



AP[®] Latin: Vergil 2003 Scoring Guidelines

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AP[®] LATIN: VERGIL
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Question 1

9 points total

Translation

Meanwhile the sky begins to be mixed with a loud rumble; a rain-cloud with hail mixed in follows after and in every direction the Tyrian companions and the Trojan youth and the Dardanian grandson of Venus, from fear, sought shelters scattered throughout the fields; the rivers rush down from the mountains. Dido and the Trojan leader arrive at the same cave.

1. *Interea caelum*
2. *incipit*
3. *misceri*
4. *magno murmure*
5. *insequitur...nimbus*
6. *commixta grandine*
7. *et Tyrii comites (passim)*
8. *et Troiana iuventus (passim)*
9. *Dardaniusque nepos Veneris*
10. *petiere*
11. *metu*
12. *tecta diversa*
13. *per agros*
14. *ruunt amnes*
15. *de montibus*
16. *Dido dux et Troianus*
17. *speluncam eandem*
18. *deveniunt*

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Question 1 (cont'd)

Acceptable Meanings and Variations

(*Historical present permitted for marked verbs as long as it is used consistently)

<i>Interea</i>	meanwhile, in the mean time
<i>caelum</i>	the sky/skies, heaven, the heavens, the air, the atmosphere, the weather
<i>*incipit</i>	begins, starts
<i>misceri</i>	must be passive: to be mixed, to be intermingled, to be mingled, to be disturbed, to be stirred up, to be excited, to be thrown into confusion
<i>magno</i>	loud, great, large
<i>murmure</i>	roar, rumble/rumbling, murmur, murmuring, thunder, noise
<i>*insequitur</i>	follows after, follows upon, follows, approaches, comes next
<i>nimbus</i>	rain-cloud, pouring rain, rain-storm, thunder-cloud, shower, cloud, storm
<i>commixta</i>	must be ablative with <i>grandine</i> : (having been) mixed together, (having been) mingled together, (having been) mixed, (having been) mingled
<i>grandine</i>	hail, hail-storm
<i>et</i>	and, both
<i>Tyrii</i>	Tyrian, Carthaginian
<i>comites</i>	companions, friends, associates, comrades, attendants, allies
<i>passim</i>	in every direction, indiscriminately, at random, all-about, everywhere here and there, in different directions, hither and thither
<i>et</i>	and
<i>Troiana</i>	Trojan
<i>iuventus</i>	young persons, youth, youths
<i>-que</i>	and
<i>Dardanius</i>	must be an adjective: Dardan(-ian), Trojan
<i>nepos</i>	grandson, descendant
<i>Veneris</i>	of Venus
<i>petiere</i>	must be past tense: sought out, sought, searched for, took refuge in
<i>metu</i>	fear, dread, anxiety, apprehension, terror, alarm (must be translated as ablative)
<i>tecta</i>	roofs, shelter(-s), cover(-s), houses
<i>diversa</i>	may be adjective or participle: scattered, separated, different, varied, diverse
<i>per</i>	through, throughout
<i>agros</i>	fields
<i>*ruunt</i>	rush(down), run(down), fall (down), tumble (down), hasten (down), flow (down)
<i>amnes</i>	rivers, streams, water(-s), flood(-s)
<i>de</i>	down (from), from
<i>montibus</i>	mountains
<i>Dido</i>	Dido
<i>dux</i>	may be in apposition to <i>Dido</i> : leader, ruler
<i>et</i>	and
<i>Troianus</i>	may be a substantive: the Trojan or an adjective with <u><i>dux</i></u>
<i>speluncam</i>	cave, den, cavern
<i>eandem</i>	the same
<i>*deveniunt</i>	come (to/down to/into/together in/in/upon), arrive in/at, reach, fall into, go into, enter, descend into

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Question 2

9 points total

Translation

It has come to the end. You have been able to harass the Trojans on land or on the sea, to arouse an unspeakable war, to disfigure a home, and to mix wedding (songs) with grief; I forbid you to attempt anything further. So Juppiter began (to speak); so the goddess, daughter of Saturn, with downcast eyes, in reply said: “Indeed, because (since) that will of yours is known to me (has been made known to me), O great Juppiter, reluctantly have I abandoned both Turnus and the lands.”

1. *ventum ad supremum est*
2. *potuisti*
3. *agitare Troianos*
4. *terris...vel undis*
5. *accendere infandum bellum*
6. *deformare domum et*
7. *luctu miscere hymenaeos*
8. *ulterius temptare veto*
9. *sic Juppiter orsus*
10. *sic contra*
11. *dea...Saturnia*
12. *summisso vultu*
13. *quidem quia*
14. *ista tua voluntas*
15. *nota mihi*
16. *magne...Juppiter*
17. *et Turnum et terras*
18. *invita reliqui*

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Question 2 (cont'd)

Acceptable Meanings and Variations

<i>Ventum est</i>	it has come, we have come, they have come
<i>ad supremum</i>	to the end, to the last, to the final time
<i>potuisti</i>	you have been able, you were able, you could
<i>agitare</i>	stir up, vex, harass, trouble, drive about, keep in motion, toss, agitate, persecute, disturb, provoke, disrupt, confound
<i>Troianos</i>	the Trojans, the Trojan people, Trojan race
<i>Terris...undis</i>	(on, by) waves, the water, the sea (needs to show ablative)
<i>vel</i>	or, and
<i>accendere</i>	stir up, arouse, incite, excite, inflame, ignite, (en)kindle
<i>infandum</i>	unnatural, unspeakable, abominable, atrocious, unholy, accursed, horrible
<i>deformare</i>	disgrace, dishonor, mar, disfigure, harm, deform, destroy, defile, deface
<i>domum</i>	house, home, household
<i>luctu</i>	must show ablative use: (with) mourning, grief, sorrow
<i>miscere</i>	to mix up, stir up, put into confusion
<i>hymenaeos</i>	wedding(s), wedding/marriage songs
<i>ulterius</i>	any further, further, any longer, more, any more
<i>temptare</i>	attempt, try, tamper with, disturb, make attempts, test
<i>orsus</i>	must be past tense: started, began, began (to speak), spoke, said, undertook, decreed
<i>veto</i>	I prohibit, I forbid
<i>sic</i>	so, thus, in this way/manner, as follows
<i>contra</i>	in reply, in return
<i>dea Saturnia</i>	must be nominative case: Saturnian goddess, the goddess, daughter of Saturn, the goddess Juno
<i>summisso</i>	lowered, downcast, bowed
<i>vultu</i>	face, eyes, countenance, head (should be rendered as ablative) expression
<i>quidem quia</i>	indeed since, indeed because, truly because
<i>Ista</i>	that, this of yours, that of yours
<i>voluntas</i>	will, desire
<i>magne Juppiter</i>	must be rendered as vocative
<i>nota</i>	known, familiar; can be understood with <i>est</i> as a perfect: "the will has been known"; or as an adjective: "will is known"
<i>mihi</i>	to me
<i>terras</i>	lands, nations, earth, world
<i>Turnum</i>	must be object of <i>reliqui</i>
<i>et...et</i>	must be translated both ... and
<i>invita</i>	must be taken with the subject of <i>reliqui</i> : unwilling, (being) reluctant, reluctantly, unwillingly
<i>reliqui</i>	I relinquished, I left, I have left, I abandoned, I have abandoned, I have forsaken

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Question 3

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 contrast analytically the ways in which both Aeneas and Creusa respond to the disruption in their lives caused by the Trojan War. 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 discussion.
- 5** A good, strong essay with discerning discussion contrasting analytically the ways in which both Aeneas and Creusa respond to the disruption in their lives. The discussion is either not as sophisticated or well developed as a “6” or not quite as well supported with textual references. The Latin references, properly cited, from throughout the passage, appear confident, and the essay reflects more than casual familiarity with the passage.
- 4** An adequate essay contrasting the ways in which both Aeneas and Creusa respond to the disruption in their lives. The discussion may be uneven, may develop one character more than the other, or may be more descriptive than analytical. The Latin references, from throughout the passage, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response which may present a superficial contrast of how both Aeneas and Creusa respond, or may discuss only one character in depth. 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 passage, but no Latin is cited to support the answer.
- 2** The student presents a vague or weak discussion of the passage. Statements may be 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 may contain some correct information relevant to the question. The student demonstrates 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 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

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 identify Aeneas' emotions and to discuss why this work of art provokes them. 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 identifying Aeneas' emotions and exhibiting discerning discussion about why this work of art provokes them. 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 identifying Aeneas' emotions and discussing why this work of art provokes them. The discussion may be uneven, may develop one aspect more fully than another, or may be more descriptive than analytical. The Latin references from throughout the passage, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response that lacks an adequate identification of Aeneas' emotions or an adequate discussion of why this work of art provokes them. 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 passage, but no Latin is cited 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 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 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 5

6 points total

- 6** An excellent well-organized essay. The discussion makes liberal use of specific, accurate details*, to support the discussion of two characters from the list supplied regarding each character's deception, its purpose and its effect on subsequent events. 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 and specific details to support the discussion of two characters from the list regarding each character's deception, its purpose and its effect on subsequent events. The discussion of both characters is either not as sophisticated or well developed as a "six" or not quite as well supported with specific details*, or the discussion may be strong for one character, but weaker or less adequate for the second. The references appear confident, and the essay reflects more than casual familiarity with the stories.
- 4** An adequate essay with limited discussion of two characters from the list regarding each character's deception, its purpose and its effect on subsequent events OR with a good discussion of one character but a limited discussion of a second one. The discussion may be uneven, may develop one aspect more fully than another, or may be more descriptive than analytical. Still, the details are specific* and relevant.
- 3** A limited essay. In general, the discussion of two characters from the list regarding each character's deception, its purpose and its effect on subsequent events, is possibly misconstrued, inappropriate, and/or not detailed OR there is a good discussion of only one character's deception and a faulty or no discussion of a second one. The answer tends to rely on description.
- 2** The student presents a vague or faulty discussion of two characters from the list regarding each character's deception, its purpose and its effect on subsequent events OR there is a weak discussion of one character and no discussion or inaccurate discussion of the other. The student shows very limited comprehension of the characters' deceptions.
- 1** The student understands the question but is not able to write any meaningful discussion of any character from the list, regarding her/his deception, its purpose and its effect on subsequent events. 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 characters' deceptions.
- 0** A response which is totally irrelevant, totally incorrect or which merely restates the question. The student demonstrates no understanding of any character's deception, its purpose and its effect on subsequent events.
- A blank space or off-task answer (drawings, personal letters, etc.)

**Specific details support the discussion of the "how" or the "why" regarding each character's deception, its purpose and its effect on subsequent events. This is the equivalent to Latin citations in the other essay questions.*