

# Texas A&M University (TAMU) ARCH249 Survey of World Architecture History I Exam 2 Practice (Sample)

## Study Guide



**Everything you need from our exam experts!**

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# Table of Contents

<b>Copyright</b> .....	<b>1</b>
<b>Table of Contents</b> .....	<b>2</b>
<b>Introduction</b> .....	<b>3</b>
<b>How to Use This Guide</b> .....	<b>4</b>
<b>Questions</b> .....	<b>5</b>
<b>Answers</b> .....	<b>8</b>
<b>Explanations</b> .....	<b>10</b>
<b>Next Steps</b> .....	<b>16</b>

# Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

**Remember:** successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

# How to Use This Guide

**This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:**

## **1. Start with a Diagnostic Review**

**Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.**

## **2. Study in Short, Focused Sessions**

**Break your study time into manageable blocks (e.g. 30 - 45 minutes). Review a handful of questions, reflect on the explanations.**

## **3. Learn from the Explanations**

**After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.**

## **4. Track Your Progress**

**Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.**

## **5. Simulate the Real Exam**

**Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.**

## **6. Repeat and Review**

**Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.**

**There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!**

## Questions

- 1. What architectural feature functions to prevent water damage in Greek buildings?**
  - A. Pediment**
  - B. Frieze**
  - C. Lionhead waterspouts**
  - D. Portico**
- 2. Which of the following best describes the seating arrangement in a triclinium?**
  - A. Couches positioned around a rectangular table**
  - B. Chairs arranged in a circular formation**
  - C. Sitting mats spread across the floor**
  - D. Stools placed against the walls**
- 3. What is an exedra typically used for in Roman architecture?**
  - A. To house baths**
  - B. As a marketplace**
  - C. As a seat of honor or for a statue**
  - D. As a storage space**
- 4. What is the apse in a basilica?**
  - A. The central area of an amphitheater**
  - B. The termination of the nave in a basilica or the choir in a church**
  - C. A semicircular vault over a rectangular space**
  - D. The hot bath chamber in Roman baths**
- 5. Which region is known as the homeland of the Etruscans?**
  - A. Etruria**
  - B. Latium**
  - C. Campania**
  - D. Umbria**

- 6. What is 'Pozzolana'?**
- A. A type of Roman pottery**
  - B. A volcanic ash that hardens as cement when mixed with lime and water**
  - C. A type of stone used in sculpture**
  - D. A kind of marble used in antiquity**
- 7. Who was the master sculptor of the Parthenon?**
- A. Iktinos**
  - B. Kallikrates**
  - C. Phidias**
  - D. Praxiteles**
- 8. What period does the Temple of Hera at Paestum belong to?**
- A. Classical Period**
  - B. Hellenistic Period**
  - C. Archaic Period**
  - D. Renaissance Period**
- 9. What is the term for the western arm of a basilican church?**
- A. Nave**
  - B. Aisle**
  - C. Chancel**
  - D. Apse**
- 10. What does "in antis" refer to in terms of column placement?**
- A. Columns outside of the walls**
  - B. Columns between the anta, in the plane of a wall**
  - C. Columns surrounding a space**
  - D. Columns in a circular arrangement**



## **Answers**

1. C
2. A
3. C
4. B
5. A
6. B
7. C
8. C
9. A
10. B

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## **Explanations**

**1. What architectural feature functions to prevent water damage in Greek buildings?**

**A. Pediment**

**B. Frieze**

**C. Lionhead waterspouts**

**D. Portico**

The correct answer is lionhead waterspouts, which are architectural features used in Greek buildings primarily for the effective management of rainwater. These waterspouts typically take the form of lion heads that direct water away from the structure, preventing water accumulation on roofs and minimizing the risk of leaks or water damage to the building fabric. The design not only serves a practical purpose but also adds an aesthetic element, as the lion's head symbolizes strength and protection. In contrast, while a pediment is an essential structural and decorative element found in classical architecture, serving as the triangular upper part of a building, it does not play a role in preventing water damage. Similarly, a frieze is a horizontal band that often contains decorative reliefs but does not contribute to water drainage. A portico, which is a roofed entrance supported by columns, enhances the façade and provides shelter but lacks functionality in managing water runoff. Thus, lionhead waterspouts stand out as the specific feature that addresses water management in Greek architecture.

**2. Which of the following best describes the seating arrangement in a triclinium?**

**A. Couches positioned around a rectangular table**

**B. Chairs arranged in a circular formation**

**C. Sitting mats spread across the floor**

**D. Stools placed against the walls**

The seating arrangement in a triclinium is best described as couches positioned around a rectangular table. This setup reflects the dining practices of ancient Rome where a triclinium typically featured three couches (generally referred to as "lecti") placed on three sides of a low table, allowing diners to recline while eating and socializing. The arrangement was designed for comfort, reflecting the social importance of dining in Roman culture, where guests would recline on their left side, propped up by pillows, to enjoy their meals in a leisurely manner. The other options do not accurately represent the triclinium's design. The circular formation of chairs does not align with the traditional three-sided arrangement, and sitting mats spread across the floor or stools against the walls suggest more casual or communal settings rather than the formal dining experience embodied by the triclinium. The correct answer embodies the essence of how individuals interacted during meals in ancient Roman social settings.

### 3. What is an exedra typically used for in Roman architecture?

- A. To house baths
- B. As a marketplace
- C. As a seat of honor or for a statue**
- D. As a storage space

An exedra in Roman architecture is typically designed as an architectural element that provides a space for seating, often arranged around a semi-circular or rectangular area. This configuration allows for a seat of honor, which can serve as a location for an important figure or to display a statue. The design emphasizes social gathering and provides an area where discussions or activities can occur in a comfortable setting. Exedrae are commonly found in public spaces, such as forums and gardens, demonstrating their role in fostering community interaction and civic life in ancient Rome. The other options focus on architectural functions that do not accurately describe the primary purpose of an exedra, such as housing baths, serving as marketplaces, or providing storage space, which are associated with different types of Roman structures and do not align with the essential characteristics and uses of an exedra.

### 4. What is the apse in a basilica?

- A. The central area of an amphitheater
- B. The termination of the nave in a basilica or the choir in a church**
- C. A semicircular vault over a rectangular space
- D. The hot bath chamber in Roman baths

The apse in a basilica refers specifically to the termination of the nave or the choir area in a church, which often takes the form of a semicircular or polygonal projection. This architectural feature is significant in Christian church design, as it typically houses the altar and is often adorned with elaborate decorations, such as mosaics or sculptures. The apse serves both a functional and symbolic purpose; it is where the clergy perform important liturgical actions, and its design often draws the eye upward, encouraging a sense of the sacred. Understanding this architectural element is crucial for recognizing how spaces within religious buildings were organized to enhance worship experiences. The other options refer to elements outside the context of a basilica. For example, the central area of an amphitheater is related to public spectacles rather than religious architecture. A semicircular vault over a rectangular space describes a different architectural form not specifically tied to the apse of a basilica. Lastly, the hot bath chamber in Roman baths is unrelated to the structure and purpose of a basilica entirely, focusing instead on Roman leisure and hygiene practices.

**5. Which region is known as the homeland of the Etruscans?**

- A. Etruria**
- B. Latium**
- C. Campania**
- D. Umbria**

Etruria is recognized as the homeland of the Etruscans, a civilization that flourished in ancient Italy prior to the rise of Rome. This region, roughly corresponding to modern-day Tuscany and portions of northern Lazio and Umbria, served as the cultural and political center of the Etruscan civilization. The Etruscans were known for their advanced society, which included sophisticated art, architecture, and social structure. Their influence is evident in the development of Roman culture, as many aspects of Etruscan achievements were adopted or adapted by the Romans. While other regions listed, such as Latium, Campania, and Umbria, played significant roles in ancient Italic history, they are not specifically identified as the Etruscan homeland. Latium is noteworthy for being the region where Rome developed, and Campania is famous for its cities like Pompeii and Herculaneum. Umbria shares geographical boundaries with Etruria but does not have the same historical association with the Etruscan civilization as Etruria itself.

**6. What is 'Pozzolana'?**

- A. A type of Roman pottery**
- B. A volcanic ash that hardens as cement when mixed with lime and water**
- C. A type of stone used in sculpture**
- D. A kind of marble used in antiquity**

Pozzolana refers to a natural volcanic ash that has the unique property of hardening when mixed with lime and water, creating a strong and durable material similar to cement. This material was crucial in Roman architecture, as it allowed for the production of concrete that could be used for a variety of structural applications. The Romans utilized pozzolana extensively in the construction of their famous pavilions, public buildings, and infrastructure projects, such as aqueducts and roads, which contributed to their innovative and enduring architectural legacy. The choice about Roman pottery pertains to ceramics and does not relate to pozzolana's function in construction. The reference to a type of stone used in sculpture focuses on more traditional carving materials, while the mention of marble relates to a specific type of metamorphic rock prized for its aesthetics rather than its use as a building material like pozzolana. Each of these alternatives denotes materials with distinct applications that do not capture the essential qualities and historical significance of pozzolana in architecture.

## 7. Who was the master sculptor of the Parthenon?

- A. Iktinos
- B. Kallikrates
- C. Phidias**
- D. Praxiteles

The master sculptor of the Parthenon was Phidias, who is renowned for his exceptional skill and artistry in classical Greek sculpture. He played a pivotal role in the design and execution of the monumental sculptures that adorned the Parthenon, including the celebrated statue of Athena Parthenos, which stood inside the temple. Phidias' techniques and innovations in sculpting not only contributed to the Parthenon's grandeur but also set a standard for classical sculpture that influenced future generations of artists. His work on the Parthenon exemplified the ideal forms of beauty and proportion characteristic of the High Classical period. This era was marked by a pursuit of aesthetic perfection and a reflection of humanism, which can be seen in the meticulous detail and harmonious proportions of the sculptures attributed to him. In contrast, other figures associated with the Parthenon, such as Iktinos and Kallikrates, were its architects responsible for the overall design and structure of the building, while Praxiteles, another prominent Greek sculptor, came later and is best known for his own works rather than those related to the Parthenon. Phidias' unique contributions to the Parthenon distinctly highlighted his role as the master sculptor during its creation.

## 8. What period does the Temple of Hera at Paestum belong to?

- A. Classical Period
- B. Hellenistic Period
- C. Archaic Period**
- D. Renaissance Period

The Temple of Hera at Paestum is a significant example of early Greek architecture, specifically dating back to the Archaic Period, which spans from approximately 800 to 480 BCE. This structure, built around 550 BCE, reflects the characteristic features of the Doric order that emerged during this time, including its sturdy columns and relatively plain decoration. The Archaic Period is notable for the transition from more simplistic forms of construction to more defined architectural styles that would later flourish in the Classical Period. The Temple of Hera is one of the earliest monumental structures dedicated to a goddess, showcasing the evolving religious practices and architectural ambition of the time. This historical context emphasizes the temple's role as a precursor to the more ornate structures that would arise in subsequent periods, solidifying its importance in the study of architectural history. In contrast, the Classical Period marks a later stage in Greek architecture characterized by refinement and elaboration, while the Hellenistic Period is recognized for its dramatic expressions and introduction of new styles. The Renaissance Period, on the other hand, is a much later time frame concerned with a revival of classical ideas and forms, which is distinctly separate from the ancient Greek architecture of the Temple of Hera. Therefore, identifying the Temple of Hera

**9. What is the term for the western arm of a basilican church?**

- A. Nave**
- B. Aisle**
- C. Chancel**
- D. Apse**

The term for the western arm of a basilican church is referred to as the Nave. In the architectural layout of a basilica, the nave is the central part of the church, extending from the entrance to the chancel, and it is typically surrounded by aisles. It serves as the main area for congregational seating, providing a space for the congregation to gather during services. The nave is significant because it is often where the most activity occurs, such as services and ceremonies, making it a focal point within the church structure. In many traditional basilican designs, the nave is also characterized by its height and often features large windows to allow light to flood into the space, creating a sense of openness and community. Understanding the function and placement of the nave within the overall structure of a basilica illustrates how church architecture reflects both liturgical needs and communal practices in worship.

**10. What does "in antis" refer to in terms of column placement?**

- A. Columns outside of the walls**
- B. Columns between the anta, in the plane of a wall**
- C. Columns surrounding a space**
- D. Columns in a circular arrangement**

The term "in antis" specifically describes a configuration in classical architecture where columns are placed between the antae, which are the vertical extensions of a wall. This arrangement places the columns directly in the plane of the wall, creating a cohesive visual connection between the wall and the columns. In this context, the antae serve as a sort of framing device for the columns, emphasizing the entrance or opening of a portico or temple. This design not only enhances the structural integrity but also contributes to the aesthetic symmetry and order characteristic of classical architecture. Other configurations, such as columns situated outside of walls or in a circular arrangement, do not fall under the definition of "in antis." The unique placement of columns in this way distinguishes it from more general column placements, which involve different spatial relationships and architectural intentions.



## Next Steps

**Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.**

**As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.**

**If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at [hello@examzify.com](mailto:hello@examzify.com).**

**Or visit your dedicated course page for more study tools and resources:**

**<https://tamu-arch249exam2.examzify.com>**

**We wish you the very best on your exam journey. You've got this!**