



General Certificate of Education

Classical Civilisation 2020

**CIV2E Roman Architecture and Town
Planning**

Mark Scheme

2009 examination – June series

This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010

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

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

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Candidates are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the candidate's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none">• well chosen accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which<ul style="list-style-type: none">has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structurereaches a reasoned conclusionis clear and coherent, using appropriate, accurate language andmakes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<p>Demonstrates</p> <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	<p>Demonstrates</p> <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	<p>Demonstrates</p> <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	<p>Demonstrates</p> <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

Mark Scheme

Unit 2

Option E Roman Architecture and Town Planning

SECTION ONE

Option A

- 01 Give the name of the theatre shown in Drawing A and its date of dedication.**

Theatre of Marcellus (1) / 13 BC [+ or – 10 years] / last quarter of 1st century BC (1)
(2 marks)

- 02 Give three major differences in design between this theatre and the large theatre at Pompeii.**

Three from: size - Marcellus bigger building (1) / capacity – Pompeii held 5,000, Marcellus 20,000 (1) / setting - Pompeii built into hillside, Marcellus free-standing (1) / exterior – Marcellus more decorative (1) / difference of materials (1) / use of barrel vaulting in Marcellus to support structures (1) / outside and inside walkways (1) / convincing details (major) (1)

(3 marks)

- 03 How far did the external design of the theatre shown in Drawing A combine attractiveness with practicality?**

Appearance: impressive height (about 50 metres – largest ever built) and size generally (130 metres in diameter); façade totally faced with Travertine, embellished by framing each arcade with different architectural order of semicolumns; ground floor Doric, first floor Ionic; top floor probably plain plaster without arcades, but with flat (modified Corinthian) pilasters (presaging Colosseum) – top floor lost so Corinthian idea is conjecture; it is believed there were statues in 2nd storey arches; effect gave human scale to what otherwise would have been huge unbroken mass – decoration had no significant structural relevance

Function: large number of arched entrances interconnecting with internal corridors and staircases gave speedy, comfortable and safe entry, exit and circulation; also could keep classes apart; whole structure designed to support awning; health and safety through materials used; etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

04 How well did the design of the inside of Roman theatres reflect the needs of all members of the audience? Refer to the theatre shown in Drawing A and other theatres you have studied.

You might include discussion of

- **access to the seating areas**
- **safety**
- **comfort and ease of viewing for spectators of different classes**
- **acoustics.**

Discussion might include some (but **not** necessarily all) of

- **Access: Theatre of Marcellus:** admission free (possibly by ticket) so need to cater for large numbers; series of arched entrances leading directly to lower tier of seating; from there system of ascending ramps for entry and exit to/from steeper middle tier with large circulating corridors; these leading in turn to further ramps to even steeper upper tier
Other examples: **Pompeii Large Theatre:** capacity c 5000; entered from ground-level piazza specifically provided for spectators to gather (see Ostia); theatre built into natural terrain so secondary entrance from higher up directly into upper tiers from Triangular Forum; *summa cavea* supported by covered corridor allowing circulation; six stairways linking the three tiered seating areas; **Pompeii Small Theatre:** (later addition); entry from side of same piazza as Large Theatre; capacity only 1000 spectators so no need for intricate access arrangements; two *vomitoria* at sides of *orchestra*; three tiers all on one storey with five linking stairways; **Ostia Theatre:** c 12 BC, built by Augustus; capacity c 3000; main arched façade gave access from *decumanus maximus* at street level into central corridor; two side exits (*vomitoria*) from orchestra area; five narrow staircases to second tier seating; further stairways to third tier featuring marble columns
- **Safety: Marcellus:** aided by number of entrances and staircases, plus the size of corridors; elaborate substructures provided good support with reticulate-faced concrete with concrete barrel-vaults; these formed the outer corridor and effectively acted as buttresses; allowed first floor above to be well equipped with circulation corridors; access still good to second floor but hard to judge circulation space etc. as this floor now long gone
Other examples: **Pompeii Large:** access from piazza below and forum above gave two exits in case of emergency; *summa cavea* supported by covered corridor (good safety feature but rather cramped); six internal stairways for safe movement between tiers; **Pompeii Small:** no great safety issue because of small audience; usual stairways linking tiers; **Ostia:** theatre built entirely of tufa, but Ionic columns are early use of brick (stucco-faced); again usual three tiers of seats on one storey; five stairways connecting tiers would help internal circulation but narrowness of these could cause problems in emergency; two *vomitoria* vital safety features

- **Comfort / Ease: *Marcellus***: seating on all three floors marble giving comfort not just for higher classes; assumed seating priority given to higher classes as at Colosseum; semi-circular arrangement of interior ensured good views from all positions, even (assumed poorer) people at top; special seats for top people in lower *cavea*; awning supported on corbels kept crowd dry – big exercise worked by sailors in charge of operating; equal for all classes
Other examples: ***Pompeii Large***: semicircular auditorium on three levels; again good aspect for all classes; no permanent canopy (occasional temporary arrangement); ***Pompeii Small***: small version of standard arrangement; more intimate; all three *caveae* on one level with wide lower seats reserved for decuriones; full roof to aid acoustics would also protect from sun/rain; ***Ostia***: marble seats in three tiers, all on single storey; usual variance of view by classes but generally good for all; temporary canopy could be unfurled and fixed to pillars as at Theatre of Marcellus, covering all classes; integral *porticus post scaenam* served as covered retreat for spectators
- **Facilities: *Marcellus***: good access would allow drinks / refreshments to be circulated; also quick exit in time of emergencies; provision of toilet facilities
Other examples: ***Pompeii Large & Small***: again internal arrangement made serving refreshments, providing cushions etc easy although main gathering area was piazza (external); ***Ostia***: 16 shops with back rooms in façade entered through the arches in main corridor; *porticus post scaenam* possibly doubled as main town meeting place
- **Entertainment: *Marcellus***: acoustics and theatre arrangement with large stage and associated building gave actors, musicians etc. all help in reaching the whole audience; stage building believed to have been relatively simple
Other examples: ***Pompeii Large***: similar usage to Theatre of Marcellus; ***Pompeii Small***: intimacy and design of building would again ensure excellent acoustics, even at top of theatre; ***Ostia***: two water cisterns to allow flooding for aquatic events (probably not grand sea battles) in addition to standard events
- Credit for incorporation of issues common to all Roman theatres: relevant social / class issues, e.g. seating arrangements for different classes; use of tickets to control best seats; presence of women / slaves and issues re seating / positioning; facilities known to have been generally provided – refreshments, spraying of perfume, lavatories etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Or

Option B

05 Identify the temples shown in Drawings B and C and give their approximate dates.

B Capitolium (Cosa) (1) / c 150 BC (± 10 years) / Mid 2nd century BC (1);
C Maison Carrée (Nimes) (1) / 1 or 2 AD (± 10 years) / early 1st century AD (1)
Place without temple name is acceptable

(4 marks)

06 To whom was the temple in Drawing C dedicated?

One from: Augustus (1) / Gaius and / or Lucius (1)

(1 mark)

07 How far do you consider the temple in Drawing C to be an advance on that in Drawing B?

Discussion may include:

Capitolium: early unsophisticated style (Etruscan influence); dominant position – mark of status as Roman colony; east-facing; **columns:** Tuscan order; plain; **prostyle** arrangement (four at front plus two in porch; none at sides); **superstructure:** wooden as not enough support for masonry; steep ridge roof with terracotta tiles; eaves effective drainage conduits; **decorative elements:** brightly-coloured terracotta for pedimental sculptures; decorative focus on **front** only; plaques standing out above gable ends; generally freer feel than later temples.

Maison Carrée: later (Augustan) formal style; early Empire (return to Greek influence); set in courtyard (less dominant position); north-facing; **columns:** Corinthian order; Greek-style acanthus decoration; **hexastyle** arrangement; six at front; 1:1 ratio of columns including half-columns at side (*pseudoperipteral*); **superstructure:** masonry fully supported by columns; shallow ridge roof; **decorative elements:** very rich and sophisticated (although the repeated motifs are rarely identical); v-shaped channeling across walls; focus on exterior appearance **all way round**.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

08 To what extent do other temples you have studied show innovation in their situation, design and decoration? Refer to the Pantheon and at least two other temples.

You might include discussion of

- **reasons for building or rebuilding temples**
- **the choice of situation, size and style**
- **the use of different materials**
- **different methods of construction.**

Discussion might include some (but not necessarily all) of

- **Reasons for building / rebuilding: *Pantheon*:** original structure (inscription 27 BC) totally replaced in time of Hadrian c 125 AD after burning down: opportunity taken for ultimate expression of Roman power and technology
Other examples: ***Capitolium at Pompeii*:** very old site but full rebuild c 80 BC as part of new Italic forum; sign of award of 'Roman citizen colony' status; dual use – religion but also city treasury; ***Temple of Portunus (Fortuna Virilis)*:** also rebuild c 80 BC but reason thought to be due to general rise in ground level; ***Temple of Mars Avenger*:** 2 BC; great new temple as part of Augustus' attempt to seal his position and as thanks for victory over Caesar's assassins; ***Temple of Trajan*:** built by Hadrian in honour of Trajan in early 2nd century BC; Impressive addition to Imperial Fora; ***Temple of Vesta in Forum Romanum*** on other hand destroyed in time of Nero and frequently rebuilt (latterly end of 2nd C AD) but with no attempt to 'improve' style (e.g. as Pantheon)
- **Choice of situation, size & style: *Pantheon*:** long approach through forecourt suggesting similar temple to earlier examples; broad, relatively low podium; frontage of eight unfluted grey Corinthian pillars, plus two more at each side; *pronaos* of three vaulted corridors divided by further 8 red inner columns; size impressive (columns over 14m high); but surprise of rotunda beyond; circular drum topped by hemispherical dome; oculus for light; shift of stress from exterior importance to interior (dome not visible externally from front); all ultimate manifestation of Roman technological progress and self-confidence
Other examples: ***Capitolium, Pompeii*:** dominates main forum of 'new' town to show power of Rome over ally; set on high podium reached by double flight of steps; south-facing frontage dominant, closing off N end of forum; large (37 x 17m and 3m high); hexastyle design but tetrastyle *pronaos* (4 x 7 fluted columns); deep Corinthian *pronaos* in front of triple *cella* to contain 3 standard deities; ***Portunus*:** in oldest part of city by river, dedicated to god of harbour, so link between religious and commercial life; relatively small temple but imposing on podium; development of Ionic style: *pseudo-peripteral*; impressive column height of 8.24m; ***Mars Avenger*:** dominating and fully integrated into design of Augustus' forum; high podium to dominate, steep steps to approach; huge size reflecting imperial power; square plan with focus on front – 8 columns on 3 sides, backing onto precinct wall; long *cella* leading to statues of Mars & Venus; *cella* ended in apse roofed with concrete half dome; ***Trajan*:** at end of Trajan's Forum (though not visible from Forum); huge size confirmed by surviving column of grey Egyptian granite (over 120 tons; bigger than Pantheon's); *octastyle* temple on tall podium (known from coins only); ***Vesta*:** set on platform with frontal approach only; round shape (preserved from earlier versions) to represent simplicity of earliest Roman thatched huts

- **Use of concrete / stone: *Pantheon*:** frontage of granite pillars with marble bases & capitals; richness of interior materials – floor of marble and granite slabs; lower band of wall – screens of pilasters and columns in various marbles plus columns of Porphyry; upper band – further marble; basic structure of dome concrete; marrying of structural & aesthetic detail
Other examples: ***Capitolium, Pompeii***: back wall veneered in marble;
Portunus: travertine covered in stucco for full pillars (sign of increasing wealth though semi-columns & *cella* wall in tufa); ***Mars Avenger***: first Roman temple to be made entirely of marble; ***Trajan***: granite columns; little else known;
Vesta: superstructure – tufa blocks plus concrete with marble facing
- **Uses of arches and vaults: *Pantheon*:** huge size of dome (diameter 43.2m) based on arches; cleverness of planning (lower section of ‘dome’ actually part of core structure); weight distribution through eight giant piers; adoption of techniques not generally applied to temples previously.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

Option C

- 10 ***How successfully did the Romans overcome the challenges in providing water to the inhabitants of Rome and Pompeii? Explain your views.***

You might include discussion of

- ***the various uses to which water was put***
- ***how water was supplied before the aqueducts were constructed***
- ***problems associated with the construction and maintenance of aqueducts and how they were solved***
- ***providing public access to the water supply.***

Points for discussion might include some but **not** necessarily all of

- Issues arising from priorities when choosing site of cities; availability of some natural water source (wells and river) but consideration of water supply often initially secondary to defensive factors
- Perceived inadequacy of existing water sources with increasing population: gradual introduction of aqueducts, water channels etc to bring water, in many cases from far away: Rome – 11 aqueducts of varying dates, heights & rates of discharge; credit for specific examples of each used to illustrate argument; Pompeii – own aqueduct from Avella (80 BC?); new aqueduct, Serino, added by Augustus but incorporating original Avella & serving many more towns; actual diminution in amount of water received in Pompeii
- Problems such as leakage; evidence of repair from imperial inscriptions: conflict between practical and aesthetic issues, especially at city approaches; use of underground canals, arches; use of gravity; pumps & siphons
- Distribution issues once inside cities: methods of retrieval from aqueduct & storage; use of settling chambers & reception reservoirs (credit for limitation of capacity) or distribution tanks, often ornate in appearance for aesthetical / religious reasons; examples survive in both Rome and Pompeii
- Complex internal system of lead pipes to take water to various parts of city; health implications of lead; provision for basic needs of poorer population; public fountains etc.
- Provision of latrines: waste removal by drainage system; credit for informed reference to Cloaca Maxima or other sewage / drainage channels; also for raising issues of safety regarding substructure of pipes and passages beneath buildings of growing cities; Pompeii – possible primitive drainage before Romanisation; later some form of sewage removal from public latrines but much apparently still left running down streets
- Possible pressure from requirements of increasing numbers of rich citizens; water supplies via pipes to individual houses, often requiring enough to support private bath system & latrine, garden fountains etc.
- Public Baths system: availability to all & effect this had on need for water supply; credit for brief description of rooms indicating need for water supply e.g. cold plunge baths: also for specific examples such as Baths of Caracalla: huge – 400 x 300m; great social centre; large open-air pool; hot plunge baths; massive water requirement – 1600 bathers at one time; baths fed by cisterns drawn directly from Aqua Marcia (or similar); also for Pompeian examples – Forum, Central and Stabian Baths.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 11 How successful were the Romans in providing housing for all social classes? Explain your views and refer to examples from Pompeii, Herculaneum and Ostia.**

You might include discussion of

- **how far the domus could be adapted to meet different needs**
- **the introduction of insulae, their benefits and disadvantages**
- **differences in the populations of the three cities.**

Points for discussion might include some but **not** necessarily all of

- Pompeii & Herculaneum: early 1st C suitability of *domus* as still space available; increase in numbers of *domus* filling gaps, resulting in irregular planning, shapes & sizes; spacious layouts typified by 'atrium houses' (credit for relevant use of early example e.g. House of Sallust); design aided social use (*fauces* / *atrium* / *tablinum* axis for salutation) and business use (*tablinum* and nearby public rooms; also separate shops set into frontage) **but** meant cities running out of space – especially with appearance of extended *peristyle* houses; size allowed ostentatious decoration (mosaics, statuary, wall-paintings etc.) reflecting status **but** hindered needs to house increasing population (credit for relevant example e.g. House of the Faun); higher density *domus* existed (e.g. House of the Menander & associated block); mix of standard smaller *domus* arrangement, some shared features & poorer dwellings integrated along with business premises; mixture of social classes
- 1st C attempts to reduce size of *domus*; by reducing social area – decline of *atrium* (e.g. Houses of Vettii / Mosaic Atrium or Stags (best)); reflects growing merchant classes perhaps not needing as much patron / client space; overlap between senators and equestrians; also increased value of land; growing tendency to rent out to business more of house infrastructure (e.g. House of Pansa); splitting-up of *domus* into apartments first seen; accommodation appears at 1st floor level over shops / bars round baths; general increase in 1st floor accommodations within *domus*; tendency to use poor quality masonry (*opus craticium*) – many collapses; influence of Pompeii / Herculaneum stops dead in 79 AD
- Different needs of Ostia: *insulae* appearing – huge new harbour at end of 1st C brought about need for mass housing for associated workers / merchants; details of early *insulae*: arranged in rectangular blocks round inner courtyard (for communal light / water supply); 3-5 storeys decreasing in height & substance on higher floors; primarily living accommodation but many businesses on ground floor; fire precautions made wood rare (but necessary for weight reasons on higher storeys); concrete construction with bare brick finish (*opus testaceum* – balconies gave a degree of aesthetic appeal **but** housed many people in relatively small area e.g. House of Diana); internally simple & often uniform: mix of classes from rich to poor (decreasing status from bottom up); interiors simply decorated (basic mosaics & painted walls); some flats with living-rooms & bedrooms plus kitchen; shared latrines (e.g. Cassette-tipo); increased poor / middle-class percentage of population must have changed social 'feel' of towns; less separation of rich & poor; late reappearance of 'peristyle houses', e.g. Cupid and Psyche, replacing *insulae*
- Other forms of high-rise building: two identical blocks (each divided by a corridor) with central garden (e.g. Garden houses); six fountains in garden suggesting relative wealth & high expectations of inhabitants.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid

Unit 2

Option E Roman Architecture and Town Planning

SECTION ONE

Either

		AO1	AO2	TOTAL
A	01	2		2
	02	3		3
	03	5	5	10
	04	8	12	20
	TOTAL	18	17	35

Or

		AO1	AO2	TOTAL
B	05	2		2
	06	2		2
	07	1		1
	08	5	5	10
	09	8	12	20
	TOTAL	18	17	35

SECTION TWO

Either

		AO1	AO2	TOTAL
C	10	12	18	30
	TOTAL	12	18	30

Or

		AO1	AO2	TOTAL
D	11	12	18	30
	TOTAL	12	18	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%