



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/02

Paper 2 Roman Civilisation

For examination from 2022

MARK SCHEME

Maximum Mark: 50

Specimen

This document has **20** pages. Blank pages are indicated.

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.

General guidance for marking extended response and essay questions

Candidates must address the question set and reach an overall judgement, but no set answer is expected. The questions can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the argument offered by an answer.

Examiners are encouraged to constantly refresh their awareness of the question and be aware of any requirements set by the question to use sources or make reference to specific examples.

Indicative content in the question-specific mark schemes will neither be exhaustive nor prescriptive. Appropriate, supported responses which address the question should be rewarded.

Relevant accurate knowledge from outside the prescribed Sources for Study e.g. literary or historical sources not set in the Sources for Study should be rewarded as appropriate.

Guidance on using levels-based mark schemes

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The examiner should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

20 mark extended response marking criteria

Level	AO1 Knowledge and understanding	Marks	AO2 Analysis and evaluation	Marks
Level 5	<ul style="list-style-type: none"> • A very good range of factual knowledge • Relevant knowledge is very detailed • Well-supported with evidence and examples where required • A very good understanding/ awareness of context, as appropriate. 	8	<ul style="list-style-type: none"> • Thorough analysis of evidence/issues • Thoughtful evaluation that answers the question • Very thoughtful engagement with sources/task • Very well structured response with coherent and reasoned argument. 	11–12
Level 4	<ul style="list-style-type: none"> • A good range of factual knowledge • Relevant knowledge is detailed • Mostly supported with evidence and examples where required • A good understanding/ awareness of context, as appropriate. 	6–7	<ul style="list-style-type: none"> • Good analysis of evidence/ issues • Good evaluation that answers the question • Thoughtful engagement with sources/task • Well-structured response with reasoned argument. 	8–10
Level 3	<ul style="list-style-type: none"> • An adequate range of factual knowledge • Relevant knowledge is basic • Supported with some evidence and examples where required • Some understanding/ awareness of context, as appropriate. 	4–5	<ul style="list-style-type: none"> • Adequate analysis of evidence/issues • Adequate evaluation that answers the question • Some engagement with sources/task • A structured response with some reasoned argument. 	5–7
Level 2	<ul style="list-style-type: none"> • A limited range of factual knowledge • Partially relevant knowledge is basic • Partially supported with evidence and examples where required • Limited understanding/ awareness of context, as appropriate. 	2–3	<ul style="list-style-type: none"> • Limited analysis of evidence/ issues • Limited evaluation that partially answers the question • Limited engagement with sources/task • Poorly structured response with little reasoned argument. 	3–4
Level 1	<ul style="list-style-type: none"> • A very limited range of factual knowledge • Knowledge may not be relevant • Minimal or no supporting evidence or examples • Minimal or no understanding/ awareness of context, as appropriate. 	1	<ul style="list-style-type: none"> • Superficial analysis of evidence/issues • Little or no evaluation that answers the question • Little or no engagement with sources/task • An unstructured response with little or no reasoned argument. 	1–2
Level 0	No creditable response.	0	No creditable response.	0

25 mark essay marking criteria

Level	AO1 Knowledge and understanding	Marks	AO2 Analysis and evaluation	Marks
Level 5	<ul style="list-style-type: none"> • A very good range of factual knowledge • Relevant knowledge is very detailed • Well-supported with evidence and examples where required • A very good understanding/ awareness of context, as appropriate. 	11–12	<ul style="list-style-type: none"> • Thorough analysis of evidence/issues • Thoughtful evaluation that answers the question • Very thoughtful engagement with sources/task • Very well structured response with coherent and reasoned argument. 	11–13
Level 4	<ul style="list-style-type: none"> • A good range of factual knowledge • Relevant knowledge is detailed • Mostly supported with evidence and examples where required • A good understanding/ awareness of context, as appropriate. 	8–10	<ul style="list-style-type: none"> • Good analysis of evidence/ issues • Good evaluation that answers the question • Thoughtful engagement with sources/task • Well-structured response with reasoned argument. 	8–10
Level 3	<ul style="list-style-type: none"> • An adequate range of factual knowledge • Relevant knowledge is basic • Supported with some evidence and examples where required • Some understanding/ awareness of context, as appropriate. 	5–7	<ul style="list-style-type: none"> • Adequate analysis of evidence/issues • Adequate evaluation that answers the question • Some engagement with sources/task • A structured response with some reasoned argument. 	5–7
Level 2	<ul style="list-style-type: none"> • A limited range of factual knowledge • Partially relevant knowledge is basic • Partially supported with evidence and examples where required • Limited understanding/ awareness of context, as appropriate. 	3–4	<ul style="list-style-type: none"> • Limited analysis of evidence/ issues • Limited evaluation that partially answers the question • Limited engagement with sources/task • Poorly structured response with little reasoned argument. 	3–4
Level 1	<ul style="list-style-type: none"> • A very limited range of factual knowledge • Knowledge may not be relevant • Minimal or no supporting evidence or examples • Minimal or no understanding/ awareness of context, as appropriate. 	1–2	<ul style="list-style-type: none"> • Superficial analysis of evidence/issues • Little or no evaluation that answers the question • Little or no engagement with sources/task • An unstructured response with little or no reasoned argument. 	1–2
Level 0	No creditable response.	0	No creditable response.	0

Section A: Augustus

Question	Answer	Marks
1(a)(i)	<p>Why did Augustus build the temple of Mars the Avenger?</p> <p>He had vowed at Philippi to build a temple to Mars (1) in return for his aid in avenging the assassination of Julius Caesar. (1)</p>	2
1(a)(ii)	<p>Who was Marcellus' (line 3) wife?</p> <p>Julia, Octavian's daughter.</p>	1
1(a)(iii)	<p>Name <u>one</u> of her other husbands.</p> <p>One of:</p> <ul style="list-style-type: none"> • Marcus Agrippa • Tiberius 	1
1(a)(iv)	<p>Who was 'the Deified Julius' (lines 4–5)?</p> <p>Julius Caesar, the adoptive father of Octavian.</p>	1

Question	Answer	Marks
1(b)	<p>‘Augustus’ use of his personal wealth was an important factor in how he gained and maintained power.’ Using this passage as a starting point, explain how far you agree with this statement.</p> <p>Use the 20 mark extended response marking criteria.</p> <p>Candidates must make some reference to information in the passage but should also provide other information from their study of Augustus. The amount of material from the passage and elsewhere does not need to be balanced to gain the marks.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>In the passage:</p> <ul style="list-style-type: none"> • Reference to use of own land or land bought from own funds for temple building. • Dedications of personal wealth to the temples. • Giving back money collected for his triumph and, presumably, the sum required for the triumph was paid from personal funds. <p>Elsewhere:</p> <ul style="list-style-type: none"> • He paid off Julius Caesar’s legacy to the citizens of Rome when Mark Antony refused to do so. • He used his wealth to raise an army from Caesar’s former veterans to back his bid for power. • He ‘found Rome brick and left it marble’. Once in power, he spent a lot of his personal fortune in restoring dilapidated buildings and carrying on Julius Caesar’s building programme. • He made use of propaganda works such as temples, the <i>Ara Pacis</i> and his Mausoleum and public works such as the Theatre of Marcellus mentioned in the passage, the Forum of Augustus, and consolidating the water supply (<i>Aqua Virgo</i> and the clearing of the <i>Cloaca Maxima</i>). • He also made periodic grants to the state and citizens from his personal wealth, and donations to towns around the Empire. • He enhanced his standing by funding gladiatorial shows and spectacles. <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates should indicate how the examples in the passage and elsewhere helped Augustus gain and/or maintain his power. Some reference should be made to both gaining and maintaining power but the response does not need to be balanced to gain the marks.</p> <p>Candidates may refer to how different types of expenditure may have influenced:</p> <ul style="list-style-type: none"> • military victories • support for Augustus by the military • political support • support of the people of Rome, Italy and the provinces. 	20

Question	Answer	Marks
1(b)	Candidates may also mention that a large part of the Imperial administration was carried out by his personal staff, which is a less public type of expenditure but could be seen as one way he maintained power.	

Question	Answer	Marks
2	<p>How far did Augustus rely on members of his family and his friends in running the Roman Empire?</p> <p>Use the 25 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>In addressing the question candidates should make reference to Augustus' use of both family and friends in running the Roman Empire. The answer does not need to be balanced between family and friends to gain the marks. Candidates should be aware that the difference between family and friends could be fluid and Augustus brought people into the family through adoption and marriage.</p> <p>Family:</p> <ul style="list-style-type: none"> • Augustus had no sons of his own so he adopted several throughout his rule from within his own family. • Augustus used his daughter Julia as a pawn, marrying her off to men whose support he needed. • Marcellus (nephew, married to Julia and adopted) held magistracies before his death. • Gaius and Lucius (grandsons and adopted) were sent out to the provinces to gain experience, but both died while abroad. • Tiberius and Drusus (Livia's sons) and later Germanicus were some of Augustus' most successful generals. • Tiberius (married to Julia and adopted) later became Augustus' heir, and despite a difference of opinion and self-imposed exile, he ended up as co-ruler in the last years of Augustus' life. <p>Friends:</p> <ul style="list-style-type: none"> • Amongst the friends Augustus relied on were Agrippa and Maecenas. • Agrippa was an important general, winning the Battle of Actium and holding important political positions, becoming an important figure in running the Empire. After a self-imposed exile he was reconciled with Augustus, married Julia and was declared as Augustus' heir. • Maecenas acted as Augustus' propaganda minister, using poetry and the Arts to promote Augustus' image. • He appointed his friends to run the Imperial provinces. <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates' discussion should be justified with close reference to the sources.</p> <p>Candidates must discuss Augustus' reliance on both his family and friends and come to some conclusion about the extent to which he relied on them for running the Empire.</p>	25

Question	Answer	Marks
2	<p>Running the Roman Empire was a huge task with lots of different roles to play. Candidates may consider the type of roles he gave family members and friends and the extent to which they contributed to running the Empire. Candidates may consider the extent to which Augustus relied on his family in military, political and propaganda roles and how important these roles were at different stages in his rule.</p> <p>There is also scope to consider the extent to which he did not share power or the burdens of ruling the Empire. The role of Julia and Livia, both as ways of introducing new members to the 'family', the role of Livia in running the Imperial household and also in promoting the image of the Imperial family could also be discussed.</p>	

Question	Answer	Marks
3	<p>To what extent would you agree that by the end of Augustus' reign, the Senate had no importance or power?</p> <p>Use the 25 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>In addressing the question candidates might make reference to:</p> <p>Importance of the Senate:</p> <ul style="list-style-type: none"> • Being a Senator carried a lot of prestige under Augustus. • Augustus' reforms and reorganisation of the Senate as <i>Censor</i> enhanced its reputation. • Augustus made use of Senators in positions of authority in significant areas of his administration. • Senators still coveted and obtained the position of Consul. • Augustus consulted the Senate on questions of policy. <p>Power of the Senate:</p> <ul style="list-style-type: none"> • The Senate still retained its traditional role of passing laws. • Senators still became governors of provinces after holding office. <p>However:</p> <ul style="list-style-type: none"> • Augustus' role as <i>Censor</i> meant that he could decide who became a Senator. • Although Senators held positions of authority, Augustus also appointed Knights (<i>Equites</i>) to many positions, especially in his executive. • Augustus effectively decided who stood for office and who was elected. • Although Augustus consulted the Senate, he was not bound to accept its advice. • Augustus mostly decided what laws the Senate should pass. • Senators only governed peaceful provinces with no army. Augustus personally appointed the governors of a large number of provinces. • The Senate gave him the power to make treaties with foreign powers in his own name, and he, not the Senate, received foreign embassies. <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates can agree or disagree as long as their discussion is justified. Candidates should address both power and importance, but the response does not need to be a balanced to gain the marks.</p> <p>Candidates may consider the appearance versus reality of power and importance of the Senate. Augustus was careful to maintain the appearance of the Senate's authority. However, in practice, he gradually eroded its powers so that actual power was in his hands, and that of his Council, by the end of his reign. However, being a Senator still carried a great deal of status and importance.</p>	25

Section B: Virgil's *Aeneid*

Question	Answer	Marks
4(a)(i)	<p>To whom, is Aeneas retelling the story of the fall of Troy?</p> <p>Dido</p>	1
4(a)(ii)	<p>Where is Aeneas when he is telling this story?</p> <p>A banquet in Carthage.</p>	1
4(a)(iii)	<p>Who has told Aeneas to leave Troy?</p> <p>Hector</p>	1
4(a)(iv)	<p>'These words ...' (line 1). What has Aeneas told his men just before this passage starts?</p> <p>Candidates do not need to remember exact quotes from the text. A short summary of the speech might include:</p> <ul style="list-style-type: none"> • his men are the bravest • the gods have abandoned the city • to fight and die • no hope of safety for the defeated. 	2

Question	Answer	Marks
4(b)	<p>How successfully does Virgil make his audience feel pity for the Trojans in Book 2 of the <i>Aeneid</i>? You should use this passage as a starting point.</p> <p>Use the 20 mark extended response marking criteria.</p> <p>Candidates must make use of the passage but should also provide other information from their study of Book 2 of the <i>Aeneid</i>.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>There are many features in Virgil's depiction of the fall of Troy which promote pity for the Trojans:</p> <p>In this passage Virgil:</p> <ul style="list-style-type: none"> • captures the extent of suffering • presents the pervasive nature of death in the city • creates pathos through the use of the simile • demonstrates the negative effect the battle has on Aeneas and his men e.g. the reference to madness • intensifies the pity through the repeated rhetorical questions. <p>Elsewhere:</p> <ul style="list-style-type: none"> • the manner in which the Trojans were tricked by the Greeks into letting them into the city • the graphic description of Hector's mutilated body • the depiction of Trojans cut down, even on altars • the gruesome and brutal deaths of Polites and Priam • the depiction of the gods destroying Troy • the depiction of the conquered city and the booty piled up and prisoners in long lines • the depiction of the fear of the women and the treatment of captive women • the separation of families, especially the death of Creusa and her last words to Aeneas. <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates can argue for or against the success of Virgil in creating pity as long as their discussion is justified with close reference to the text.</p> <p>Candidates should discuss why the chosen references might make the audience feel pity for the Trojans. It is acceptable to interpret 'audience' as either a personal response of the candidate as a reader or Virgil's original intended audience. Personal response to the text is encouraged but awareness of context and what might make the original audience feel pity should be credited.</p> <p>Candidates must evaluate how successful Virgil has been in making the audience, including themselves as readers, feel pity for the Trojans.</p>	20

Question	Answer	Marks
5	<p>‘Mortal women are of little help to Aeneas in fulfilling his destiny.’ How far do you agree with this statement in the books of the <i>Aeneid</i> you have studied?</p> <p>Use the 25 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates are likely to refer to some of the following female characters:</p> <ul style="list-style-type: none"> • Creusa • Dido • Anna • the Sibyl. <p>The question asks specifically for information from Books 2, 4, 6, 8, 10 and 12. If candidates bring in information on characters such as Amata and Juturna who appear in books outside the prescribed selection these should be credited as appropriate.</p> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates can argue for or against the statement as long as their discussion is justified with close reference to the text.</p> <p>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.</p> <p>Dido is both a help to Aeneas and his destiny and a distraction from it. She welcomes him to Carthage and allows him to stay with her, allowing him to regain his strength and resources after the storm. The extent of her hospitality is unquestionable but she also 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.</p> <p>Anna is portrayed as a loving sister to Dido, who persuasively encouraged her to seduce Aeneas and then makes desperate entreaties on Dido’s behalf to make him stay. She does not help him fulfil his destiny.</p> <p>The Sibyl tells him not to fight the monsters at the entrance hall of Hades. She is instrumental in helping to reveal Aeneas’ destiny and in getting Aeneas across the Styx by convincing Charon to let Aeneas on board. She drugs Cerberus and rebukes Palinurus and by doing so helps him out of an awkward situation. She is instrumental in the underworld episode.</p>	25

Question	Answer	Marks
6	<p>‘Virgil is a master storyteller.’ How far do you agree with this statement? You should refer to the books of the <i>Aeneid</i> you have studied.</p> <p>Use the 25 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>In addressing the question candidates might make reference to: Literary elements such as:</p> <ul style="list-style-type: none"> • plot • varied locations • characterisation • emotion • theme. <p>Literary techniques such as:</p> <ul style="list-style-type: none"> • metaphor • simile • alliteration • hyperbole • allegory • flashback • first person narrative. <p>Candidates should make detailed references to episodes or passages in the epic to support the above points.</p> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Discussion and conclusions will depend on the examples chosen.</p> <p>Personal response to the text is encouraged.</p> <p>Candidates can agree or disagree with the statement as long as their discussion is justified with close reference to the text.</p>	25

Section C: Architecture of the Roman City

Question	Answer	Marks
7(a)(i)	<p>Identify the house shown in the image above.</p> <p>House of the Faun</p>	1
7(a)(ii)	<p>In which Roman town is this house located?</p> <p>Pompeii</p>	1
7(a)(iii)	<p>Identify the areas of the house marked <u>A</u>, <u>B</u>, and <u>C</u>. Write out the letter and the name of the area next to it.</p> <p>A <i>tablinum</i> (1) B <i>atrium</i> (1) C <i>impluvium</i> (1) Accept English equivalent terms.</p>	3

Question	Answer	Marks
7(b)	<p>By comparing and contrasting this house with the House of Sallust, explain which you think makes the better use of space.</p> <p>Use the 20 mark extended response marking criteria.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates may make reference to the following:</p> <p>House of Sallust:</p> <ul style="list-style-type: none"> • early to mid-third century BCE • simple in design • relatively small • <i>atrium</i> house with associated rooms • not originally designed with a <i>peristylum</i> though one was added during the period of development • walled garden • fronted by three shops on each side • irregular shaped site • symmetrically arranged around the axis from entrance to <i>tablinum</i> • was extended off the axis later with the addition of a <i>peristylum</i> to one side. <p>House of the Faun:</p> <ul style="list-style-type: none"> • built second century BCE • is one of the largest houses in Pompeii • two <i>atria</i> • two <i>peristylia</i> • large number of rooms • coherently planned • clear division into public and private areas of the house • earliest example of a bath complex in a private house <p>Accept reference to the decorative friezes.</p> <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates need to create a good argument based on the evidence from the two houses, as to which they think makes the better use of the space available.</p> <p>One covers over 30 000 sq. ft., a whole <i>insula</i>, while the other covers a relatively modest area but includes a range of shops on each side.</p> <p>Candidates are free to argue for either house as making best use of the space, as long as their conclusion is justified with close reference to the houses.</p>	20

Question	Answer	Marks
8	<p>‘A triumph of design.’ To what extent do you agree with this opinion of the Pantheon? In your answer, you should make reference to the design and decoration of the whole building.</p> <p>Use the 25 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Expect candidates to discuss both sections of the building: the porch area, which makes the building look rather traditional, and the rotunda section behind. In its current form, the Pantheon was built CE 118–125.</p> <p>The porch area:</p> <ul style="list-style-type: none"> • octostyle with Corinthian columns of grey Egyptian granite • with capitals of Parian marble • entablature has an inscription • its pediment originally held sculpture • impressive proportions of the porch hide the building behind so that the interior makes a greater impact on entering the building. <p>The rotunda:</p> <ul style="list-style-type: none"> • The height from floor to dome is the same as the diameter of the dome [43.2 m]. • The oculus is 9 m in diameter. • The roof of the dome is divided into a series of 140 graduated coffers which were originally gilded. • It has brick-faced concrete walls. • The floor is paved with alternating circles of porphyry and yellow squares of marble. • The interior walls have three semi-circular recesses and four rectangular recesses framed by pilasters and fronted by two fluted Corinthian columns supporting an entablature. <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the features chosen.</p> <p>Candidates do not have to agree that the Pantheon is a triumph of design as long as their discussion is justified with reference to specific features of the building.</p> <p>Candidates are free to criticise the design or decoration and may consider:</p> <ul style="list-style-type: none"> • the lack of harmony and unity between the porch and the rotunda • the obvious architectural difficulty in joining the two elements together • the different size and style of columns on the exterior • candidates’ personal response to the building. <p>They may also discuss the original decoration, however candidates should be aware that the original adornment of the Pantheon has been removed and adapted for its current use as a church.</p>	25

Question	Answer	Marks
8	Despite any criticism many will consider the Pantheon is a masterpiece of design and a spectacular feat of engineering. It is still the world's largest unsupported dome. All discussion should be justified with reference to specific features of the building.	

Question	Answer	Marks
9	<p>'Practically efficient and visually awe-inspiring.' To which of the buildings you have studied do you think this opinion best applies? In your answer, you should make reference to at least three buildings.</p> <p>Use the 25 mark essay marking criteria.</p> <p>Candidates must discuss both the areas specified in the essay title and three specific buildings. A conclusion must be reached after a consideration of the three buildings.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Answers may include reference to the following points:</p> <ul style="list-style-type: none"> • form and function • practicality of design • decoration and materials • context. <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen.</p> <p>Practically efficient: Candidates will need to decide what is required to make their chosen buildings practically efficient. Discussion may include:</p> <ul style="list-style-type: none"> • Choice of material e.g. stone, type of stone, concrete, choice of aggregate within the concrete. • Choice of structural system – post and lintel or arch and vault. • Context and location of the building/structure. • Use of space within the building/structure. • Arched structure required to span large areas e.g. in baths, aqueducts, <i>basilicae</i>. • Large numbers of people needed to be able to enter and leave public buildings (such as theatres and amphitheatres) within a relatively short space of time. • Heating systems in the baths needed to be efficient. <p>Visually awe-inspiring: Candidates may consider whether the structure itself is awe-inspiring and what makes it so or whether it is the added decoration which makes the impact or a combination of factors.</p> <p>Some may argue that the design of the building itself is visually awe-inspiring e.g. the dome of the Pantheon or the size of the Colosseum but others may argue that it is the added decoration on a building that makes it awe-inspiring.</p>	25

Question	Answer	Marks
9	<p>Candidates are free to come to their own conclusions and decide their own criteria for awe-inspiring.</p> <p>Criteria for awe-inspiring may include:</p> <ul style="list-style-type: none">• size• context and location of the building/structure• use of marble either as main material or as facing stone• use of different types/colours of marble• use of stucco to make cheaper materials look like marble• use of metal to decorate parts of the building• use of mosaic for decoration. <p>Personal response to a building is encouraged but conclusions should be justified with close reference to specific buildings.</p>	

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