



AP[®] Latin Literature 2007 Scoring Guidelines

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AP[®] LATIN LITERATURE 2007 SCORING GUIDELINES

Question LL1

Translation:

If, I say, my charming one, you bring these (things), you will dine well; for the purse of your Catullus is full of cobwebs. But in return you will receive pure love(s), or whatever is more pleasant or more elegant: for I will give (to you) an unguent which the Venuses and Cupids gave to my girl(friend); when you smell it, you will ask the gods that they make you, Fabullus, all nose.

9 points total: One half-point for each segment, rounding up to the next highest integer.

1. Haec si ... attuleris
2. inquam ... venuste noster
3. cenabis bene
4. nam ... sacculus est
5. tui Catulli
6. plenus ... araneorum
7. sed contra accipies
8. meros amores
9. seu quid ... est
10. suavius elegantiusve
11. nam unguentum dabo
12. quod ... donarunt
13. meae puellae
14. Veneres Cupidinesque
15. quod tu cum olfacies
16. deos rogabis
17. ut te faciant, Fabulle,
18. totum ... nasum

Acceptable Translations for Question LL1

1. *haec*: these (things) [must be direct object of *attuleris*]
si: if
attuleris: you bring/will have brought/will bring (with you) [may be translated as present, future, or future perfect]
2. *inquam*: I say/declare
noster: our/my [must modify *venuste*]
venuste: charming/graceful/attractive/pretty/elegant/agreeable one/friend [must be *vocative*]
3. *cenabis*: you will eat/dine/sup [must be future tense]
bene: well/good [must be adverb modifying *cenabis*]
4. *nam*: for/because
sacculus: (the) purse/wallet/(money) bag [must be subject of *est*]
est: is [must be present tense]
5. *tui Catulli*: of your Catullus; your Catullus' [must be construed with *sacculus*]
6. *plenus*: full (of)/filled (with) [must be predicate adjective]
araneorum: of/with cobwebs/spider webs/spiders [must be plural and must complete *plenus*]
7. *sed*: but
contra: in return/in recompense/on the contrary/conversely/instead
accipies: you will receive/accept/acquire/have given (to you) [must be future tense]

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Question LL1 (continued)

8. *meros*: pure/unadulterated/undiluted/unmixed/simple/pure/sheer/nothing short of [must modify *amores*]
amores: love(s)/affection(s) [may be singular or plural but must be direct object of *accipies*]
9. *seu quid*: or if anything/something; or whatever [*quid* must be the subject of *est*]
est: (there) is
10. *suavius*: sweeter; more pleasant/agreeable/fragrant/pleasing [must be comparative and must be predicate adjective or modify *quid*]
elegantiusve: or more elegant/delicate/tasteful/attractive/graceful [must be comparative and must be predicate adjective or modify *quid*]
11. *nam*: for/because
unguentum: an/the unguent/ointment; perfume [must be direct object of *dabo*]
dabo: I will give [must be future tense]
12. *quod*: which [must have *unguentum* as its antecedent and must be direct object of *donarunt*]
donarunt: gave/bestowed/donated; have given/bestowed/donated
13. *meae puellae*: to my girl (friend)/lady/love [must be dative and be construed with *donarunt*]
14. *Veneres Cupidinesque* [must be plural and must be subject of *donarunt*]
15. *quod*: which/it [must refer to *unguentum* and must be direct object of *olfacies*]; because
cum: when [N.B., because *olfacies* is indicative, *cum* must be rendered “when”]
tu olfacies: you (will) smell/sniff
[N.B., because English does not easily combine a relative pronoun with a relative adverb, the following are acceptable translations:
“(and) when you smell it,” (even though the relative is rendered as a personal pronoun)
“which when you smell it” (even though “which” has no grammatical function)
“which when you smell”
“when you smell which”]
16. *deos*: the gods [must be direct object of *rogabis* and must be plural]
rogabis: you will ask/request/beg [must be future tense]
17. *ut faciant*: that they make/to make [must be consistent with an indirect command construction]
te: you [must be direct object of *faciant*]
Fabulle: Fabullus [must be vocative]
18. *totum*: all/total(ly)/complete(ly)/all over [must modify *te* or *nasum*]
nasum: nose [must be predicate accusative]

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Question LL2

- 6** This is an excellent, well-organized essay. It makes liberal use of specific, appropriate references from the Latin text throughout the passages, properly cited. These references support a discussion that compares and contrasts the requests Ariadne and Aegeus make concerning Theseus. Occasional mistakes need not spoil the general impression of the essay. More important than the number of Latin citations are the quality and completeness of the discussion and the general coherence of the argument.
- 5** This is a good, strong essay with a discerning discussion that compares and contrasts the requests Ariadne and Aegeus make concerning Theseus. The discussion is either not as sophisticated or well-developed as a “6” or not quite as well-supported with textual references from throughout the passages. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the passages.
- 4** This is an adequate essay with some accurate discussion comparing and contrasting the requests Ariadne and Aegeus make concerning Theseus. The discussion may be uneven with more on Ariadne’s request than on Aegeus’ or vice versa, or it may be more descriptive than analytical. The Latin references may be scanty, but are specific, accurate, and relevant.
- 3** This is a limited response that lacks adequate discussion comparing and contrasting the requests Ariadne and Aegeus make concerning Theseus, or which adequately discusses only Ariadne’s request or only Aegeus’. The answer tends to rely on description. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. Alternatively, the student may write a good essay reflecting knowledge of the passages, but fail to cite any Latin to support the answer.
- 2** The student recognizes at least one of the passages but presents a vague or weak discussion. Statements are very general or irrelevant to the question. The student cites Latin but with only limited comprehension of the Latin in context or fails to cite any Latin at all.
- 1** The student understands the question but presents no meaningful discussion derived from the passages. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates no understanding of the Latin in context or demonstrates a complete misunderstanding. The student may fail to cite any Latin or may only provide individual Latin words randomly selected.
- 0** The student gives a response that is totally irrelevant, totally incorrect, or merely restates the question. The student demonstrates no understanding of the Latin in context.
- This is a blank space or off-task answer (e.g., drawing, personal letter).

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Question LL3

- 6** This is an excellent, well-organized essay. It makes liberal use of specific, appropriate references from the Latin text throughout the passages, properly cited. These references support the discussion of the contrast between the effect Suffenus' poems have on his audience and the effect they have on Suffenus himself. Occasional mistakes need not spoil the general impression of the essay. More important than the number of Latin citations are the quality and completeness of the discussion and the general coherence of the argument.
- 5** This is a good, strong essay with a discerning discussion of the contrast between the effect Suffenus' poems have on his audience and the effect they have on Suffenus himself. The discussion is either not as sophisticated or well-developed as a "6" or not quite as well-supported with textual references from throughout the passages. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the poem.
- 4** This is an adequate essay with some accurate discussion of the contrast between the effect Suffenus' poems have on his audience and the effect they have on Suffenus himself. The discussion may be uneven, with more emphasis on the effect of the poems on Suffenus' audience or on their effect on Suffenus himself; or it may be more descriptive than analytical. The Latin references may be scanty, but are specific, accurate, and relevant.
- 3** This is a limited response that lacks adequate discussion of the contrast between the effect Suffenus' poems have on his audience and the effect they have on Suffenus himself, or discusses only the effect the poems have on Suffenus' audience or only the effect they have on Suffenus. The answer tends to rely on description. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. Alternatively, the student may write a good essay reflecting knowledge of the poem, but fail to cite any Latin to support the answer.
- 2** The student recognizes the poem but presents a vague or weak discussion. Statements are very general or irrelevant to the question. The student cites Latin but with only limited comprehension of the Latin in context or fails to cite any Latin at all.
- 1** The student understands the question but presents no meaningful discussion derived from the poem. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates no understanding of the Latin in context or demonstrates a complete misunderstanding. The student may fail to cite any Latin or may only provide individual Latin words randomly selected.
- 0** The student gives a response that is totally irrelevant, totally incorrect, or merely restates the question. The student demonstrates no understanding of the Latin in context.
- This is a blank space or off-task answer (e.g., drawing, personal letter).

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Question LL4

- 6** This is an excellent, well-organized essay. It makes liberal use of specific, appropriate references from the Latin text throughout the passage, properly cited. These references support a discussion of the ways in which Cicero responds to the prosecution's demand. Occasional mistakes need not spoil the general impression of the essay. More important than the number of Latin citations are the quality and completeness of the discussion and the general coherence of the argument.
- 5** This is a good, strong essay with accurate discussion of the ways in which Cicero responds to the prosecution's demand. The discussion is either not as sophisticated or well-developed as a "6" or not quite as well-supported with textual references from throughout the passage. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the passage.
- 4** This is an adequate essay with accurate discussion of the ways in which Cicero responds to the prosecution's demand. The essay may be more descriptive than analytical. The Latin references may be scanty, but are specific, accurate, and relevant.
- 3** This is a limited response with an inadequate discussion of the ways in which Cicero responds to the prosecution's demand. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. The answer tends to rely on description. Alternatively, the student may write a good essay reflecting knowledge of the passage but fail to cite any Latin to support the answer.
- 2** The student recognizes the passage but presents a vague or weak discussion. Statements are very general or irrelevant to the question. The student cites Latin but with only limited comprehension of the Latin in context or fails to cite any Latin at all.
- 1** The student understands the question but presents no meaningful discussion derived from the passage. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates no understanding of the Latin in context or demonstrates a complete misunderstanding. The student may fail to cite any Latin or may only provide individual Latin words randomly selected.
- 0** The student gives a response that is totally irrelevant, totally incorrect, or merely restates the question. The student demonstrates no understanding of the Latin in context.
- This is a blank space or off-task answer (e.g., drawing, personal letter).

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Question LL5

Translation:

And in fact no one is so unfavorable to the Muses that he would not easily allow an enduring report of his labors to be entrusted to verses. They say that that famous Themistocles, the greatest man in Athens, said, when it was (being) asked of him what entertainment or whose voice he would most gladly hear: "His, by whom his own virtue would best be proclaimed."

9 points total: One half-point for each segment, rounding up to the next highest integer.

1. neque enim
2. quisquam est
3. tam aversus
4. a Musis
5. qui non ... facile patiatur
6. aeternum praeconium
7. suorum laborum
8. mandari versibus
9. aiunt
10. Themistoclem illum ... dixisse
11. summum Athenis virum
12. cum ex eo quaereretur
13. quod acroama
14. aut cuius vocem
15. libentissime audiret
16. eius a quo
17. sua virtus
18. optime praedicaretur

Acceptable Translations for Question LL5

1. *enim*: and in fact/to be sure/of course/for
neque: not/no [must be rendered in a manner consistent with the rendering of ***quisquam***]
2. *quisquam*: anyone; (no) one
est: (there) is
3. *tam*: so/to such a degree [must modify *aversus*]
aversus: averse/hostile/ill-disposed/opposed/distant/removed/turned away from [may be predicate adjective completing *est* or may directly modify *quisquam*]
4. *a Musis*: from/to/toward the Muses [must be construed with *aversus* as an ablative of separation]
5. *qui*: who/that he [must have *quisquam* as its antecedent and be subject of *patiatur*]
facile: easily/readily/promptly/willingly [must modify *patiatur*]
non patiatur: would/may/does/will not allow/permit/suffer
6. *aeternum*: eternal/permanent/everlasting/enduring [must modify *praeconium*]
praeconium: announcement/declaration/report [must be subject of infinitive *mandari*]
7. *suorum laborum*: of his (own) work(s)/labor(s)/toil(s) [may be singular or plural but must complete *praeconium*]

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Question LL5 (continued)

8. *mandari*: to be entrusted/committed/given/assigned/handed over [must complete *patiatur*]
versibus: to verse(s)/poetry [may be singular but must be construed with *mandari*]
9. *aiunt*: they say/assert/mention
10. *Themistoclem illum*: (that) [conjunction] Themistocles [must be translated as subject of *dixisse*]
illum: that/that famous [must be translated and must modify *Themistoclem*]
dixisse: said/had said; to have said [i.e., “they say Themistocles to have said”] [must be past or pluperfect]
11. *summum virum*: (the) greatest/highest/topmost/uppermost/foremost man [must be in apposition to *Themistoclem*]
Athenis: in/at/of Athens [must reflect locative case]
12. *cum*: when/since
quaereretur: it was (being) asked/sought
ex eo: of/from him; [must be construed with *quaereretur*]
13. *quod acroama*: what/which entertainment [must be direct object of *audiret*]
14. *aut*: or
cuius vocem: whose voice/words; the voice/words of whom [must be direct object of *audiret*]
15. *libentissime*: most willingly/cheerfully/gladly/happily; with greatest pleasure [must be superlative and must modify *audiret*]
audiret: he would listen to/hear; listened to/heard [N.B., since this is an indirect question the English translation need not reflect a subjunctive]
16. *eius*: his (voice); (that/the voice) of him; of the one
a quo: by who(m)
17. *sua virtus*: his (own) virtue/valor/excellence/steadfastness/manliness/courage/goodness [must be subject of *praedicaretur*]
18. *optime*: best/very well [must reflect superlative and must modify *praedicaretur*]
praedicaretur: would be/was (being) made
known/proclaimed/declared/cited/announced/praised

**AP® LATIN LITERATURE
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Question LL6

1. **2 points (1 point each)**

[The minimal amount of Latin and English required is underlined.]

tum illa nimirum praestat omnibus (it surpasses/is superior to/better than everything/all things

AND/OR

bona spe praelucet in posterum (it shines forth into the future/posterity [with] good hope)

OR

praelucet in posterum (it shines forth into the future/posterity with good hope)

AND/OR

nec debilitari animos aut cadere patitur (it does not allow/permit/let minds/spirits [to] be weakened or [to] fall)

OR

nec debilitari animos aut cadere patitur (it does not allow/permit/let minds/spirits [to] be weakened or [to] fall)

2. **1 point**

a true friend is (like) a copy/example of oneself/a second self; similar to oneself; a reflection of oneself

3. **2 points (1 point each)**

absent friends are present

AND/OR

friends in need have plenty

AND/OR

weak friends are strong

AND/OR

dead friends are alive

4. **1 point**

asyndeton: *honos, memoria, desiderium* OR *honos, memoria* OR *memoria, desiderium*

OR

tricolon crescens: *honos, memoria, desiderium*

5. **2 points (1 point each)**

The dead and the living

OR

illorum refers to the dead (friends)

AND

horum refers to the living (friends)

AP[®] LATIN LITERATURE 2007 SCORING GUIDELINES

Question LL7

- 6** This is an excellent, well-organized essay. It makes liberal use of specific, appropriate references from the Latin text throughout the passage, properly cited. These references support the discussion of how the passage does or does not confirm the characterization of Cleopatra as *fatale monstrum*. Occasional mistakes need not spoil the general impression of the essay. More important than the number of features selected are the quality and completeness of the discussion and the general coherence of the argument.
- 5** This is a good, strong essay with a discerning discussion of how the passage does or does not confirm the characterization of Cleopatra as *fatale monstrum*. The discussion is either not as sophisticated or well-developed as a “6” or not quite as well-supported with textual references from throughout the passage. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the passage.
- 4** This is an adequate essay with some accurate discussion of how the passage does or does not confirm the characterization of Cleopatra as *fatale monstrum*. The discussion may be more descriptive than analytical. The Latin references may be scanty, but are specific, accurate, and relevant.
- 3** This is a limited response that lacks adequate discussion of how the passage does or does not confirm the characterization of Cleopatra as *fatale monstrum*. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. The answer tends to rely on description. Alternatively, the student may write a good essay reflecting knowledge of the passage, but fail to cite any Latin to support the answer.
- 2** The student recognizes the passage but presents a vague or weak discussion. Statements are very general or irrelevant to the question. The student cites Latin but with only limited comprehension of the Latin in context or fails to cite any Latin at all.
- 1** The student understands the question but presents no meaningful discussion derived from the passage. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates no understanding of the Latin in context or demonstrates a complete misunderstanding. The student may fail to cite any Latin or may only provide individual Latin words randomly selected.
- 0** The student gives a response that is totally irrelevant, totally incorrect, or merely restates the question. The student demonstrates no understanding of the Latin in context.
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AP[®] LATIN LITERATURE 2007 SCORING GUIDELINES

Question LL8

Translation:

Bold young men more sparingly shake (your) drawn windows with frequent throwing, and (they) do not steal sleep from you, and your door, which before, very accommodating, used to move the hinges, hugs the threshold; less and less now do you hear “Lydia do you sleep, with me (who am) yours perishing (through) long nights.”

9 points total: One half-point for each segment, rounding up to the next highest integer.

1. iuvenes protervi
2. parcius ... quatiunt
3. iunctas fenestras
4. iactibus crebris
5. nec ... somnos adimunt
6. tibi
7. amatque
8. ianua limen
9. quae movebat
10. prius multum
11. facilis
12. cardines
13. audis ... iam
14. minus et minus
15. me ... pereunte
16. tuo
17. longas ... noctes
18. Lydia dormis

Acceptable Translations for Question LL8

1. *iuvenes*: youths/young men [must be subject of *quatiunt* and *adimunt*]
protervi: impudent/shameless/bold/violent/reckless/forward [must modify *iuvenes*]
2. *parcius*: more sparingly/stingily/moderately/thriftily; less often/less frequently [must be comparative and must modify *quatiunt*]
quatiunt: shake/knock on/beat (up)on
3. *iunctas*: (having been) drawn (together)/closed/joined/shut/shuttered [must modify *fenestras*]
fenestras: windows [must be plural and direct object of *quatiunt*]
4. *crebris*: with frequent/numerous/abundant/dense/packed/repeated/constant [must modify *iactibus*]
iactibus: throwing(s)/hurling(s)/utterances/voices/blows [translation must be consistent with ablative case]
5. *nec*: nor/and ... not
somnos: sleep(s) [may be singular or plural but must be direct object of *adimunt*]
adimunt: (do) take (away)/remove/deprive of/steal/interrupt
6. *tibi*: from you; your (sleep) [must be construed with *adimunt*]
7. *amatque*: and loves/hugs/caresses/is attached to
8. *ianua*: the door [must be subject of *amat*]
limen: the threshold/door frame/doorway [must be direct object of *amat*]
9. *quae*: which/that [must be subject of *movebat*]
movebat: moved/used to move/was moving

AP[®] LATIN LITERATURE 2007 SCORING GUIDELINES

Question LL8 (continued)

10. *multum*: much/very/a lot [must be rendered as an adverb modifying either *movebat* or *facilis*]
prius: before/formerly/earlier [must modify *movebat* or *facilis*]
11. *facilis*: easy/accommodating/indulgent [as nominative adjective modifying *quae* or accusative adjective modifying *cardines*]; easily [nominative adjective rendered as adverb]
12. *cardines*: the hinges [must be plural and direct object of *movebat*]
13. *audis*: you hear/listen to [must be present tense]
iam: now/already
14. *minus et minus*: less and less (often) [must be comparative and must modify *audis*]
15. *me pereunte*: (with) me/I perishing/dying (from love); while/although I am perishing [translation must be consistent with an ablative absolute construction]
16. *tuo*: your (lover)/yours [must modify *me*]
17. *longas noctes*: (for/through) long nights [must be plural and show extent of time]
18. *Lydia*: Lydia [must be vocative case]
dormis: (do) you sleep

**AP® LATIN LITERATURE
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Question LL9

1a. **2 points**

to ask the gods what their end/fate will be

OR

to ask what end/fate the gods will give them

1b. **1 point**

it is unlawful/an offense to the gods/forbidden (by the gods)/it is not right

2. **1 point**

metonymy *hiemes* (for *annos*)

OR

synecdoche *hiemes* (part of whole *annos*)

OR

anaphora *seu ... seu*

3. **2 points (1 point each)**

sapias ("be wise")

AND/OR

vina liques ("dilute wine"/decant wine/strain/prepare wine)

AND/OR

[The minimum amount of Latin is underlined.]

spem longam *reseces* ("cut back on long hope"/modify expectations)

4a. **1 point**

time is flying/passing (even as they speak)

OR

time is begrudging/relentless

4b. **1 point**

seize/enjoy the day/present

AP[®] LATIN LITERATURE

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Question LL10

- 6** This is an excellent, well-organized essay. It makes liberal use of specific, appropriate references from the Latin text throughout the passage, properly cited. These references support the discussion of the poet's strategy and whether or not this strategy is persuasive. Occasional mistakes need not spoil the general impression of the essay. More important than the number of features selected are the quality and completeness of the discussion and the general coherence of the argument.
- 5** This is a good, strong essay with a discerning discussion of the poet's strategy and whether or not this strategy is persuasive. The discussion is either not as sophisticated or well-developed as a "6" or not quite as well-supported with textual references from throughout the passage. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the passage.
- 4** This is an adequate essay with some accurate discussion of the poet's strategy and whether or not this strategy is persuasive. The essay may be uneven, with more on the poet's strategy than on whether it is persuasive; or it may be more descriptive than analytical. The Latin references may be scanty, but are specific, accurate, and relevant.
- 3** This is a limited response that lacks adequate discussion of the poet's strategy and whether or not this strategy is persuasive. The answer tends to rely on description or may address only the poet's strategy. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. Alternatively, the student may write a good essay reflecting knowledge of the passage, but fail to cite any Latin to support the answer.
- 2** The student recognizes the passage but presents a vague or weak discussion. Statements are very general or irrelevant to the question. The student cites Latin but with only limited comprehension of the Latin in context or fails to cite any Latin at all.
- 1** The student understands the question but presents no meaningful discussion derived from the passage. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates no understanding of the Latin in context or demonstrates a complete misunderstanding. The student may fail to cite any Latin or may only provide individual Latin words randomly selected.
- 0** The student gives a response that is totally irrelevant, totally incorrect, or merely restates the question. The student demonstrates no understanding of the Latin in context.
- This is a blank space or off-task answer (e.g., drawing, personal letter).

AP[®] LATIN LITERATURE 2007 SCORING GUIDELINES

Question LL11

Translation:

All were stunned and did not approve such words, and before all Lelex, mature in mind and in age, speaks thus: “The power of heaven is enormous and does not have limits and whatever the gods have wanted has been done. And that you may less be in doubt, there is an oak tree close to a linden tree in the Phrygian hills, surrounded by a wall in the middle.”

9 points total: One half-point for each segment, rounding up to the next highest integer.

1. obstipuere omnes
2. nec ... probarunt
3. talia dicta
4. ante omnesque
5. Lelex ... maturus
6. animo ... et aevo
7. sic ait
8. immensa est
9. potentia caeli
10. finemque ... non habet
11. et quidquid superi
12. voluere peractum est
13. Quoque minus dubites
14. tiliae contermina
15. quercus ... est
16. collibus ... Phrygiis
17. medio ... muro
18. circumdata

Acceptable Translations for Question LL11

1. *obstipuere*: were struck dumb/stunned/amazed/dazed/astounded/bewildered/stupified; gaped/stood agape [must be past tense but may be singular if *omnes* is translated as “everyone”]
omnes: all/everyone [must be subject of *obstipuere*]
2. *nec probarunt*: and did not/nor did (they/everyone) approve (of)/regard as good/agree with/assent to; nor approved/regarded as good/agreed with/assented to/approved (of) [must be past tense]
3. *talia dicta*: such words/things having been said/statements/utterances/remarks [must be plural and direct object of *probarunt*]
4. *-que*: and
ante omnes before/in front of all/everyone
5. *Lelex*: Lelex [must be subject of *ait*]
maturus: mature/experienced/developed [must modify *Lelex*]
6. *animo*: in/with respect to mind/spirit [must be construed with *maturus*]
et aevo: and in/with respect to age/time/life [must be construed with *maturus*]
7. *sic*: thus/so/as follows/in this way [must modify *ait*]
ait: speaks/says/asserts; spoke/said/asserted
8. *immensa*: endless/limitless/immeasurable/boundless/immense/large/great/vast [must modify *potentia* and be predicate adjective]
est: is [must be present tense]

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Question LL11 (continued)

9. *potentia*: (the) power/rule/sway/influence/capacity [must be subject of *est* and of *habet*]
caeli: of heaven/the sky/the heavens [must be construed with *potentia*]
10. *-que non habet*: and does not have/has no [must be present tense]
finem: limit/boundary/end [must be singular]
11. *et quidquid*: and whatever/what [must be direct object of *voluere*]
superi: the gods (above) [must be subject of *voluere*]
12. *voluere*: (have) wanted/wished (for) [must be perfect or past tense]
peractum est: has been/was carried out/performed/executed/finished/completed/done [must be perfect or past tense]; is done [if rendered as a present perfect]
13. *quoque*: and so that/in order that/that; (in order) for you to [must introduce a purpose clause]
minus: less [must be a comparative and must modify *dubites*]
dubites: you doubt/be uncertain/wonder; for you to doubt/be uncertain/wonder; will doubt [translation must be consistent with a purpose clause]
14. *tiliae contermina*: close to/nearby a linden tree [must modify *quercus* or be predicate adjective]
15. *quercus*: an oak (tree) [must be subject of *est*]
est: There is/is [must be present tense]; has been/was [if construed as part of a compound verb: i.e., *circumdata est*]
16. *collibus Phrygiis*: in/on the Phrygian/Trojan hills; in/on the hills of Phrygia/Troy [must be plural and must show location]
17. *medio muro*: by a wall in the middle/by the middle wall; by a moderate/mid-sized wall [must be construed with *circumdata*]
18. *circumdata*: (having been) surrounded/encircled/enclosed [must modify *quercus*]; has been surrounded/encircled/enclosed [if construed as part of a compound verb: i.e., *circumdata est*]

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Question LL12

1. **2 points (1 point each)**

(curved) horns; horns covered in gold

AND/OR

(snow) white necks

AND/OR

they are young/young cows/cows

2. **2 points (1 point each)**

munere functus: "having performed his duty/a sacrifice"/he did his duty

AND

ad aras constitit: "he stood at the altar(s)"

3a. **1 point**

that the statue become his wife

3b. **1 point**

that he be given a wife like the statue

4. **1 point**

chiasmus (*suis ... Venus aurea festis*)

OR

synchysis (*ipsa suis ... Venus festis*)

5. **1 point**

The flame flares up (three times)

OR

She makes the flame leap