked after by all-powerful Jupiter as is seen in this passage where Jupiter is revealing the scrolls of Fate to Venus</li> <li>• other gods are unable to change Fate</li> <li>• Juno’s efforts are futile</li> <li>• Jupiter is often seen helping to ensure that destiny takes place. For instance, in taking part in the destruction of Troy, blocking Aeneas’ ears to Dido’s pleas</li> <li>• these actions are crucial in shaping the plot – without the destruction of Troy and subsequent omens from Jupiter, Aeneas would never have left the city.</li> </ul>	15

Question	Answer	Marks
4(vi)	<p>Fate is also used as a tool by Virgil to assist in:</p> <ul style="list-style-type: none"> <li>• explaining the origins of the Roman race</li> <li>• prefiguring the war with Carthage as a result of Dido's curse</li> <li>• emphasising the power of the Roman empire</li> <li>• praising the achievements of certain notable Roman heroes in the pageant of heroes</li> <li>• consolidating the position of his patron Augustus in his role of emperor of Rome.</li> </ul>	

Question	Answer	Marks
5	<p><b>'All pain and no gain.' To what extent do you think this is true of Aeneas' experiences in the books of the <i>Aeneid</i> you have studied?</b></p> <p>Aeneas suffers considerably on his journey to Italy. He has to:</p> <ul style="list-style-type: none"> <li>• suffer the trauma of fighting in the Trojan war</li> <li>• experience the loss of his wife and father</li> <li>• uproot himself from Troy</li> <li>• endure the fate of a wanderer</li> <li>• experience Aeolus' storm</li> <li>• leave Dido</li> <li>• journey to the underworld and encounter many horrors in Hades.</li> </ul> <p>It would, perhaps, be incorrect to suggest that Aeneas' experiences are without gain. Although on several occasions it would seem that Aeneas is reluctant to pursue his destiny and is only doing it for the benefit of his son and future descendants, it should be noted that there is a change of attitude on Aeneas' part after the pageant of heroes. He seems inspired by what is going to be achieved by his descendants.</p> <p>There are also other positives for Aeneas, some short-term, others long-term. These include:</p> <ul style="list-style-type: none"> <li>• reunions with both his dead wife and father who reveal positive futures for the hero</li> <li>• the joy of being reunited with the crew whom he believed to have been lost in the storm</li> <li>• a break from his wanderings at Carthage</li> <li>• the hospitality shown by Dido</li> <li>• physical and possibly emotional attachment towards Dido.</li> </ul>	<b>25</b>

Question	Answer	Marks
6	<p><b>‘Virgil has nothing good to say about mortal women in the <i>Aeneid</i>.’ How far do you think this is true of the books of the <i>Aeneid</i> you have studied?</b></p> <p>Women are often presented in a negative way in the <i>Aeneid</i>:</p> <ul style="list-style-type: none"> <li>• <b>Dido</b> is presented as some quasi-Cleopatra figure who leads the Roman hero astray from his mission. She is compared to a Bacchant who abandons her role as leader of her people. She deliberately deceives her sister. She tries her hardest to prevent Aeneas from leaving Carthage, wishes she had killed Ascanius and finally invokes the curse of perpetual enmity between the two nations. Her reception of Aeneas in the underworld is perhaps unnecessarily cold.</li> <li>• <b>Helen</b> is complicit in the murder of her husband Deiphobus and is seen to be a fickle coward cowering at the altar in Book 2.</li> <li>• <b>Anna</b> deliberately encourages her sister to break her vow of chastity to Sychaeus.</li> </ul> <p>There are other women depicted in a positive way in the <i>Aeneid</i>:</p> <ul style="list-style-type: none"> <li>• <b>Creusa</b> 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> <li>• <b>The Sibyl</b> 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 make her an admirable figure.</li> </ul> <p>Even the often-purported felons of the female species in the <i>Aeneid</i> are not without their redeeming features:</p> <ul style="list-style-type: none"> <li>• <b>Dido</b> shares many similarities with Aeneas. She too has suffered personal tragedy, exile and successfully established a prospering, powerful city for her people. She is a loving leader who is much loved and respected by her people and sister alike. She welcomes Aeneas with a lavish banquet and is ready to share her power. It could also be argued that many of her subsequent actions are as much to do with the intervention of the gods as they are of Dido herself.</li> <li>• <b>Anna</b> only wants the best for her sister when encouraging her to make a move for Aeneas. Her arguments are very cogent and persuasive. She also does everything else asked of her by Dido.</li> </ul>	25



Question	Answer	Marks
7(i)	<p><b>‘Cordus had just about nothing’ (line 1). Name <u>two</u> of the objects Juvenal has previously said Cordus owned.</b></p> <p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• divan</li> <li>• 6 mugs</li> <li>• pitcher</li> <li>• bust of Chiron</li> <li>• settee</li> <li>• marble topped sideboard</li> <li>• books.</li> </ul>	<b>2</b>
7(ii)	<p><b>In what type of building did Cordus live? Why was it dangerous?</b></p> <p>Block of flats. Made of wood or poorly constructed/maintained and so prone to fires.</p>	<b>2</b>
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>• emphatic contrast in the way people react to a poor and rich person’s house catching fire</li> <li>• hyperbole in the bronzes which are being donated to the rich person</li> <li>• use of parenthesis – ‘broke, begging for crusts’</li> <li>• use of rhetorical question – ‘who would deny it?’</li> <li>• use of contrast – ‘nothing ... <i>in toto</i>’</li> <li>• metaphor – ‘final straw’</li> <li>• accumulation of examples – list of donations</li> <li>• repetition of nothing to emphasise Cordus’ plight</li> </ul>	<b>6</b>
7(iv)	<p><b>Using this passage as a starting point, discuss how convincing a case for moving to the country Juvenal offers in <i>Satire 3</i>.</b></p> <p>Juvenal presents an idyllic picture of life in the country where:</p> <ul style="list-style-type: none"> <li>• a first-class house can be bought for the price of renting a loft conversion for a year in Rome</li> <li>• there would also be a garden with an easy to use well</li> <li>• gardening would provide an abundance of vegetables.</li> </ul> <p>Elsewhere, Juvenal draws attention to the lack of pretence in the country with regard to earthenware and dress.</p> <p>To reinforce his argument, Juvenal highlights the many negatives of life in Rome. In the passage the dangers of fire and the poor person’s plight are emphasised. Elsewhere, Umbricius makes an array of points to justify his decision to quit Rome and to move to the country. Candidates should show a knowledge of some of his main ideas:</p>	<b>15</b>

Question	Answer	Marks
7(iv)	<ul style="list-style-type: none"> <li>• native Roman versus foreigner</li> <li>• dishonesty thrives so there is no room for honest men like Umbricius</li> <li>• Greeks are flatterers and dishonest</li> <li>• poor Romans are helpless outsiders in their own city</li> <li>• wealth rules</li> <li>• all evils are worse at Rome than anywhere else</li> <li>• the city is a dangerous place to live.</li> </ul> <p>Candidates might also consider the structure of the satire, range of satiric techniques, contrast and exaggeration when assessing the effectiveness of Juvenal's argument for moving to the country in <i>Satire 3</i>.</p>	

Question	Answer	Marks
8	<p><b>'Today every vice has reached its ruinous zenith' (<i>Satire 1</i>). How effectively does Juvenal present the extent and effect of wrong-doing in Roman society?</b></p> <p>Candidates will need to identify areas of wrongdoing which Juvenal draws attention to in his <i>Satires</i>. Areas likely to be discussed include the:</p> <ul style="list-style-type: none"> <li>• corrupting power of wealth</li> <li>• negative influence of foreigners</li> <li>• deficiencies of the patron-client system</li> <li>• practice of legacy hunting</li> <li>• dangers and disadvantages of living in Rome</li> <li>• inadequacies of certain emperors – e.g. Domitian</li> <li>• the dinner party</li> <li>• the immorality of women.</li> </ul> <p>Answers might also consider how these practices are having a detrimental effect upon Roman society in the following areas:</p> <ul style="list-style-type: none"> <li>• poor leadership</li> <li>• plight of the poor person</li> <li>• lack of morality</li> <li>• deterioration of the importance of the family</li> <li>• too much importance placed upon money</li> <li>• inversion of social norms which threaten the fabric of Roman society.</li> </ul> <p>Candidates might also consider the structure of the satire, range of satiric techniques, contrast and exaggeration when assessing the effectiveness of Juvenal's presentation of the vices prevalent in his society.</p>	25

Question	Answer	Marks
9	<p><b>‘There are no normal human relationships presented in Juvenal’s <i>Satires</i>.’ How far do you agree?</b></p> <p>Human relationships depicted in Juvenal’s <i>Satires</i> include:</p> <ul style="list-style-type: none"> <li>• husband and wife</li> <li>• master and slave</li> <li>• patron and client</li> <li>• rich and poor</li> <li>• emperor and council.</li> </ul> <p>Juvenal certainly exaggerates and possibly distorts his representation of each. He depicts:</p> <ul style="list-style-type: none"> <li>• husbands pimping out their wives</li> <li>• wives poisoning their husbands</li> <li>• the sexual immoralities of sons and daughters</li> <li>• citizens getting barged out of the way by slaves</li> <li>• clients turning informer against patrons</li> <li>• patrons humiliating clients at the <i>cena</i> (cf. <i>Satire 5</i>)</li> <li>• consuls, praetors and tribunes attending the <i>salutatio</i></li> <li>• clients cheating patrons into giving them extra <i>sportula</i></li> <li>• patrons gorging themselves alone</li> <li>• the plight of poor people (cf. <i>Satire 3</i>)</li> <li>• the difference in their treatment in comparison to rich people after a fire</li> <li>• the inadequacies of the emperor and the running of the empire (cf. <i>Satire 4</i>)</li> </ul> <p>Candidates may argue for or against this statement but will need to support their analysis with detailed reference to the satires.</p>	25

Question	Answer	Marks
10(i)	<p><b>Study the plan of the <u>Stabian Baths</u> at Pompeii:</b></p> <p><b>Identify any <u>four</u> of the following areas on the plan:</b></p> <ul style="list-style-type: none"> <li>• palaestra           A</li> <li>• apodyterium        B</li> <li>• tepidarium           C</li> <li>• caldarium           D</li> <li>• frigidarium         E</li> </ul> <p><b>For the <u>four</u> areas you have identified write the name of the area and its letter.</b></p>	4

Question	Answer	Marks
10(ii)	<p><b>Describe any <u>three</u> of the areas you have identified and explain what happened there.</b></p> <ul style="list-style-type: none"> <li>• palaestra                      exercise ground</li> <li>• apodyterium                  changing room</li> <li>• tepidarium                    warm room</li> <li>• caldarium                     hot room</li> <li>• frigidarium                  cold room</li> </ul> <p>There needs to be some detail of what happens in each of the areas selected.</p>	<b>6</b>
10(iii)	<p><b>Compare <u>this</u> building with another Roman building of the <u>same type</u>. Which do you think would have been the more enjoyable to visit, and why?</b></p> <p>The Stabian Baths are quite basic in comparison to some other sets of baths built in the Roman World, especially the Baths of Caracalla, the Baths of Hadrian at Leptis Magna and the Baths at Aquae Sulis.</p> <p>At these places there was more to them than the basic provision at the Stabian Baths. Other baths provided some of the following:</p> <ul style="list-style-type: none"> <li>• <i>natatio</i></li> <li>• libraries</li> <li>• lecture theatres</li> <li>• rest areas</li> <li>• <i>laconica</i></li> <li>• gardens</li> <li>• extensive exercise areas</li> <li>• sun terraces</li> <li>• shrines/temples.</li> </ul> <p>It does not matter what view the candidate takes provided it is argued with reference to specific examples of bathing complexes and there is an attempt to deal with the 'enjoyable' aspect of the question.</p>	<b>15</b>

Question	Answer	Marks
11	<p><b>‘Benefactors who commissioned buildings were more interested in promoting their own reputation than glorifying Rome and the gods or providing amenities for the people of Rome and the Empire.’</b></p> <p><b>To which of the buildings you have studied do you think this most applies, and why? In your answer, you should refer to specific buildings.</b></p> <p>The relevant buildings on the specification are:</p> <ul style="list-style-type: none"> <li>• the Colosseum built by Vespasian/Titus/Domitian</li> <li>• the Pantheon built by Hadrian</li> <li>• the baths built by Hadrian at Leptis Magna</li> <li>• the theatre built by Annobal Rufus at Leptis Magna.</li> </ul> <p>Candidates may have studied other buildings or structures which are relevant to this question. Details of the buildings should be provided and assessed in terms of the question. It is for candidates to decide which of the buildings they think shows that benefactors were more interested in their own reputations than public benefaction.</p>	25

Question	Answer	Marks
12	<p><b>‘The combination of concrete and the arch gave Roman architects a freedom to experiment, which earlier architects did not have.’</b></p> <p><b>How far do you agree with this statement? In your answer, you should refer to specific buildings.</b></p> <p>Candidates need to be aware of the developments in different types of buildings because of the different materials available to them and the new techniques. The combination of concrete and the arch led to the abandonment of the lintel and post construction for some types of buildings and this meant that buildings could be bigger and larger areas could be spanned without support.</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>• triumphal arches.</li> </ul> <p>Whether the combination of concrete and the arch offered freedom of design to architects 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>	25