



## AP<sup>®</sup> Latin Literature 2002 Scoring Guidelines

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AP<sup>®</sup> LATIN LITERATURE  
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Question 1

9 Points Total

Translation:

Veranius, out of (all) my friends, surpassing for me (all) 300,000 of them, have you come home to your Penates/household gods and [to your] like-minded/loving brothers and [to your] mother, an old woman/[to your] aged mother? You have come! O happy/blessed news for me! I will see you safe and I will hear you telling [about] the places, deeds [and] tribes of the Spaniards/Iberians, as is your custom...

One-half point for each group, rounding up to the next higher integer.

1. *Verani*
2. *(omnibus) e meis amicis*
3. *antistans*
4. *(omnibus) milibus tricentis*
5. *mihi*
6. *venistine domum*
7. *ad tuos Penates*
8. *fratresque unanimos*
9. *anumque matrem*
10. *Venisti*
11. *O mihi nuntii beati*
12. *Visam*
13. *te incolumem*
14. *audiamque*
15. *narrantem*
16. *loca (Hiberum)*
17. *facta nationes (Hiberum)*
18. *ut mos est tuus*

Acceptable Meanings and Variations:

<i>Verani</i>	[Oh] Veranius (must clearly be vocative) (also accepted: a slight misspelling of the name, e.g., Veranus)
<i>(omnibus) e meis amicis</i>	out of/from/among (all) my friends ( <i>omnibus</i> can be taken either with segment 2 or segment 4)
<i>antistans</i>	surpassing; excelling; standing beyond/above/before/first; being worth more than (must be taken as a pres. act. participle in the nominative)
<i>(omnibus) milibus trecentis</i>	(all) 300,000 [of them]
<i>mihi</i>	for me; to me; in my eyes; as far as I am concerned

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**Question 1 (cont'd.)**

<i>venistine domum</i>	Have you come home?; Did you come home?; You came home? (also accepted: Have you come back home?; Have you returned home?)
<i>ad tuos Penates</i>	to your Penates; to your household gods; to your household; to your family
<i>fratresque unanimos</i>	and [to your] like-minded/loving/one-minded/beloved brothers
<i>anumque matrem</i>	and [to your] aged mother; and [to your] mother, an old woman
<i>Venisti</i>	You have come; You did come; You came [home] (Also accepted: You have come back; You have returned)
<i>O mihi nuntii beati</i>	Oh happy/blessed/fortunate/wonderful/lucky/joyful news/message(s)/announcement/tidings/messenger(s) to me
<i>Visam</i>	I will see; Will I see?; Let me see; I may see; May I see? (also accepted: I will come and see; I will visit)
<i>te incolumem</i>	you safe/unharmed ( <i>incolumem</i> must modify <i>te</i> )
<i>audiamque</i>	and I will hear; and will I hear?; and let me hear; and I may hear; and may I hear?
<i>narrantem</i>	[you] telling [about] (must be pres. act. participle modifying the direct object of the verb)
<i>loca</i> *	the places (must be plural)
<i>Hiberum</i>	of the Hiberi/Iberians/Spaniards (must be genitive plural) ( <i>Hiberum</i> can be taken with <i>loca</i> , <i>facta</i> or <i>nationes</i> )
<i>facta</i> *	[and] deeds/facts/happenings/actions/events (must be plural)
<i>nationes</i> *	[and] nations/people(s)/races
<i>ut mos est tuus</i>	as is your custom/way/manner

- \* *loca*, *facta*, *nationes* 1) These nouns must be taken as direct objects of *narrantem*.  
2) The floating *Hiberum* (if mistranslated) will be taken with a mistranslated *facta nationes* (17) if *loca* (16) is translated correctly.

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**Question 2**

**6 Points Total**

- 6** An excellent, well-organized essay. The discussion makes liberal use of specific, appropriate references from the Latin text throughout the poem, properly cited, to support the student's interpretation of the lament as serious or playful. 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** A good, strong essay with discerning discussion of the student's interpretation of the lament as serious or playful. The discussion is either not as sophisticated or well developed as a "6" or not quite as well supported with textual references. The references from the Latin throughout the poem, properly cited, appear confident, and the essay reflects more than casual familiarity with the poem.
- 4** An adequate discussion of the student's interpretation of the lament as serious or playful. The discussion may be uneven or may develop some elements of the poem more fully than others. The discussion may be more descriptive than analytical. The Latin support from throughout the poem, although perhaps scanty, is specific, accurate, and relevant.
- 3** A limited response which deals superficially with a discussion of the student's interpretation of the lament as serious or playful. In general, the Latin support is weak, not drawn from throughout the poem, possibly misconstrued, inappropriate, and/or not properly cited. The answer tends to rely on description, narration, or mere translation. Alternately, the student may write a good essay reflecting knowledge of the poem, but no Latin is cited to support the answer.
- 2** The student recognizes the poem but presents a vague or weak discussion of her/his interpretation of the lament as serious or playful. Statements may be very general or irrelevant to the question. The student cites Latin but shows very limited comprehension of the Latin in context, or Latin may not be cited at all.
- 1** The student understands the question but is unable to write any meaningful discussion derived from the poem. Although no substantive argument is presented, the response may contain some correct information relevant to the question. The student demonstrates little or no understanding of the Latin in context. The answer may contain either no Latin or individual Latin words randomly selected.
- 0** A response which is totally irrelevant, totally incorrect, or which merely restates the question. The student demonstrates no understanding of the Latin in context.
- A blank space or off-task answer (drawings, personal letters, etc.).

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**Question 3**

**6 Points Total**

- 6** An excellent well-organized essay which discusses the awkward social situation and the poet's perception of it. The discussion makes liberal use of specific appropriate references from the Latin text throughout the poem, properly cited, to support the analysis and the argument. 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** A good, strong essay with discerning discussion about the awkward social situation and the poet's perception of it. The discussion is either not as sophisticated or well developed as a "six" or not quite as well supported with textual references. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the poem.
- 4** An adequate essay about the awkward social situation and the poet's perception of it. The discussion may be uneven or may be more descriptive than analytical. One aspect of the question may be developed more fully. The Latin references from throughout the passage, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response which deals superficially, or in a limited way, with the awkward social situation and the poet's perception of it. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. The answer tends to rely on description, narration, or mere translation. Alternatively, the student may write a good essay reflecting knowledge of the poem, but no Latin is cited to support the answer.
- 2** The student recognizes the poem but presents a vague or weak discussion. Statements may be very general or irrelevant to the question. The student cites Latin but shows very limited comprehension of the Latin in context, or Latin may not be cited at all.
- 1** The student understands the question but is not able to write any 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 may demonstrate little or no understanding of the Latin of the passage. The answer may contain either no Latin or individual Latin words randomly selected.
- 0** A response which is totally irrelevant, totally incorrect, or which merely restates the question. The student demonstrates no understanding of the Latin in context.
- A blank space or off-task answer (drawings, personal letters, etc.).

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**Question 4**

**8 Points Total**

- 1a. **1 point:** Appius Claudius (Caecus) (single use of Caecus should also mention that he is a relative or family member)
- 1b. **1 point:** the custom of displaying ancestral busts in the atrium of the house
- 1c. **1 point:** The speaker would have been represented by one of these busts in Clodia's house (must be a member of the family mentioned).
2. **1 point:** a rival to Quinta Claudia for domestic praise in respect to womanly virtue (*Q. illa Claudia, aemulam domesticae laudis in gloria muliebri esse admonebat* (Q. Claudia advised you to be her rival for domestic praise in womanly virtue; a model of domestic praise; a paragon of domestic praise.)
3. **1 point:** interlocking/interlocked word order; Synchysis/Synchysis  
*Clodia quae patrem complexa triumphantem.*
- 4a. **1 point:** his triumph; during his triumphal procession/parade. Triumph has to appear in the answer.
- 4b. **1 point:** She wanted to stop the plebeian tribune from dragging him out of the chariot (*patrem...ab inimico tribuno plebei de curru detrahi passa non est*: she did not allow her father to be dragged out of the chariot by a hostile plebeian tribune) (should mention *detrahi...de curru*)
- 4c. **1 point:** She embraced him.

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**Question 5**

**9 Points Total**

**Translation:**

And so some have said that wise men do everything for the sake of pleasure and learned men have not recoiled from this unseemliness of speech; others have thought that worth (dignity) had to be joined with pleasure in order to join, through [their] skill of speaking, things especially opposed to themselves (among themselves).

1. *Itaque alii*
2. *dixerunt*
3. *voluptatis causa*
4. *sapientes*
5. *facere omnia*
6. *(neque) eruditi homines*
7. *ab hac turpitudine*
8. *orationis*
9. *refugerunt(neque)*
10. *alii putaverunt*
11. *dignitatem cum voluptate*
12. *coniungendam (esse)*
13. *ut coniungerent*
14. *maxime repugnantes*
15. *res (must be the object of coniungerent)*
16. *inter se*
17. *dicendi*
18. *facultate*

**Acceptable Meanings and Variations:**

<i>Itaque:</i>	And so, Therefore, Accordingly, Consequently, Thus
<i>alii:</i>	some, some others, others
<i>dixerunt:</i>	have said, said [must be past], have claimed
<i>voluptatis:</i>	pleasure, enjoyment, satisfaction, desire (genitive with <i>causa</i> )
<i>causa:</i>	for the sake of, on behalf, for the cause of, for the purpose of, on account of
<i>sapientes:</i>	wise men, wise ones, wise people, the wise, people of good taste, philosophers, sages, good judges, knowledgeable men
<i>facere:</i>	do, make; should not be an infinitive translation
<i>omnia:</i>	everything, all things, all

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**Question 5 (cont'd.)**

<i>neque:</i>	nor, and...not, neither
<i>eruditi:</i>	learned, accomplished, erudite, well-informed, experienced, educated, wise
<i>homines:</i>	men, people
<i>ab:</i>	from
<i>hac:</i>	this
<i>turpitudine:</i>	unseemliness, foulness, disgracefulness, baseness, infamy, ugliness
<i>orationis:</i>	of speech, of speaking
<i>refugerunt:</i>	have recoiled, have retreated, have fled, have shunned, have shrunk away from; must be past tense
<i>alii:</i>	others, some others
<i>putaverunt:</i>	have thought, thought, reflected, pondered, considered, judged
<i>dignitatem:</i>	dignity, honor, rank, prominence, excellence, high office, worth, worthiness
<i>cum:</i>	with
<i>voluptate:</i>	pleasure, enjoyment, satisfaction
<i>coniungendam (esse):</i>	had to be joined, ought to be joined, must be joined
<i>ut:</i>	in order that, so that, in order to, to (join)
<i>coniungerent:</i>	they might join, join (if used with “in order to” or “to”) tied with, allied to (with) united with, might connect
<i>res:</i>	things, matters, situations, concepts
<i>repugnantes:</i>	opposed, contrary, contradictory, hostile (taken as the adjective, not the present participle of <i>repugno</i> , but it could be translated as “struggling”, “resisting”.)
<i>maxime:</i>	especially, extremely, particularly, very, chiefly, most of all, very greatly
<i>inter se:</i>	among themselves
<i>dicendi:</i>	of speaking
<i>facultate:</i>	by/through/ because of (their) capability, faculty, ability, power, skill, facility Should show ‘ablative’ use (by, with)

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**Question 6**

**6 Points Total**

- 6** An excellent, well-organized essay. The discussion makes liberal use of specific, appropriate references from the Latin text throughout the passage, properly cited, to support a discussion of Cicero’s characterization of the prosecution’s motives and its intended effect on the jury. 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** A good, strong essay with discerning discussion of Cicero’s characterization of the prosecution’s motives and its intended effect on the jury. 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** An adequate essay about Cicero’s characterization of the prosecution’s motives and its intended effect on the jury. The essay must discuss both the prosecution’s motives and the intended effect on the jury but one aspect may be developed more fully than the other. The Latin support, from throughout the passage, although perhaps scanty, is specific, accurate, and relevant.
- 3** A limited response which deals superficially with Cicero’s characterization of the prosecution’s motives and the intended effect on the jury or which deals adequately with only one aspect. In general, the Latin support, is weak, not drawn from throughout the passage, possibly misconstrued, inappropriate, and/or not properly cited. The answer tends to rely on description, narration, or mere translation. Alternately, the student may write a good essay reflecting knowledge of the passage, but no Latin is cited to support the answer.
- 2** The student recognizes the characterization of the prosecution’s motives or its intended effect on the jury but presents a vague or weak discussion of Cicero’s characterization or its effect. Statements may be very general or irrelevant to the question. The student cites Latin but shows very limited comprehension of the Latin in context, or Latin may not be cited at all.
- 1** The student understands the question but is unable to write any 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 little or no understanding of the Latin in context. The answer may contain either no Latin or individual Latin words randomly selected.
- 0** A response which is totally irrelevant, totally incorrect, or which merely restates the question. The student demonstrates no understanding of the Latin in context.
- A blank space or off-task answer (drawings, personal letters, etc.).

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**Question 7**

**8 Points Total**

- 1a. **1 point:** a Muse
- 1b. **1 point:** any ONE of the following: voice, cithara/lyre or any other specific stringed instrument. Answers such as (the gift of) song or music were also awarded credit.
2. **1 point:** death, Quintilius's death, "the afterlife" or other such euphemisms for death were also awarded credit.
3. **2 points:** 1 point: Quintilius was honorable, loyal, truthful, etc.; must mention at least one specific virtue listed.  
1 point: His equal in these qualities cannot be found. The response must clearly indicate the unsurpassed extent to which Quintilius possessed this quality or these qualities.
4. **1 point:** for matching one of the following figures of speech with illustrative Latin: (synchysis) interlocking word order: *multis ille bonis flebilis*  
Credit was also awarded for pointing out various instances of assonance or consonance in the line.
5. **2 points:** Latin and translation of each phrase required (minimal Latin underlined)  
1 point: *multis bonis flebilis*  
lamentable to many (good men), mourned/wept for by many (good men)  
  
1 point: *nulli flebilior quam tibi, Vergili*  
more lamentable to no one than Vergil, more mourned/wept for by no one than Vergil  
OR *nulli flebilior quam tibi, Vergili*  
more lamentable to no one than you, more mourned/wept for by no one than you, with *tibi* identified as Vergil in the explanation

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Question 8

9 Points Total

Translation:

The dreadful hour of the blazing Dog Star does not know (how) to touch you; you provide delightful cold to bulls, tired from the plow (share) and to the wandering herd. You too will become (one) of the famous springs, with me speaking (about) the (holm) oak placed on the hollow rocks, from where your talking waters leap down.

One-half point for each group, rounding the score up to the next higher integer.

1. *atrox hora*
2. *flagrantis Caniculae*
3. *nescit*
4. *tangere Te*
5. *tu...praebes*
6. *frigus amabile*
7. *fessis tauris*
8. *vomere*
9. *et pecori vago*
10. *tu quoque*
11. *Fies*
12. *nobilium fontium*
13. *me dicente*
14. *impositam ilicem*
15. *cavis saxis*
16. *unde*
17. *loquaces lymphae tuae*
18. *desiliunt*

Acceptable Meanings and Variations:

<i>Te:</i>	you; must be object of <i>tangere</i>
<i>flagrantis:</i>	blazing, burning, flaming, glowing, fiery, hot, sweltering, flagrant; must modify <i>Caniculae</i>
<i>atrox:</i>	dreadful, fierce, cruel, harsh, savage, horrible, etc.; dark, atrocious; must modify <i>hora</i>
<i>hora:</i>	hour, time (of year), season; must be the subject of <i>nescit</i>
<i>Caniculae:</i>	of Canicula, of Sirius, of the Dog Star, Dog Days, the Dog (if capitalized); must be genitive
<i>nescit:</i>	does not know (how), is unable, cannot; must be present tense
<i>tangere:</i>	(to) touch; must be taken with <i>nescit</i>
<i>tu:</i>	you; must be subject of <i>praebes</i>

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**Question 8 (cont'd.)**

<i>frigus:</i>	cold, coolness, cold water/drink; must be object of <i>praebes</i>
<i>amabile:</i>	delightful, kind, lovely, pleasant, amiable, friendly, etc.; must modify <i>frigus</i>
<i>fessis:</i>	tired, weary, exhausted; must modify <i>tauris</i>
<i>vomere:</i>	from/by/with the plow(share), plowing; must be translated as ablative with appropriate meaning for context
<i>tauris:</i>	to/for bulls; must be translated as dative plural
<i>praebes:</i>	you provide, you offer, you supply, you furnish, you give; must be present tense
<i>et:</i>	and
<i>pecori:</i>	to/for livestock, herd(s), flock(s), (herd) animal(s), or a particular kind of herd animal; must be translated as dative
<i>vago:</i>	wandering, roaming; must modify <i>pecori</i>
<i>Fies:</i>	you will become, you will be made, you will be; must be future tense
<i>nobilium:</i>	famous, renowned, well-known, noble; must modify <i>fontium</i>
<i>tu:</i>	you; must be subject of <i>fies</i>
<i>quoque:</i>	too, also
<i>fontium:</i>	fountains, springs; must be plural
<i>nobilium fontium:</i>	should be rendered with some partitive idea such as “(one) of the famous fountains”
<i>me dicente:</i>	(with) me saying, telling (about), singing (about); or as a subordinate clause in the present tense (e.g., “because I tell about,” “when I tell about,” etc.)
<i>cavis:</i>	hollow, concave; must modify <i>saxis</i>
<i>impositam:</i>	placed, put, positioned, or planted (on/in/upon); must modify <i>ilicem</i> or must be taken with an understood <i>esse</i> as an indirect statement (“that the oak has been placed”)
<i>ilicem:</i>	holm-oak, oak, ilex, tree; must be object of <i>dicente</i> or translated as subject of <i>impositam (esse)</i>
<i>saxis:</i>	on/in/upon/etc. the rock(s), stone(s); must indicate place with <i>impositam</i>
<i>unde:</i>	(from) where, (from) whence
<i>loquaces:</i>	talkative, talking, babbling, loquacious, chattering, or similar adjective indicating speech; must modify <i>lympphae</i>
<i>lympphae:</i>	waters, water, (water) nymphs; must be subject of <i>desiliunt</i>
<i>desiliunt:</i>	leap (down), jump (down), tumble (down); must be present tense
<i>tuae:</i>	your; must modify <i>lympphae</i>

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**Question 9**

**6 Points Total**

- 6** An excellent, well-organized essay. The discussion makes liberal use of specific, appropriate references from the Latin text throughout the passage, properly cited, to discuss how Horace uses contrasting images to illustrate his advice. 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** A good, strong essay with discerning discussion of how Horace uses contrasting images to illustrate his advice. The discussion is either not as sophisticated or well developed as a “6” or not quite as well supported with textual references throughout the passage. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the passage.
- 4** An adequate essay about how Horace uses contrasting images to illustrate his advice. The discussion may be uneven or may be more descriptive than analytical. However, the essay clearly identifies the philosophical advice and it adequately discusses at least two contrasting image pairs. The Latin references, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response that may present a superficial discussion of all aspects of the question or neglect to deal adequately with more than one pair of contrasting images. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. The response tends to rely on description, narration, or mere translation. Alternately, the student may write a good essay reflecting knowledge of the passage, but no Latin is cited to support the answer.
- 2** The student recognizes the passage but presents a vague or weak discussion. Statements may be very general or irrelevant to the question. The student cites Latin but shows very limited comprehension of the Latin in context, or Latin may not be cited at all.
- 1** The student understands the question but is unable to write any 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 little or no understanding of the Latin in context. The answer may contain either no Latin or individual Latin words randomly selected.
- 0** A response which is totally irrelevant, totally incorrect, or which merely restates the question. The student demonstrates no understanding of the Latin in context.
- A blank space or off-task answer (drawings, personal letters, etc.).

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**Question 10**

**8 Points Total**

1. **2 points:** one each for BOTH Latin AND English
  - One (the soldier) is sent as a spy against a hostile enemy. (*Mittitur infestus alter speculator in hostes*)
  - The other holds his eyes on a rival as an enemy. (*in rivale oculos alter, ut hoste, tenet.*)
  
- 2a. **1 point:** Any ONE of these actions:
  - besieging
  - breaking and entering
  
- 2b. **1 point:** Both the soldier and the lover must wear down or break down resistance to gain the object of their desire.
  
3. **2 points:** One each:
  - Attack (invade) the enemy while they are sleeping.
  - Kill the unarmed masses, (cut down defenseless crowd) with armed band (hand).
  
4. **1 point:** The Trojan War
  
5. **1 point:** for matching one of the following figures of speech with illustrative Latin:
  - apostrophe: *equi deseruistis*
  - personification: *equi deseruistis*
  - assonance: *et dominum capti deseruistis equi*
  - alliteration: *dominum . . .deseruistis*

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**Question 11**

**9 Points Total**

**Translation:**

When the boy began to rejoice in (his) bold flight and he deserted the leader, and dragged by the desire of the sky, he made/drove a journey higher (or a higher journey). The nearness of the scorching sun softens the fragrant wax, the chains of the feathers; the wax had melted. He (that boy) shakes his bare arms and lacking oarage, he does not catch hold of any breezes.

One-half point for each group, rounding up to the next higher integer.

1. *cum puer coepit*
2. *gaudere*
3. *audaci volatu*
4. *deseruitque ducem*
5. *(-que) tractus*
6. *caeli cupidine*
7. *altius*
8. *(-que) egit iter*
9. *Rapidi vicinia solis*
10. *mollit*
11. *odoratas ceras*
12. *pennarum vincula*
13. *tabuerant cerae*
14. *nudos lacertos*
15. *ille quatit*
16. *carens remigioque*
17. *(non) percipit*
18. *(non) ullas auras*

Acceptable meanings and renderings:

<i>cum:</i>	when
<i>puer:</i>	boy (must be subject)
<i>coepit:</i>	began (must be perfect)
<i>gaudere:</i>	to rejoice, revel, enjoy, delight in (must be infinitive)
<i>audaci:</i>	bold, daring (must modify <i>volatu</i> )
<i>volatu:</i>	flight, flying (must be object of <i>gaudere</i> if translated as ‘to enjoy’)
<i>-que:</i>	and
<i>deseruit</i>	he deserted, left, abandoned (must be perfect)

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**Question 11 (cont'd.)**

<i>ducem</i>	leader (must be object of <i>deseruit</i> )
<i>tractus:</i>	drawn, dragged, pulled, attracted (must be perfect passive and modify <i>puer</i> )
<i>-que</i>	and
<i>caeli:</i>	of the sky, for the sky, heaven(s)
<i>cupidine:</i>	by or with the desire, want, love, longing (must be ablative)
<i>altius:</i>	higher, more highly (may modify <i>iter</i> or may be used adverbially)
<i>egit:</i>	made, drove (with <i>iter</i> , he traveled or journeyed)
<i>iter:</i>	path, course, way, route, journey
<i>rapidi:</i>	of the swift, quick; consuming, scorching, hot, blazing, rapid (must modify <i>solis</i> )
<i>solis:</i>	of the sun (must be genitive)
<i>vicinia:</i>	nearness, proximity, vicinity, nearby area (must be subject)
<i>mollit:*</i>	softens
<i>odoratas:</i>	fragrant, sweet-smelling, smelly, odoriferous, odorous (must modify <i>ceras</i> )
<i>ceras:</i>	wax, beeswax, waxes
<i>pennarum:</i>	of feathers, wings (must be genitive)
<i>vincula:</i>	chain(s), binding(s), bonds, shackles (must be in apposition with <i>ceras</i> )
<i>tabuerant:</i>	had melted (must be pluperfect), wasted, dwindled away
<i>cerae:</i>	wax, (waxes)
<i>nudos:</i>	naked, unadorned, bare (must modify <i>lacertos</i> )
<i>lacertos:</i>	arms, upper arms, limbs (must be direct object)
<i>ille:</i>	he, that boy, that one
<i>quatit:*</i>	shakes, moves, flaps, beats, waves
<i>carens:</i>	(and) lacking, needing (must be present participle)
<i>remigioque:</i>	oarage, wings, array of oars, steerage, oar(s)
<i>non:</i>	no, not (may be taken with <i>ullas</i> )
<i>percipit:*</i>	takes, acquires, catches hold of, feels
<i>ullas:</i>	any (with <i>non</i> : no, none) (must modify <i>auras</i> )
<i>auras:</i>	breezes, (breaths of) air; winds (must be direct object of <i>percipit</i> )

\*These verbs may be taken as the historical present if all three are translated in the past.

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**Question 12**

**6 Points Total**

- 6** An excellent, well-organized essay. The discussion makes liberal use of specific, appropriate references from the Latin text throughout the poem, properly cited, to contrast the reality of the situation with Pyramus' and Thisbe's hopes and desires. 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** A good, strong essay with discerning discussion contrasting the reality of the situation with Pyramus' and Thisbe's hopes and desires. The discussion is either not as sophisticated or well developed as a "6" or not quite as well supported with textual references. The references from the Latin throughout the poem are properly cited and confident, and the essay reflects more than casual familiarity with the passage.
- 4** An adequate essay contrasting the reality of the situation with Pyramus' and Thisbe's hopes and desires. The discussion may be uneven or may be more descriptive than analytical. One aspect of the question may be developed more fully than the other. The Latin references from throughout the passage, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response which lacks adequate discussion contrasting the reality of the situation with Pyramus' and Thisbe's hopes and desires. In general, the Latin support is weak, not drawn from throughout the passage, possibly misconstrued, inappropriate, and/or not properly cited. The response tends to rely on description, narration, or mere translation. Alternately, the student may write a good essay reflecting knowledge of the poem, but no Latin is cited (or cited correctly) to support the answer.
- 2** The student recognizes the passage but presents a vague or weak discussion with no evidence of the contrast. Statements may be very general or irrelevant to the question. The student shows very limited comprehension of the Latin cited, or Latin may not be cited at all.
- 1** The student understands the question but is unable to write any 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 may demonstrate little or no understanding of the Latin. The answer may contain either no Latin or individual Latin words randomly selected.
- 0** A response which is totally irrelevant, totally incorrect, or which merely restates the question. The student demonstrates no understanding of the Latin in context.
- A blank space or off-task answer (drawings, personal letters, etc.).