



AP[®] Latin: Vergil 2004 Scoring Guidelines

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**AP® LATIN: VERGIL
2004 SCORING GUIDELINES**

Question V1

9 points total. One half-point for each segment, rounding up to the next higher integer.

1. sed si
2. tantus amor
3. cognoscere
4. casus ... nostros
5. et breviter ... audire
6. Troiae supremum ... laborem
7. quamquam animus
8. meminisse horret
9. luctuque refugit
10. incipiam
11. fracti bello
12. fatisque repulsi
13. ductores Danaum
14. tot ... annis
15. iam labentibus
16. equum ... aedificant
17. instar montis
18. divina Palladis arte

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Question V1 (cont'd.)

1. *Sed si*: But if {*sed* must be translated}
2. *tantus*: such great /so great /so much {must be construed with *amor*} {"such" alone is not acceptable}
amor: there is [*est*]/ you have [*est tibi*] love /desire; your /the desire is {must be construed with [*est*]}
3. *cognoscere*: to learn (about); to know (about); to get to know {must be construed with [*est*]; cannot be construed with *incipiam*}
4. *casus ... nostros*: our misfortunes /downfalls /mishaps {must be direct object of *cognoscere*} {must be plural}
5. *et breviter*: and briefly {must be positive degree}
audire: to hear /listen to
6. *Troiae*: Troy's /of Troy {must be construed with *laborem*}; at Troy
supremum: the last /final /supreme /ultimate {must modify *laborem*}
laborem: toil /trouble /labor /suffering {must be direct object of *audire*} {must be singular}
7. *quamquam*: although /even though
animus: the /my mind /spirit /soul {must be subject of *horret* and/or *refugit*}
8. *meminisse*: to remember /to have remembered
horret: shudders /trembles /bristles /shakes / takes horror {must be present tense}
9. *luctuque*: with /from /because of grief /suffering etc. {ablative of instrument or separation or cause}
refugit: and (has) fled /withdrawn / recoiled {must be perfect tense}
10. *incipiam*: I will /shall begin /commence; let me begin
11. *Fracti*: (having been) broken /broken /shattered etc. {must modify *ductores*}
bello: by war /the war
12. *fatisque*: by (the) fates
repulsi: and (having been) driven back /repulsed /rejected /beaten back {must modify *ductores*}
13. *ductores Danaum*: the leaders /generals /commanders of the Danaans /of the Greeks
14. *tot*: so many {must modify *annis*}
annis: (with) years; {indication of ablative; may not be translated as an accusative of extent of time}
15. *iam*: now /already {must modify *labentibus*}
labentibus: passing /gliding by /slipping /sliding (away) {must modify *annis*}; {*annis labentibus* may be represented by a clause: "When, while, etc."} {must be present tense}
16. *equum*: a horse {must be direct object of *aedificant*}
aedificant: build /built {historical present} /construct /constructed
17. *instar montis*: (in) the likeness of a mountain; like a mountain /hill
18. *divina Palladis arte*: by (means of) /with the divine art /skill / craft of Pallas /Minerva /Athena

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Question V2

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

1. Sunt geminae Somni portae
2. quarum altera
3. fertur cornea
4. qua ... datur
5. facilis ... exitus
6. veris ... umbris
7. altera ... perfecta nitens
8. candenti ... elephanto
9. sed ... mittunt ... Manes
10. falsa ... insomnia
11. ad caelum
12. his ... dictis
13. ibi tum ... Anchises ... prosequitur
14. natum ... unaque Sibyllam
15. portaque emittit eburna
16. ille viam secatur
17. ad naves
18. sociosque revisit

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Question V2 (cont'd.)

1. *Sunt*: are; there are
geminae: two /twin /double {must modify *portae* or be predicate adjective}
Somni: of Sleep /of Somnus; Sleep's /Somnus' [gates ...]
portae: gates /doors {must be subject of *sunt*}
2. *quarum altera*: (the) one of which; {must contain partitive genitive}
3. *fertur*: is said; is claimed; is called
cornea: (to be [made]) of horn; horn {must be predicate adjective with *fertur*}
4. *qua*: by (means of) /through which /where {may be rendered as ablative of relative pronoun with *altera* as antecedent, or relative adverb}
datur: ... is given /granted
5. *facilis exitus*: easy exit /departure {must be subject of *datur*}
6. *veris*: true /honest /real {must modify *umbris*}
7. *umbris*: to /for shades /shadows /ghosts {must be dative}
8. *altera*: the other
perfecta: (having been) made /perfected /completed /perfect /finished
nitens: (and) shining /gleaming; perfect (and) bright
9. *candenti*: shining /(shining /gleaming) white /bright /gleaming {must modify *elephanto*}
10. *elephanto*: with /in /of ivory {may be construed with *altera*, *perfecta*, or *nitens*}
11. *sed Manes*: but (the) Manes /spirits of the dead /gods of the dead /Shades /Hades /souls /sleepless
dead {must be subject of *mittunt*}
12. *mittunt*: send /are sending {must be present tense}
13. *falsa ... insomnia*: false dreams /visions {must be direct object of *mittunt*}
14. *ad caelum*: to heaven /the sky /the upper air
15. *his ... dictis*: with these words; these things /after these things had been said {attendant
circumstance or ablative absolute}
16. *ibi tum*: (to) there /in that place then
Anchises ... prosequitur: Anchises accompanies /escorts /follows /brings /leads {past tense
accepted if *emittit*, *secat* and *revisit* are also past}
17. *natum*: (his) son {must be direct object of *prosequitur* or *emittit* or both}
18. *unaque Sibyllam*: and together (with him) the Sibyl; /and also /along with /together with the Sibyl
{must indicate that *Sibyllam* is a direct object}
19. *portaque*: and through /by /from /out the gate /door
eburna: ivory /of ivory {must modify *porta*}
20. *emittit*: (he) sends (them) out {past tense accepted if *prosequitur*, *secat* and *revisit* are also past}
21. *ille ... secat*: He /that one /that man cuts /makes /cuts through /cleaves /picks through {past tense
accepted if *prosequitur*, *secat* and *revisit* are also past}
22. *viam*: a /his /the way / road /path {must be direct object of *secat*}
23. *ad naves*: to/toward the ships /boats/fleet
24. *sociosque*: (his) allies/ comrades /friends /his men {must be direct object of *revisit*}
25. *revisit*: and revisits /returns to /rejoins /sees again /goes back to {past tense accepted if
prosequitur, *emittit* and *secat* are also past}

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Question V3

- 6** An excellent, well-organized essay, making liberal use of specific appropriate references from the Latin text throughout the passages, properly cited, to support the discussion of what the behavior of Neptune and Dido, respectively, reveals about them as rulers. 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 what the behavior of Neptune and Dido, respectively, reveals about them as rulers. 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 passages. The references from the Latin, properly cited, appear confident, and the essay reflects more than casual familiarity with the passages.
- 4** An adequate essay reflecting a basic understanding of what the behavior of Neptune and Dido, respectively, reveals about them as rulers. The discussion may be uneven with emphasis on only one of the two rulers, or it may be more descriptive than analytical. The Latin references, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response, which lacks adequate discussion of what both Neptune’s behavior reveals about him as a ruler and what Dido’s behavior reveals about her as a ruler or which presents a limited discussion of both, or adequately discusses one passage but fails to recognize the other. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. The answer tends to rely on description. Alternately, the student may write a good essay reflecting knowledge of the passages, but fail to cite any Latin to support the answer.
- 2** The student recognizes at least one of the passages, but presents a vague or weak discussion. Statements are very general or irrelevant to the question. The student cites Latin, but with only limited comprehension of the Latin in context or fails to cite any Latin at all.
- 1** The student understands the question, but presents no meaningful discussion derived from the passages. The response may consist of a collection of information which is incoherent or which merely restates the question. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates no understanding of the Latin in context or demonstrates a complete misunderstanding. The student may fail to cite any Latin or may only provide individual Latin words randomly selected.
- 0** The student gives a response that 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 (e.g., drawing, personal letters, etc.)

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Question V4

- 6** An excellent, well-organized essay, making liberal use of specific appropriate references from the Latin text throughout the passage, properly cited, to contrast Pallas' hopes and the reality of his situation. 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 contrast between Pallas' hopes and the reality of his situation. 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 reflecting a basic understanding of the contrast between Pallas' hopes and the reality of his situation. The discussion may be more descriptive than analytical, or may deal fully only with Pallas' hopes or only with the reality of his situation. The Latin references, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response, which lacks adequate discussion of the contrast between Pallas' hopes and the reality of his situation. In general, the Latin support is weak, possibly misconstrued, inappropriate, and/or not properly cited. The answer tends to rely on description. Alternately, the student may write a good essay reflecting knowledge of the passage, but fail to cite any Latin to support the answer, or may deal only with Pallas' hopes or only with the reality of his situation.
- 2** The student recognizes the passage, but presents a vague or weak discussion. Statements are very general or irrelevant to the question. The student cites Latin, but with only limited comprehension of the Latin in context or fails to cite any Latin at all.
- 1** The student understands the question, but presents no meaningful discussion derived from the passage. The response may consist of a collection of information which is incoherent or which merely restates the question. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates no understanding of the Latin in context or demonstrates a complete misunderstanding. The student may fail to cite any Latin or may only provide individual Latin words randomly selected.
- 0** The student gives a response that 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 (e.g., drawing, personal letters, etc.)

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Question V5

- 6** An excellent, well-organized essay, making liberal use of specific details to support the analysis of the tension between reasonable and rash behavior in one episode from Group A and one from Group B. 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 analysis of the tension between reasonable and rash behavior in one episode from Group A and one from Group B. The discussion is either not as sophisticated or well-developed as a “6,” or not quite as well-supported with specific details. These details do, however, appear confident.
- 4** An adequate essay reflecting a basic understanding to support the analysis of the tension between reasonable and rash behavior in one episode from each group or a good discussion of one episode but a limited discussion of the other. The discussion may be more descriptive than analytical. The details provided, although perhaps scanty, are specific, accurate, and relevant.
- 3** A limited response, which lacks adequate discussion to support the analysis of the tension between reasonable and rash behavior in one episode from each group or in which details cited are misconstrued or inappropriate. Alternately, the student may present a good discussion of one episode, but no discussion of the other.
- 2** The student presents a vague or faulty discussion of the tension between reasonable and rash behavior in one episode from each group or in only one episode. Statements are very general or irrelevant to the question.
- 1** The student understands the question, but presents no meaningful discussion of the tension between reasonable and rash behavior. Although no substantive argument is presented, the response does contain some correct information relevant to the question. The student demonstrates little understanding of the tension between reasonable and rash behavior in any of the episodes.
- 0** The student gives a response that is totally irrelevant, totally incorrect, or merely restates the question. The student demonstrates no understanding of the tension between reasonable and rash behavior in any of the episodes.
- A blank space or off task answer (e.g., drawing, personal letters, etc.)