

## CAMBRIDGE LATIN COURSE AND THE AP EXAMINATION

### GENERAL REQUIREMENTS OF AP LATIN LITERATURE PAPER

(excerpted from the College Board AP Latin description)

“As in all such courses at this level, the basic objective is progress in reading, translating, understanding, analyzing, and interpreting Latin in the original.”

#### Syllabus

This course may follow one of three syllabi: **Catullus-Cicero**, **Catullus-Horace**, or **Catullus-Ovid**. Students are tested on their ability to read, translate, understand, analyze, and interpret the required poems of Catullus (approximately 600 lines) along with approximately 500 lines of selections from the second author studied. The Latin Literature course is designed to be taken only once.

#### Catullus

The Catullus course should cover the following poems (as numbered in Mynors's Oxford Classical Text): 1, 2, 2b, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 22, 27, 31, 34, 35, 36, 43, 44, 45, 46, 49, 50, 51, 53, 62, 70, 72, 73, 75, 76, 77, 83, 84, 85, 86, 87, 92, 95, 95b, 96, 101, 107, 109.

The following Catullus syllabus will be tested **beginning with the 2005 exam**:

Catullus (as numbered in Mynors's Oxford Classical Text): 1, 2, 3, 4, 5, 7, 8, 10, 11, 12, 13, 14a, 22, 30, 31, 35, 36, 40, 43, 44, 45, 46, 49, 50, 51, 60, 64 lines 50-253, 65, 68 lines 1-40, 69, 70, 72, 76, 77, 84, 85, 86, 87, 96, 101, 109, 116.

#### Unit 4

Stage 38 SB: except from 61

Stage 42SB: 39, 101

Stage 42 OW 42.1: 101

Stage 45 SB: 51, 5, 3, 70, 72, 85, 8, 11S=

Stage 45 OW45.1: 2

Stage 46 OW 46.2: 49, 53

#### Cicero

The Cicero course should cover the following sections of the *Pro Caelio*:

- Sections 1 (Si quis, iudices ...) -4 (...luctusque declarat.)
- Sections 6 (Equidem, ut ad me revertar ...) -14 (...crimen reformidet.)
- Sections 30 (Sunt autem duo crimina ...) -36 (...molesta es?)
- Sections 41 (Multa enim nobis blandimenta ...) -43 (...qui vellet excusatione defenderet.)
- Sections 47 (Nihilne igitur illa vicinitas ...) -50 (...ad se defendendum facultatem dabit.)
- Sections 56 (Reliquum est igitur crimen ...) -58 (...comprobatum venenum.)
- Sections 61 (Sed tamen venenum ...) -63 (...per se ipsa defendat!)
- Sections 66 (Quaero enim cur Licinium ...) -67 (...innocentis fortunisque parcant.)
- Sections 74 (Vellem alio potius eum ...) -77 (...legibus iam obligavit.)
- Sections 79 (Quod cum huius vobis adulescentiam ...) -80 end.

Extracts from the *Pro Caelio* appear in Stage 46: XIII.30, 31, 32; XIV.33, 34; XV.35.

Additional works by Cicero appear as follows:

#### **Unit 4**

Stage 38: OW 30.1 – *Fam.* XIV.20

Stage 46: SB quote from *De Oratore*

Stage 46: OW 46.1 – *In Verrum II*, IV.48; 462

#### **Horace**

The Horace course should cover *Sermones*: 1.9 and the following selections from the *Odes*:

- Book 1: 1, 5, 9, 11, 13, 22-25, 37, 38;
- Book 2: 3, 7, 10, 14;
- Book 3: 1, 9, 13, 30;
- Book 4: 7

The *Sermones* do not appear in the CLC. However, the *Odes* are featured, as follows:

#### **Unit 4**

Stage 42 SB: I.11

Stage 48 OW 48.6: III.30

And other works, as follows:

#### **Unit 4**

Stage 42 SB: *Ars Poetica* 333-334

#### **Ovid**

The Ovid course should cover the following texts:

*Metamorphoses*:

- Book 1: Daphne and Apollo (lines 452-567);
- Book 4: Pyramus and Thisbe (lines 55-166);
- Book 8: Daedalus and Icarus (lines 183-235);
- Book 8: Baucis and Philemon (lines 616-724);
- Book 10: Pygmalion (lines 238-297).

*Metamorphoses* appear as follows:

#### **Unit 4**

Stage 39 SB: I.253-255, 260-262, 264, 266, 269, 274-275, 283-285, 291-296, 299-300, 304, 307-308.

Stage 43 OW 43.1, 44.1: XI (excerpts)

Stage 44 SB: VIII.183-235

*Amores*:

- Book 1: 1, 1.3, 1.9, 1.11, 1.12, 3.15.

*Amores* appear as follows:

**Unit 4**

Stage 45 OW 45.3: II.6

And other works feature as follows:

**Unit 4**

Stage 42 SB: *Ars Amatoria* I. 469-478

**Abilities Tested**

The AP Latin Exam will test some or all of the following abilities:

- To write a literal English translation of a Latin passage on the syllabus
- To explicate specific words or phrases in context
- To identify the context and significance of short excerpts from texts listed in the chosen syllabus
- To identify and analyze characteristic or noteworthy features of the authors' modes of expression, including their use of imagery, figures of speech, sound effects, and metrical effects (in poetry only), as seen in specific passages
- To discuss particular motifs or general themes not only suggested by passages but also relevant to other selections

*All of the above appear throughout in the Cambridge Latin Course. For specific information on the principles and objectives of the Course (which determine coverage of the items listed above), see, in particular, the Unit 1 Teacher's Manual, pp. 7-17.*

- To analyze and discuss structure and to demonstrate an awareness of the features used in the construction of a poem or an argument
- To scan the meters specified in the syllabus

*These elements feature particularly in the Unit 4 components. See especially the Unit 4 Student Book, pp. 339-346, plus Stages 41-48 passim.*

**Reading and Translation**

You should be given extensive practice in translating literally and reading at sight so that your translations not only are accurate and precise, but also make sense in English.  
[ ... ]

In general, however, you should remember that:

- The tense, voice, number, and mood of verbs need to be translated literally.
- Subject-verb agreement must be correct.
- Participles should be rendered precisely with regard to tense and voice.
- Ablative absolutes may be rendered literally or as subordinate clauses; however, the tense and number of the participle must be rendered accurately.

- Historical present is acceptable as long as it is used consistently throughout the passage.

*As above, refer in particular to the outlined principles and objectives of the Course, Unit 1 Teacher's Manual, pp. 7–17.*

### **Writing Free-Response Essays**

Some questions in the free-response section of the examination instruct you to write either a short essay or a long essay that is "well developed." In both instances, you may be asked to:

- Interpret the text
- Analyze critical statements about the text
- Compare and contrast different aspects of the form, structure, or content of the text
- Evaluate some issue of importance relevant to the text

Essays receiving the highest scores are analytical and interpretive rather than merely descriptive or narrative. In both types of essays, you must refer specifically to the Latin throughout the passage or poem to support your statements. When you are asked to refer specifically to the Latin, you must write out the Latin and/or cite line numbers. You must also translate, accurately paraphrase, or otherwise make clear in your discussion that you understand the Latin. [ ... ] When writing your essays, you should:

- Use the Latin most appropriate to supporting your argument and cite it properly.
- Understand that referring to the Latin "throughout" the poem or passage means that you should, at a minimum, use material from the beginning, middle, and end of the text.
- Connect the cited Latin to the point that you are making and explain the connection
- Omit information you have learned when it is not relevant to the specific question.
- Refer to a figure of speech or aspect of meter only when it can be used to make your analysis of the passage stronger, unless the question specifically asks you to do so.
- Avoid making figures of speech, scansion, or sound effects the basis or major focus of your essays.
- Refer to other poems or passages by the same author only if there is a strong connection that strengthens the point you are making.

*Unit 4 Student Book, passim.*

### **Meter, Scansion, and Figures of Speech**

Scansion of the following meters is expected where appropriate: Alcaic, Sapphic, dactylic hexameter, the elegiac couplet, and the hendecasyllabic line. Scansion includes indicating elision and the metrical quantities of the syllables. (The last syllable of the line in all meters may be marked long.) You should be familiar with the figures of speech commonly used by Catullus and either Cicero, Horace, or Ovid.

*See, in particular, the reference guide in the Unit 4 Student Book, pp. 339–346. These skills are also addressed in Stages 41–48 of the Unit 4 Student Book, with reference to the individual texts featured.*

### **Roman Culture in the Latin Literature Course**

You should be familiar with the cultural, social, and political context of the literature on the syllabus. You should also have an understanding of the development of Latin lyric and elegiac poetry as literary genres. If you have opted for the Catullus-Cicero syllabus, you should also be familiar with Ciceronian style in particular and oratorical technique in general. Roman culture, society, and politics may be taught in a variety of ways; teachers need not introduce a separate unit on this material but may wish to incorporate it, where appropriate, into their discussions of the literature.

*The study and appreciation of Roman culture is integral to the Cambridge Latin Course throughout all four Units. See also explanatory notes in the Unit 1 Teacher's Manual, pp. 15–16.β*

### ***Nota Bene:***

***Other authors are also featured (unadapted) in Unit 4 of the Cambridge Latin Course. The study of their work enhances and complements study of the AP authors featured.***

*Juvenal*

*Livy*

*Martial*

*Phaedrus*

*Pliny*

*Quintilian*

*Seneca*

*Suetonius*

*Tacitus*