



## AP Latin: Vergil 2001 Scoring Guidelines

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**AP<sup>®</sup> LATIN: VERGIL**  
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**Question 1: 9 points total**

Translation:

Having spoken, he proceeds (goes forth) into the middle of the plain; cold blood comes together (congeals) into the hearts for (to, of) the Arcadians. Turnus jumped down from the chariot; he prepares to go as a foot-soldier (on foot) at close quarters; and just as a lion flies forward, when it has seen from a high lookout that a bull was standing far off on the plains thinking about (practicing for) battles, not at all other is the image of Turnus advancing (coming).

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

1. *Fatus... procedit*
2. *medium...in aequor*
3. *frigidus...sanguis*
4. *coit in praecordia*
5. *Arcadibus*
6. *Desiluit Turnus*
7. *biiugis*
8. *apparat ire*
9. *pedes...comminus*
10. *utque leo*
11. *cum vidit*
12. *specula...ab alta*
13. *stare...taurum*
14. *procul campis*
15. *meditantem in proelia*
16. *advolat*
17. *haud alia est....imago*
18. *Turni venientis*

Acceptable meanings and renderings:

**Notate bene:** these verbs (\*) may be translated as historical presents

<i>Fatus:</i>	Having spoken (past perfect participle deponent verb modifying the subject of <i>procedit</i> )
* <i>procedit:</i>	he proceeds, goes forth, advances, enters
<i>medium:</i>	middle (of), mid (must modify <i>aequor</i> )
<i>in aequor:</i>	into/onto the field, into/onto the plain (must show motion toward)
<i>frigidus:</i>	chilly, cold, chilled (must modify <i>sanguis</i> )
<i>sanguis:</i>	blood (nominative, subject of <i>coit</i> )

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<i>*coit:</i>	comes together, congeals, coagulates, gathers, curdles
<i>in praecordia:</i>	in(to) the heart(s), chest(s), breast(s)
<i>Arcadibus:</i>	to/for the Arcadians/Greeks, of the Arcadians/Greeks (as dative of possession)
<i>Turnus:</i>	Turnus (nominative, subject of <i>desiluit</i> )
<i>desiluit</i>	jumped down, leapt down, dismounted
<i>biiugis</i>	from [his] chariot/two-horsed chariot/car
<i>*apparat</i>	[and] he prepares, gets ready
<i>pedes</i>	1) as a footsoldier (nominative in apposition with subject of <i>apparat</i> ), on foot 2) [his] feet (accusative, subject of <i>ire</i> : “he prepare his feet to go...”)
<i>ire</i>	to go
<i>comminus</i>	[into] hand to hand [combat], at close quarters, face to face
<i>utque</i>	(and) as, (and) just as, like
<i>cum</i>	when
<i>leo</i>	a lion
<i>vidit</i>	has seen, did see, saw (must be perfect tense active)
<i>specula</i>	lookout, vista, sight, view, vantage point, outlook (must be ablative with <i>ab</i> )
<i>ab</i>	from, out of
<i>alta</i>	high, lofty, raised, tall (must modify <i>specula</i> )
<i>taurum</i>	[that a] bull (accusative in Indirect Statement, subject of <i>stare</i> )
<i>stare</i>	is/was standing, stands/stood (see note below)
<i>procul</i>	far off, from/in/at a distance, far away, from afar
<i>campis</i>	in/on the field(s), in/on the plain(s)
<i>meditantem</i>	thinking about, practicing for, meditating on, preparing for (must be a present active participle modifying <i>taurum</i> )
<i>in proelia</i>	battle(s)
<i>*advolat</i>	flies toward/forward/down/there, runs/rushes forward, hurls self leaps down/forth, charges, attacks (furiously), swoops down on ( <i>leo</i> must be the subject)
<i>haud</i>	not at all, by no means
<i>alia</i>	other (must modify <i>imago</i> ), otherwise (litotes with <i>haud</i> : such, likewise)
<i>*est</i>	is
<i>imago</i>	[the] image, appearance
<i>Turni</i>	of Turnus
<i>venientis</i>	coming, approaching, advancing (must be present active participle in the genitive, modifying <i>Turni</i> )

**Notate bene:** *stare* (chunk 13) and *meditantem* (chunk 15) cannot be used in a parallel construction. (e.g., “the bull is standing and meditating”).

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**Question 2: 9 points total**

Translation:

The fateful machine climbs the walls, teeming with arms. Boys and unmarried girls sing sacred (songs) around (it) and rejoice to touch the rope with their hand(s); it approaches and, threatening, glides in(to) the middle of the city. O fatherland, O Ilium home of the gods and walls of the Dardanians renowned in war! Four times it stopped on the very threshold of the gate and four times the arms gave a sound from (its) belly.

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

1. *fatalis machina*
2. *scandit muros*
3. *feta armis*
4. *pueri innuptaeque puellae*
5. *circum...sacra canunt*
6. *gaudent contingere*
7. *funemque manu*
8. *illa subit*
9. *minans*
10. *mediaeque... inlabitur urbi*
11. *O patria O divum domus Ilium*
12. *et...moenia Dardanidum*
13. *incluta bello*
14. *quater...quater*
15. *substitit*
16. *ipso in limine portae*
17. *atque utero sonitum*
18. *arma dedere*

(\* general note: the historical present may be acceptable if used consistently)

<i>*scandit:</i>	climbs, mounts, ascends, scales
<i>fatalis:</i>	fated, fateful, deadly, destined, fatal, of death, of fate
<i>machina:</i>	machine, device, contraption, engine (must be subject of <i>scandit</i> )
<i>muros:</i>	wall(s), rampart(s) (must be object of <i>scandit</i> )
<i>feta:</i>	teeming, pregnant, filled, full of, stuffed (must modify <i>machina</i> )
<i>armis:</i>	with arms, with weapons; with armed men, soldiers (by metonymy)
<i>pueri:</i>	boys (must be subject of <i>canunt</i> and <i>gaudent</i> )
<i>circum:</i>	around (it, horse); around, in a circle (adv.)
<i>innuptaeque:</i>	and unwed, and unmarried, and virgin
<i>puellae:</i>	girls, maidens (must be subject of <i>canunt</i> and <i>gaudent</i> )

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<i>sacra</i> :	sacred things, sacred songs, hymns, prayers (must be object of <i>canunt</i> or <i>circum</i> )
* <i>canunt</i> :	sing, chant
<i>funemque</i> :	and the rope(s), cable(s), cord(s) (must be object of <i>contingere</i> )
<i>contingere</i> :	to touch, to grasp, to grab, to handle, to hold
<i>manu</i> :	with hand(s)
* <i>gaudent</i> :	rejoice, exult, be happy, be glad, delight, be pleased
<i>illa</i> :	it, that (machine, horse, device) (must be subject of <i>subit</i> )
* <i>subit</i> :	approaches, enters, goes (up), goes forward, goes under, draws near, steals into, rises, climbs
<i>minans</i> :	threatening, menacing, towering (must be a present participle modifying <i>illa</i> )
* <i>inlabitur</i> :	glides, slides, slips, rolls
<i>mediae urbi</i> :	in the middle (of the) city, (may be taken as a dative with <i>minans</i> )
<i>O patria</i> :	O fatherland, homeland, country, native land
<i>O Ilium</i> :	O Ilium, O Troy
<i>domus</i> :	home, house
<i>divum</i> :	of the gods
<i>et...moenia</i> :	and walls, ramparts
<i>incluta</i> :	renowned, famous, celebrated, noted
<i>bello</i> :	in, by or for war(fare)
<i>Dardanidum</i> :	of the Dardanians, of the Trojans; (may be expressed as an adjective)
<i>quater</i> :	four times (must be translated correctly twice for group 14's point)
<i>ipso</i> :	very, itself (must modify <i>limine</i> )
<i>in limine</i> :	on or at the threshold, doorway, gateway, doorstep
<i>portae</i> :	of the gate(s), of the door(s), of the entrance(s), gate's, gates'
<i>substitit</i> :	stopped (short), halted, stalled, stood (firm), stuck (must be perfect tense)
<i>atque</i> :	and, and also
<i>utero</i> :	from (in) the belly, stomach, womb, hollow cavity, underside; (may be taken as a dative with <i>dedere</i> )
<i>sonitum</i> :	sound, noise, clash, clatter, clang (object of <i>dedere</i> )
<i>arma</i> :	arms, weapons; armed men, soldiers (by metonymy); (must be subject of <i>dedere</i> )
<i>dedere</i> :	gave, made, did give, have given (must be perfect tense)

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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 each passage, properly cited, to discuss how each position is appropriate to its place in the story. Occasional mistakes need not spoil the general impression of the essay. More important than the number of features selected are the quality, completeness, and general coherence of the discussion.
- 5** A good, strong essay with discerning discussion of how each position is appropriate to its place in the story. 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 text throughout each passage, properly cited, appear confident, and the essay reflects more than casual familiarity with the passage.
- 4** An adequate essay with limited discussion of how each position is appropriate to its place in the story. The discussion may be uneven, may develop one aspect of the question more fully than the other, or may be more descriptive than analytical. The references from the Latin text throughout each passage, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response that may identify Juno's positions concerning the Trojan mission but not discuss their appropriateness; may present a superficial discussion of both passages and their appropriateness; or may discuss only one position and its appropriateness in depth. 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 passages, but no Latin is cited to support the answer.
- 2** The student recognizes the passages but presents a vague or weak discussion. 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 passages. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The response may consist of a collection of information that is incoherent or merely restates the question. The student may demonstrate no understanding of the Latin of the passages or may demonstrate a complete misunderstanding. The answer may contain either no Latin or individual Latin words randomly selected.
- 0** A response that is totally irrelevant, totally incorrect, or that 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 poem, properly cited, to discuss how Dido's suicide affects Anna. 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 Dido's suicide affects Anna. 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, properly cited throughout the passage, appear confident, and the essay reflects more than casual familiarity with the poem.

**4** An adequate essay with limited discussion of how Dido's suicide affects Anna. 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, although perhaps scanty, are specific, accurate, and relevant throughout the passage.

**3** A limited response that lacks full discussion of how Dido's suicide affects Anna or that presents a superficial discussion of Dido or the sisters' relationship. 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 poem, 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 response may consist of an incoherent collection of information. The student may demonstrate no understanding of the Latin of the passage or may demonstrate a complete misunderstanding. The answer may contain either no Latin or individual Latin words randomly selected.

**0** A response that is totally irrelevant, totally incorrect, or that 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 appropriate examples based on the sections of the *Aeneid* read in English (with some possible references to parts read in Latin), to support the analysis of two significant examples of how Aeneas is helped to understand his mission. The examples must be drawn from selections beyond the Latin syllabus. 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 on the sections of the *Aeneid* read in English (with some possible references to parts read in Latin), to support the analysis of two significant examples of how Aeneas is helped to understand his mission. Both examples must be drawn from selections beyond the Latin syllabus. The discussion of both examples is either not as sophisticated or well developed as a "6" or not quite as well supported with specific examples, or the discussion of may be superb for one example, but less adequate for the second. The references appear confident, and the essay reflects more than casual familiarity with poem.

**4** An adequate essay with limited discussion of two significant examples of how Aeneas is helped to understand his mission; or, a good discussion of one example but a limited discussion of the second one. One example must be drawn from selections beyond the Latin syllabus. The discussion may be uneven or may be more descriptive than analytical. The examples, although perhaps scanty, are specific, accurate, and relevant.

**3** A limited response. In general, the two examples of how Aeneas is helped to understand his mission are possibly misconstrued, inappropriate, and/or not properly referenced; or, there is a good discussion of one example but no discussion of the second one; or, there may be a superficial discussion of both examples. The answer tends to rely on narration or mere citation.

**2** The student presents a vague or weak discussion of two significant examples how Aeneas is helped to understand his mission, or there is a weak discussion of one example and no discussion of the other. The student shows very limited comprehension of the examples.

**1** The student understands the question but is not able to write any meaningful discussion of how Aeneas is helped to understand his mission. Although no substantive argument is presented, the response does contain some correct information. The student may demonstrate no understanding of the examples or may demonstrate a complete misunderstanding.

**0** A response that is totally irrelevant, totally incorrect, or that 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.).