



AP[®] Latin Literature 2005 Scoring Commentary

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**AP® LATIN LITERATURE
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Note: Student responses are quoted verbatim and may contain grammatical errors.

Question LL1

Overview

The question measured students' ability to translate literally by asking them to translate as literally as possible lines 7–14 of Catullus 31.

Sample: 1A

Score: 9

The student did not receive credit for segment 11 (*pro laboribus tantis*) because of “such” for *tantis*.

Sample: 1B

Score: 7

The student did not receive credit for segments 5 (*ac peregrino labore*), 11 (*pro laboribus tantis*), 13 (*atque ... gaude*), and 14 (*ero ... gaudente*). Errors were as follows:

- 5: number of *labore*
- 11: “such” translation for *tantis*
- 13: no imperative
- 14: incorrect vocabulary

Sample: 1C

Score: 4

The student received credit for segments 3 (*cum mens*), 8 (*desideratoque acquiescimus lecto*), 9 (*hoc est ... unum*), 12 (*salve, O venusta Sirmio*), 13 (*atque ... gaude*), 14 (*ero ... gaudente*), and 15 (*vosque ... ridete*).

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Question LL2

Overview

The question tested specifically students' understanding of Catullus 14.12–23 and Catullus 30 by asking them to discuss the ways in which the poet's response to the behavior of his friends Calvus (in 14) and Alfenus (in 30) indicates how he perceives that behavior. The question also tested students' ability to analyze a Latin passage by requiring them to support their arguments with Latin citations from throughout the passage.

Sample: 2A

Score: 5

This strong essay discerningly recognizes that Catullus' response to Calvus' "joke gift" is "falsely angry, light-hearted rebuke." It cites Latin support for assertions that Catullus is exaggerating, for example, invoking the claim that "Calvus sent him the book 'so that he might perish' (*ut periret*)." The discussion of the final lines of this poem, however, failed to convince the reader that this student understood them.

The essay is more successful in its thorough discussion and citation of the Latin in Poem B, noting, for example, that "Catullus laments Alfenus's 'leading him into love' (*inducens in amorem*) only to 'desert wretched [him]' (*me miserum deseris*)."

Sample: 2B

Score: 4

This essay shows an accurate understanding of the ways in which Catullus perceives his friends' behavior and how he expresses his reactions to their behavior. For instance, it indicates that "Poem 14 mocks a minor annoyance," citing its hyperbole and exaggeration, and understands that the true object of Catullus' criticism is not Calvus but the bad poets the student lists in vv. 6–8. While the Latin support for the discussion of Poem A is strong, the support for the discussion of the truly angry address of Alfenus is much sparser and less confident. It cites individual words (*false*, *fallere*, *fallacum*, *immemor*, *perfide*) and two short sentences, and it correctly translates the subjunctive in the rhetorical question of line 6. Yet the discussion does not touch on lines 1–5 or 6–9 in any substantive way.

Sample: 2C

Score: 3

This limited discussion recognizes the poems but is not based on Latin in the passage. For instance, this student knows that "Catullus has just received a Saturnalia gift from his friend Calvus": a "horrible and sacreligious [*sic*] little book" but does not cite Latin for the assertion that because "Calvus is a good friend he won't hate him forever!" The brief discussion of Poem B recognizes that this poem has "less humor just more annoyance and anger," and the student cites one appropriate line in Latin but does not translate or paraphrase it.

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Question LL3

Overview

The question tested specifically students' understanding of lines 1–12 of Catullus 51 by asking them to discuss both the poet's reactions to the sight of Lesbia and another man at a social gathering and the contrasting images used to express these reactions. The question also tested students' ability to analyze a Latin passage by requiring them to support their arguments with Latin citations from throughout the passage.

Sample: 3A

Score: 5

This student employs confident Latin to support a clearly stated argument in response to the question about contrasting images in the poet's reactions.

Unfortunately, the contrasting images identified by the student are summarized only as "happy" and "dark," and this simplistic analysis leads the student to miss some of the more important contrasts actually at play in the poem. Nevertheless, the student does manage to incorporate Latin from throughout the passage, and thus earned a score of 5.

Although it is not an excellent essay (some points are not as well supported as others) nor organized in such a way as to be as simple, cogent, and clear as a 6 essay demands, it is a strong response to the question.

Sample: 3B

Score: 4

This essay shows adequate understanding of the Latin in the last four lines but fails to tie any of the Latin into a cohesive argument about the poem. Because the student does not understand the occasion of the poem, the student cannot address the question directly and instead looks for individual words whose lexical meanings appear to contrast, even though they do not, in fact, represent contrasting images in the lines quoted here.

Sample: 3C

Score: 3

This essay does contain minimal Latin from throughout the quoted text but is almost devoid of analysis. No credit was awarded for the first paragraph, which contains correct information that is irrelevant to the question.

The student confidently paraphrases the Latin that is cited. However, this Latin is in some cases scanty and is cobbled together with only a thin summary. The essay could have received a score of 4 if it had contained a discussion of Catullus' responses to seeing Lesbia with another man and the contrasting images he uses to discuss those reactions.

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Question LL4

Overview

The question tested the students' understanding of how Cicero in *Pro Caelio* 14.33 offers a choice to Clodia as to how he should proceed in his treatment of her, and of how he enlarges upon one of the choices. The question also tested students' ability to analyze a Latin passage by requiring them to support their arguments with Latin citations from throughout the passage.

Sample: 4A

Score: 5

This essay identifies the two options and expands on one of them with good Latin support. The discussion is thorough and the Latin well chosen. An occasional mistake does not change the completeness of the answer. This is a strong essay, but not quite as sophisticated and thorough as is expected of a 6.

Sample: 4B

Score: 4

This essay identifies the two methods of Cicero's defense and elaborates on the strict method using adequate Latin support throughout the passage. It neither is sophisticated nor contains liberal use of Latin.

Sample: 4C

Score: 3

This is a limited essay based on the passage but does not include Latin support.

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Question LL5

Overview

The question measured students' ability to translate literally by asking them to translate as literally as possible a passage from *Pro Caelio* 25.61.

Sample: 5A

Score: 9

The student did not receive credit for segment 3 (*quid attinuerit*).

Sample: 5B

Score: 6

The student did not receive credit for segments 3 (*quid attinuerit*), 5 (*in eum locum*), 6 (*constitutum*), 8 (*non ... venerint*), 12 (*illa consuetudo Caeli*), 13 (*familiaritas cum Clodia*), and 16 (*si ... visus esset*).

Sample: 5C

Score: 3

The student received credit for segments 2 (*illud requiro*), 4 (*ferri*), 9 (*ad Caelium domum*), 14 (*quid suspicionis*), 16 (*si ... visus esset*), and 18 (*apud Caelium*).

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Question LL6

Overview

The question assessed students' control of a Latin text by asking a series of short-answer questions about a passage from *Pro Caelio* 18.43. The questions concerned the intent, content, and implications of Cicero's argument and also the identification of a figure of speech.

Sample: 6A

Score: 8

The student received full credit for all answers.

Sample: 6B

Score: 5

The student received credit for 1, 3 (*libidines* = lusts), 4, and 5 (both [a] and [b]).

Sample: 6C

Score: 3

The student received credit for 1, 2, and 5(b). Credit was not received for 3 because there is no Latin, and 4 is the wrong figure of speech.

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Question LL7

Overview

The question tested specifically students' understanding of the political philosophy espoused by Horace in *Odes* 3.1.5–16 by asking them to discuss that philosophy and the images used to present it. The question also tested students' ability to analyze a Latin passage by requiring them to support their arguments with Latin citations from throughout the passage.

Sample: 7A

Score: 6

This essay presents a well-defined statement about Horace's political philosophy and provides a good image to support the idea of Jupiter's supremacy, explaining the image of the eyebrow quite nicely. The second stanza is examined as a list of those who are better than other men, which is used to set up the images found in the last stanza. The conclusion wraps together the ideas of personified "*Necessitas*" as death with the urn that signals the end for each life. The student presents ideas in a clear fashion, supports them with abundant references, and discusses the connection between the philosophy and the images with insight and perception.

Sample: 7B

Score: 4

This essay discusses the philosophy and understands that death is the controlling factor, but the discussion of the use of images is by implication only. The student presents a figure of speech but does not link it to any discussion. The discussion in the second stanza is descriptive of only one individual and draws no inferences or conclusions, except to say that it does not matter what you do on Earth. In short, the essay is adequate but does not seize the opportunity to exploit the stanzas and the images found in them.

Sample: 7C

Score: 3

The student grasps the underlying political philosophy, but the discussion is limited to a general statement with Latin support in the first and third stanzas. The second stanza is discussed only in general terms with no real analysis. The concluding sentence also presents the philosophy in an overly terse way. The image is present only because that is the Latin presented. There is no attempt to explain the ways in which Horace uses images throughout the passage. The essay could have earned a higher score if the student had answered the question with more conviction, more analysis, more images, and more Latin.

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Question LL8

Overview

The question measured students' ability to translate literally by asking them to translate as literally as possible lines 1–9 of *Odes* 1.9.

Sample: 8A

Score: 9

The student received credit for all segments.

Sample: 8B

Score: 6

The student did not receive credit for segments 3 (*candidum Soracte*), 4 (*alta ... nive*), 10 (*Dissolve frigus*), 11 (*large reponens*), 14 (*quadrimum ... merum*), and 15 (*Sabina ... diota*). Errors were as follows:

- 3 and 4: adjectives *candidum* and *alta* modify the wrong nouns
- 10: *Dissolve* is translated as “Release”
- 11: *large* is translated as an adjective
- 14 and 15: case usage is ignored, and the direct object and prepositional phrase are switched

Sample: 8C

Score: 2

The student received credit for segment 1 (*Vides*), 5 (*nec iam*), and 6 (*silvae laborantes*).

Errors were as follows:

- 2: no translation of *ut*
- 3 and 4: combined and translated as “highest point covered with snow”
- 7: not translated
- 8: translated as “cool and smooth”
- 9: *flumina* is translated in the singular and *constiterint* is translated “flows”
- 10: *frigus* is translated “cool”
- 11: no translation
- 12: *foco* is translated as “focus”
- 13: no translation of *benignius*
- 14 and 15: are combined and translated “Sabine square”
- 16: *deprome* is translated “give”
- 17: *permitte* cannot be translated with the cognate “permit”
- 18: *cetera* is translated as “will”

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Question LL9

Overview

The question assessed students' control of a Latin text by asking a series of short-answer questions about *Odes* 1.23. The questions concerned the content of the poem and identification of a figure of speech.

Sample: 9A
Score: 7

The student demonstrates a thorough understanding of the poem and answers the questions in the most economical fashion. The student falters only for the figure of speech question, number 2, by naming an elision as a figure of speech.

Sample: 9B
Score: 5

The student did not receive credit for naming the figure of speech in lines 3–4 (“the double negative” is a description [not always accurate], and the student does not give the name “*litotes*”). In question 3, the student relies on generalities and provides no answer that can be seen in the Latin of lines 5–8. The student is clearly knowledgeable about the poem but has difficulty with nomenclature and with the specific Latin in one stanza.

Sample: 9C
Score: 3

The student is somewhat familiar with the content of the passage but has significant difficulty with the Latin. In question 1, the student received credit only for “she fears going into the woods,” a paraphrase in which the readers ignored the tacked-on phrase “w/out her mother.” Question 3 received no credit because support for the statements is not present in lines 5–8. For question 5, the student understands the idea to some extent but in terms of the Latin seems only to recognize the word for “mother.”

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Question LL10

Overview

The question tested students' understanding of *Metamorphoses* 8.203–213 by asking them to evaluate the appropriateness of both Daedalus' words and his actions throughout the passage. The question also tested students' ability to analyze a Latin passage by requiring them to support their arguments with Latin citations from throughout the passage.

Sample: 10A

Score: 5

The essay demonstrates thorough control of the Latin throughout the passage (the slip of “kiss” for “kisses” is minor). There is sufficient discussion of how Daedalus' words and actions reflect his worries and love but without the level of sophistication evidenced in an essay earning a score of 6. For example, the student's discussion of the imperative in line 6 is introduced with “when” and does not explain what causes the imperative. The contention that the words are appropriate “because later in the poem, Icarus does not follow his father's advice” is weak.

Sample: 10B

Score: 4

This essay lacks structure. The closing line is a good assessment: these words and actions befit a “father about to send his son into danger.” The discussion is evenly balanced. The Latin support is largely paraphrase at the level of entire lines, and thus the content, although correctly interpreted, does not invite discerning discussion of particular specific features. For example, one might distinguish the positive injunction of line 1 from the prohibitions in lines 2–3 rather than lump them together.

Sample: 10C

Score: 3

This essay handles Daedalus' actions with reasonable adequacy, noting that they convey the “fear” and “love” of a father. The discussion of Daedalus' words is very weak. The analysis of lines 1–2 is sparse; there is no comment on lines 2–5 and the articulation of what Icarus must avoid; the contention that Daedalus issues no command is false and ignores the imperatives and *iubeo*.

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Question LL11

Overview

The question measured students' ability to translate literally by asking them to translate as literally as possible lines 55–62 of Book 4 of the *Metamorphoses*.

Sample: 11A

Score: 8

The student did not receive credit for segments 13 (*taedae quoque iure coissent*) and 15 (*quod non potuere vetare*). In segment 13 *taedae* is not translated as genitive, and in segment 15 *quod* is translated incorrectly.

Sample: 11B

Score: 7

The student did not receive credit for segments 1 (*Pyramus et Thisbe ... tenuere*), 3 (*altera praelata puellis*), 9 (*coctilibus muris*), 11 (*Notitiam primosque gradus*), and 13 (*taedae quoque iure coissent*). The score of 6.5 was rounded up to 7 points.

Errors were as follows:

- 1: *tenuere* is translated as present tense
- 3: the translation of *praelata puellis* conveys the partitive idea that was not in the standards, and “women” was not accepted for *puellis*
- 9: *muris* is not translated as plural
- 11: *Notitiam* is incorrectly translated
- 13: *quoque* is not translated because *coissent* is translated as passive voice and because *taedae* is translated as plural

It should be noted that 16–18 received credit because the words “out of which” were disregarded since the rest of these sections were correct.

Sample: 11C

Score: 4

The student received credit for segments 1 (*Pyramus et Thisbe ... tenuere*), 4 (*quas Oriens habuit*), 5 (*contiguas ... domos*), 14 (*sed vetuere patres*), 16 (*ex aequo*), 17 (*ardebant ... ambo*), and 18 (*captis ... mentibus*) with the resulting score of 3.5 rounded up to 4 points.

Errors were as follows:

- 2: *iuvenum* is not translated as genitive
- 3: “foremost from the girls” was not accepted
- 6: *Semiramis* is not translated with *dicitur*
- No credit was given for segments 7–13. The reference to the wall through which Pyramus and Thisbe communicated was a common mistake.
- And finally, segment 15 contained the mistranslation of *vetare*.

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Question LL12

Overview

The question assessed students' control of a Latin text by asking a series of short-answer questions about lines 1–7 of *Amores* 3.15. The questions concerned students' understanding of the Latin text and of allusions and a figure of speech contained in the passage.

Sample: 12A

Score: 7

Credit was not awarded for question 3 because there is no mention of how Ovid's poetry has not disgraced him or a correct interpretation of his reference to his poems as *deliciae*.

Sample: 12B

Score: 5

The student did not receive credit for either segment (a) or (b) of question 2. The metaphor is not correctly understood by the student.

No credit was awarded for question 3 because the meaning of the text is misunderstood.

Question 4(a) received full credit even though the student confuses "ancestor" and "descendant." There is a clear statement of equestrian rank held for a long time.

Sample: 12C

Score: 4

The student did not receive credit for questions 2(a) and (b). No Latin is written out, the line is not paraphrased, and the cultural reference is misunderstood.

The answer to question 3, although it contains an idea relevant to the poem, does not correctly interpret the line referred to in the question.

Credit was not awarded for question 4(a) because the references to land ownership and skill with horses are not clearly indicative of the anticipated response. The student has possibly confused *equus* with *equus*.