

# AP<sup>®</sup> ART HISTORY

## 2007 SCORING GUIDELINES

### Question 2

Left slide: Maison Carrée, Nîmes, France. ca. 1–10 CE  
Right slide: Blank

2. Analyze how this Roman temple is similar to and different from a Greek temple. (5 minutes)

#### **Background:**

The Temple of Gaius and Lucius Caesar in ancient Nemausus (present-day Nîmes), better known as the Maison Carrée (or the “square house”), is one of the best preserved temples of the Roman Empire. Located in southern Gaul, it was dedicated to the boys Augustus adopted as heirs, thereby serving the Imperial cult in a Gallic city that became increasingly Romanized during the first century BCE until its establishment as a Roman colony in 28 BCE. Gaius and Lucius Caesar were the sons of Marcus Agrippa, a statesman and general who held the trust of Augustus and was responsible for building the temple. Its excellent state of preservation is partially due to its conversion into a Christian church during the fourth century.

Although the Romans are perhaps best known for structures based on the arch and dome, they continued to incorporate Greek features in their architecture, and the Maison Carrée has characteristics of both Greek and Roman buildings. Like the Greek temples of Zeus at Olympia and Aphaia at Aegina, the Maison Carrée is hexastyle, meaning its façade has six columns. The overall plan is determined by the Corinthian order, characterized by slender fluted columns and ornate capitals carved with acanthus leaves and tendrils. Although this order was rarely used in Ancient Greece, it was popular in Roman architecture and may have been used here to convey the ideals of Augustan rule. Other Greek architectural features on this temple include the use of a pediment, a cornice, and a continuous frieze. Finally, like Greek temples, Roman temples were meant to be seen from the outside, where sacrifices were performed on their altars or stairs.

However, in contrast to Greek temples, Roman temples did not use the column for support purposes; columns became decorative features engaged with the walls. On the Maison Carrée, 20 engaged columns provide the illusion of a peripteral temple, in what is known as a pseudoperipteral style. Borrowing from the Etruscan tradition, this temple is entered only from the front so that the dominant architectural focus on the exterior becomes the porch or pronaos. This deep porch establishes the front façade in a manner different from Greek temples, which were built on low stylobates that surrounded the entire structure, sometimes making the entrance of a Greek temple difficult to identify.

#### **Students have two tasks:**

- (1) They must analyze how this Roman temple is similar to a Greek temple.
- (2) They must analyze how this Roman temple is different from a Greek temple.

This Roman temple is similar to a Greek temple because it:

- has a freestanding colonnade and entablature composed of an architrave, a sculptural frieze, a cornice, and a pediment like a Greek façade.
- employs the Corinthian order like many temples in the Late Classical and Hellenistic periods.
- uses the Greek proportional system as reinterpreted by the Roman architect Vitruvius.

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## 2007 SCORING GUIDELINES

### Question 2 (continued)

This Roman temple is different from a Greek temple because it:

- has engaged columns, making it a pseudoperipteral (rather than peripteral) structure.
- employs a single entrance to the cella through a pronaos in the tradition of Etruscan architecture.
- includes a high podium instead of the low stylobate.

#### Points to remember:

- Students are not asked to identify the building and can earn a score of 4 without doing so.
- Students should use correct art-historical vocabulary in their analysis.
- This is a 5-minute question.

#### Scoring Criteria

##### Score Scale 0–4

- 4** Analyzes with specificity both the similarities and differences between this Roman temple and a Greek temple. Discussion is full and without significant errors.
- 3** Analyzes with less specificity the similarities and differences between this Roman temple and a Greek temple. Discussion is not as full and may contain errors.
- 2** Describes the similarities and/or the differences between this Roman temple and a Greek temple but fails to analyze either in a meaningful way. Discussion may be general and contain significant errors.
- 1** The description makes note of at least one similarity or difference between this Roman temple and a Greek temple, but the discussion is weak and contains significant errors.
- 0** Makes an attempt, but the response is without merit because it restates the question or only makes incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

**Directions for Questions 2-8:** The following seven short essay questions are based on slides and/or text. Each question is separately timed and each slide or set of slides will be shown only for the length of time indicated after the question. You are to answer each question in the space provided.

Read the question and take a moment to think about what the question asks. Formulate your answer before you begin to write. You can receive full credit only by answering the question asked.

**Note:** For questions involving two slides, when you are not asked specifically to name the artists and/or titles of the works, you may refer to the work on the left as (L) and the work on the right as (R).

2. Analyze how this Roman temple is similar to and different from a Greek temple. (5 minutes)

The Maison Carrée, a Roman temple, differs from Greek temples. The engaged columns along the side of the temple, although giving the appearance of a peripteral temple, do not support any weight. Also, the floor plan includes the ~~naos~~ porch area and the naos, or the internal, central area. Like later Greek temples, it has a continuous frieze, a pediment (the triangular ~~structure~~ space on top), and Corinthian columns (characterized by acanthus leaves ~~atop~~ <sup>and acanthus</sup> on a capital.) The appropriation of Greek elements in Roman art was common.

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2. Analyze how this Roman temple is similar to and different from a Greek temple. (5 minutes)

This Roman temple is similar to a Greek temple because of the free standing, Corinthian order columns that support the ~~front~~<sup>front</sup> of the temple.

Another similarity is the frieze and cornice located below the roof. It very much resembles that of a Greek order temple.

Some differences between this temple and a Greek one is the half columns that adorn the back of the temple. A Greek temple would be completely surrounded by functional columns and stairs that wrap all the way around the temple.

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2. Analyze how this Roman temple is similar to and different from a Greek temple. (5 minutes)

The Roman temple is not on ground level and thus is only accessible from one side, which is an Etruscan influence that the Greeks did not have. The Roman temple however, does use a Greek Ionic columnade that surrounds and supports the temple and the roof. The temple also has the typical <sup>Greek</sup> typanum atop of it, however is lacking the usual typanum relief sculptures. In addition to not being at ground level, the columnade is not complete and uses engaged columns, not commonly found in Greek temples.

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## 2007 SCORING COMMENTARY

### Question 2

#### Overview

This 5-minute question asked students to analyze how the Maison Carrée (an ancient Roman temple in France) was similar to and different from a Greek temple. The intent was for students to recall the visual characteristics of a Greek temple and to compare and contrast them visually with this Roman temple. A Greek temple was not shown. The students were expected to recall the Greek architectural characteristics, to observe the characteristics in this Roman temple that were similar to what they knew to be Greek, and to note those that were different. The purpose of this question was to test students' knowledge of the basic terms of architecture and their active understanding of the differences between Greek and Roman temple architecture. While this appears to be a purely visual question, it in fact demands that students have an active knowledge of the differences between Ancient Greek and Roman cultures and how these differences played out in temple architecture. If a student did not know why the two cultures built different kinds of temples, the subtle differences in the temple architecture were meaningless and the recall of those differences was very difficult.

#### Sample: 2A

##### Score: 4

This essay analyzes with specificity and clarity both the similarities and differences between the Roman temple and a Greek temple. The response clearly identifies features shared, such as a frieze, a pediment, and Corinthian columns, elaborating on their appearance and placement. The student demonstrates familiarity with Greek and Roman architecture by using correct art-historical vocabulary and presents a good amount of detail within the 5-minute timeframe.

#### Sample: 2B

##### Score: 3

This essay identifies features (Corinthian columns, a frieze, and a cornice) shared by the Roman temple and a Greek temple, briefly elaborating on their appearance and placement. The student also recognizes and attempts to analyze differences between the two but does so with less clarity and specificity and more descriptive detail. While demonstrating some familiarity with Greek and Roman architecture, the essay lacks the art-historical vocabulary that could be used to make crucial points: for example, the student refers to engaged columns as "half columns."

#### Sample: 2C

##### Score: 2

The essay correctly recognizes differences between the Roman temple and a Greek temple, such as the Greek temple's accessibility and the Roman temple's use of engaged columns. The response fails, however, to clearly and accurately identify similarities between the two, referring to the colonnade as "Ionic" and the pediment as a tympanum. The student attempts an analysis of the structure, such as referring to its "Etruscan influence," but mostly provides general descriptive details. With the exception of "colonnade" and "engaged columns," this essay lacks the art-historical vocabulary required for an analysis of Greek and Roman architecture.