



## AP Latin Literature 2000 Student Samples

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Write in the box the number of the question you are answering on this page as it is designated in the examination.

LL 7

A.

1. The narrator has been stuck talking to someone to whom he does not wish to talk. And so he grows excited and gains hope when his friend, Aristus Fuscus "occurrit" (runs up/approaches), hoping that Fuscus will rescue him from his predicament, providing him with a reason to leave this chatterbox.
2. "illum" refers to a garrulous bore, who met Horace on the Via Sacra and continues to walk and talk with him, refusing to leave. This bore is a man "notum" (known) to Horace only "nomine" (by name). He is not Horace's friend but wants to meet <sup>Mycenaeas.</sup> Mycenaeas.
3. Horace first tries to grab Fuscus: "Vellere coepi et prensare manu lentissimae ~~bracchia~~ bracchia" (I began to tear at and to grasp his sluggish arms with my hand). He also tries "nutans" (nodding) his head and "disterguens oculos" (rolling my eyes).
4. None of the narrator's attempts work because Fuscus is amused at Horace's predicament and decides to let him flounder rather than help him. The narrator realizes this and becomes frustrated with Fuscus, to the point at which his "iecur urene hillis" (liver burned with bile).

① The narrator, which can be assumed to be Horace, has been seized by a boor of a man <sup>in the forum</sup> who he has been trying to escape throughout the poem. <sup>in lines 1-2</sup> Here, his friend, Fuscus Aristius, has run up to meet him, and Horace sees his chance for escape.

② The Boor

③ Horace tries to get Fuscus to help him by grabbing (his) very soft arms with (his) hand, prensare brachia, nutans, nodding (at him), and distorquens oculos twisting (his) eyes.

④ The comic scene is that in Horace's desperate attempt <sup>to flee the boor</sup> he is badly witty, laughing to pretend, and he says my liver burns with bile, mea bilis. Horace is so nervous about trying to escape that ~~he~~ he seems to be the fool or boor.

LL 7

Write in the box the number of the question you are answering on this page as it is designated in the examination.

1. In this poem, Horace is trapped by a very uninteresting man. He won't let Horace go because he wants to keep talking.

2. "illum" is the man who comes up to Horace as they are talking, whom he hopes will save him from this man.

3. Horace tries to get his friend's attention by:

a) "prensare manu brachia" (l. 5), by elbowing him in the arm to get a response.

b) by "nutans," staring at him and:

c) by "distorquens oculos," rolling his eyes.

④ In lines 6-7, Horace's friend realizes what it is he wants, and jokingly refuses to help him.

Write in the box the number of the question you are answering on this page as it is designated in the examination.

LL8

A

But swift mercury carried me, trembling  
through the enemy in a dense cloud;  
a reabsorbing wave carried you  
back into battle with seething waters

Therefore, give back to Jupiter owed feasts,  
and place your limbs (side-"latus") tired by long military service,  
under my laurel tree, nor should  
you spare destined wine flasks.

Write in the box the number of the question you are answering on this page as it is designated in the examination.

48 C

But swift Mercury lifted me, terrified,  
through the enemies on dense air, while the  
hot ~~is~~ seething wave ~~boiled~~, ~~absorbing~~ absorbing  
you again, bore the country.

Therefore ~~is~~ return to Jove the obligatory  
Feast, put down your ~~flanks~~ flanks tired from long  
soldiery under my laurel, don't spare the wine  
destined for you.

Write in the box the number of the question you are answering on this page as it is designated in the examination.

LL 8

F

But swift Mercury has ~~not~~ carried me  
through enemies in dense air; he carried you  
into war in summer

Therefore Jove give back the obligated  
and the long militias, ~~not~~ place a wide under  
~~my~~ my laurel, nor the destined  
to you.

~~In this poem, Horace illustrates experiences of people in a romantic~~

In this poem, Horace describes ~~the~~<sup>a</sup> relationship between two people in which one partner is experienced in love while the other is not. Horace uses the Greek courtesan Pyrrha to illustrate experience, while the ~~the~~ unnamed "gracilis puer" (graceful boy) conveys the confusion and naivete of one newly in love.

Horace describes Pyrrha's young paramour as a graceful boy drenched in liquid perfumes (gracilis... odoribus, l. 1-2) who courts his new love with roses and grottos (~~rosas~~ multa rosa, l. 1; grato... antro, l. 3). Obviously eager to please his new love, the boy makes everything as romantic as possible. Therefore, he is surprised when Pyrrha's moods change. Horace then says the boy "mourns the changed fates of the gods, and unknowing, he will be amazed at the sea, though w/ black wind" (heu... insolens, ll. 5-8). Horace compares Pyrrha's fickle behavior to the unpredictable nature of the sea, which catches sailors off guard, just as it has daunted the young boy. Horace then seems to chide Pyrrha for her behavior, saying that "they are wretched whom you dazzle, ventrils!" (miseri... nites, l. 12-13) <sup>thus</sup> The poet defends the boy indirectly; by citing the young man's inexperience, Horace condemns Pyrrha's behavior, which is meant for someone with more romantic background, not for someone "unknowing of lying winds!" (nervos... fallax, ll. 11-12).

The sea imagery fits appropriately with Horace's underlying message. Sailors with more experience are more apt to weather a sudden storm; likewise, a person seasoned in love can withstand an unexplained shift in his/her partner's behavior. A sailor ~~too~~ trusting of the sea is sure to be harmed, just as the boy.

LL9

Write in the box the number of the question you are answering on this page as it is designated in the examination.

A.p.2

'believing confidently' (credulus l.9) in Pyrrha's constancy, soon ~~became~~ was taken advantage of. Overall, Horace's last four lines have a wry, but comforting message: just as he himself has "hung up his wet garments to the powerful gods of the sea," so must everyone bow at least once ~~at~~ in their life to the fickle goddess of romance and submit to being shipwrecked on the sea of love.

Horace develops his theme of experience vs. inexperience as he compares himself to a naive boy when in a relationship with a woman like Pyrrha. The tender boy *gracilis puer* embraces Pyrrha under a <sup>pleasing</sup> cave in many roses flooded with liquid colors *multa in rosa perfusa liquidis irget coloris grato ab antro*. This expresses a youthful ideal about love. This love is *simplex munditius*, a simple in its refinements because of the boy's inexperience with women. The boy also wishes that Pyrrha always (be) free, always (be) lovely *semper vacuum, semper amabilem*. He also is trusting in her (Pyrrha) golden *credulus te aurea*, not knowing of the deceitful air *nescius fallacis* she brings. This last line changes the idealistic tone of the poem to a more cynical tone for which Horace sets up the image of a shipwreck. This idea is also expressed in lines 7 and 8 with the black winds *nigris ventis* and harsh sea *insolens aequora*. The mention that the boy will weep for the faith and betrayed gods *Fides... Flebit* also changes the poem's tone for the boy to be wary. This representation of the shipwreck.

For Horace's <sup>own</sup> experience is especially present in the last stanza. He says: my sacred wall (and) promised tablet *in* showing that I have my wet clothes for the powerful god of the

sea me... deo. Hanging the wet clothes is part of respect and offering to Neptune for surviving a shipwreck. This implies that Horace met a woman as unfaithful as Pyrrha before and she changed his innocent inexperience into known experience by her teaching. The nouns + adjectives in the last stanza hang on on different lines to represent the dripping clothes that Horace hangs in memory of his shipwreck and as a prayer for the <sup>innocent</sup> boy who still must survive it to gain the desired experience.

Horace reflects on the experience and inexperience of love through the characterization of a woman and a boy in the poem. The woman is experienced, while the boy is not. According to Horace, the inexperienced boy should not pursue the experienced woman, because this will just cause him misery. He will be thrown around on the sea of love, struggling to survive, and end up losing in the end.

Pyrrha, the "experienced" woman in the poem, wears liquid rosy perfume and smells nice (*rosa... odoribus*, lines 1-2). This entices the inexperienced boy, who is led by her to a grove. Horace scorns Pyrrha for doing so, because he knows Pyrrha is just leading the boy on. Horace shows that with experience in love comes power, the power to entice and control those who are inexperienced in the area of love. Horace tries to give the boy some advice: avoid pursuing Pyrrha, or any other woman more experienced than he is. It will just lead to heartache. Horace has seen this happen before, where an inexperienced lover is tossed about on the black waters of the sea of love (*Hec... insolens*, lines 5-8). Inexperienced lovers are always hoping for love, and do not see the dangers and risks involved with it (*semper... fallacia*!, lines 10-12). Experienced lovers can see the risks involved and can tell when they are being led on or not. This is the main difference between experienced and inexperienced lovers, as described by Horace in his poem.