

AP[®] LATIN

2016 SCORING GUIDELINES

Question 3

	Development of Argument/Analysis	Use of Latin	Inferences & Conclusions	Contextual Knowledge
5 Strong	The student develops a strong essay about the ways in which each speaker justifies his feelings to the one he is addressing and consistently aligns it to Latin evidence. Occasional errors need not weaken the overall impression of the essay.	The student uses copious examples of accurate, specific, and relevant Latin, properly cited, drawn from throughout both passages.	The student consistently uses inferences and draws conclusions that accurately reflect the Latin and support the analysis.	The student is able to use specific contextual references consistently in order to support the analysis.
4 Good	The student develops a good essay about the ways in which each speaker justifies his feelings to the one he is addressing, providing main ideas and some supporting details. Although the analysis may not be nuanced, it is based on a sound understanding of the Latin.	The student uses examples of Latin that are generally accurate, specific, and relevant, properly cited; while they are not plentiful, they are drawn from throughout both passages.	The student uses some inferences and draws some conclusions that accurately reflect the Latin and support the analysis. The student may rely on what is stated, or may make inaccurate inferences.	The student is able to use some specific contextual references that support the analysis.
3 Average	The student develops an adequate essay about the ways in which each speaker justifies his feelings to the one he is addressing that reflects some understanding of the passage, OR the essay may be strong for one passage but weak for the other. The analysis may not be well developed, relying on main ideas but few supporting details, or it may rely on summary more than on analysis.	The student may have few accurate Latin citations; they may not be linked to the analysis, or fail to support it.	The student may display only limited understanding of implied information.	The student may sometimes misunderstand contextual references or fail to connect them effectively to the analysis.
2 Weak	The student recognizes passage(s) but presents only a weak essay. It may be confusing and lack organization, or may rely on summary. It addresses only portions of the passages, or addresses one passage well, but the other not at all.	The student provides little Latin support, taken out of context or misunderstood, or may use no Latin.	The student may make incorrect assumptions or make inferences and conclusions based on the passages only rarely.	The student may show no understanding or a thorough misunderstanding of context; references to context, if any, are irrelevant.

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2016 SCORING GUIDELINES

Question 3 (continued)

	Development of Argument	Use of Latin	Inferences & Conclusions	Contextual Knowledge
1 Poor	The student understands the question but offers no meaningful analysis. Although the student may not recognize the passages, the response contains some correct, relevant information.	The student cites no Latin, or only individual Latin words, and exhibits either no understanding of the Latin in context, or a complete misunderstanding.	The student does not make inferences and conclusions based on the passages.	The student shows no understanding or a thorough misunderstanding of context and provides no meaningful discussion of context or contextual references.
0 Unacceptable	The student offers a response that is totally irrelevant, totally incorrect, or restates the question.	The student demonstrates no understanding of Latin in context.	The student does not make inferences and conclusions based on the passages.	The student shows no understanding or a thorough misunderstanding of context and provides no meaningful discussion of context or contextual references.

Begin your answer to **Question 3** on this page.

In the passages from Vergil's *Aeneid*, ~~both~~ Neptune, ^{god of the sea} ~~king of the gods~~, and Iarbas, an African king, express indignation at the actions of those who hold more or less power than these two male figures. Neptune lifts his head from his domain — the sea — to see the winds ravaging and exerting power over his kingdom without his permission. Iarbas hears from rumor that Dido, ~~the~~ the woman who spurned his overtures of marriage, has taken up with a foreigner — and that his father, Jupiter Ammon, has done nothing to prevent this. Both speakers justify their feelings of indignation about others' actions ~~by~~ with the use of disbelieving and ~~incredulous~~ incredulous rhetorical questions, disdain towards these actions and their meanings, and reminders concerning the rightful place and duty of others.

With the use of pointed, condescending, indignant questions about the source of others' actions, Neptune — to the winds — and Iarbas — to Jupiter — justify their feelings of indignation. Neptune begins his address to the winds by saying, "Tantane... vestri?" ("What so great faith of your origin held you?") (I. 1). He expressly refers to the "origin" ^(genesis) of the winds and ~~the~~ sarcastically their "great faith" (tanta fiducia) to express disbelief that they think they come from the same great stature as Neptune — so as to disturb the seas as he does. Moreover, Neptune follows with another incredulous question about the fact that the winds ~~they~~ are trying to show greater authority ^{than him}: "Iam caelum... moles?" ("Now do you dare to mix the sky and land without my divine power, winds, and to lift so great masses?") (II. 2-3). By saying "do you dare" (audetis), the god of the sea emphasizes how indignant he is at the audacity of the winds; he justifies this reaction by mentioning that the winds act without his "divine power" ([me] sine numine), and thus are trying to surpass his rightful, godly authority. In a similar fashion,

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Continue your answer to Question 3 on this page if necessary.

Iarbas questions the actions of Jupiter to express his indignation over Jupiter's failure to act as Aeneas and Dido become more romantically involved: "Juppiter omnipotens... aspicias haec?" ("All-powerful Jupiter, to whom the mortal race now having feasted on couches having been embroidered pour out the Lenean honor, do you behold these things?") (ll. 1-3). Iarbas first uses "all-powerful" (omnipotens) as an epithet to remind Jupiter that his power is eternal and far-reaching; yet in the context of the passage, Iarbas pointedly indicates that Jupiter has failed to act, even with all this power. In fact, in marked contrast to the idea of an ~~all-powerful~~ omnipotent Jupiter, Iarbas asks if Jupiter even "beholds these things" as Dido and Aeneas's affair (aspicias haec), indicating his indignation over ^{whether} ~~they~~ such a powerful god has even noticed this matter that is so important to Iarbas, his son. Finally, Iarbas's mention of "Lenean honor" (Leneum honorem) and "couches having been embroidered" (toris pictis) indicates his high level of devotion to Jupiter, while Jupiter has failed to use his great power on Iarbas's behalf. Iarbas's indignation is justified following these great instances of filial and religious piety. Iarbas further asks, "An te... miscent?" ("Or do we, father, ~~shudder~~ ~~in terror~~ when you twist ~~the~~ lightnings, shudder in vain, and do blind fires in the clouds terrify minds and empty murmurs mix?") (ll. 3-5). Iarbas justifies his indignation at Jupiter's lack of action by questioning Jupiter's power to even act on his behalf, mentioning "blind fires" (coeci ignes) and "empty murmurs" (inania murmura) as examples of Jupiter's impotence. In this way, Neptune and Iarbas use incredulous questions to justify their indignation. Furthermore, Neptune and Iarbas express disdain to further prove that the ones being addressed deserve their indignation over their improper usage of power. Neptune

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Continue your answer to **Question 3** on this page if necessary.

expresses his condescension towards the winds and their master when he says, "...Tert... domos" ("...~~the~~ That man holds immense rocks, your homes, East wind") (ll. 8-9). By referring to the home of Aeolus (that man or ille) and the winds as "huge rocks," (immensa saxa) Neptune manages to disdain their domain as ~~rough, rocky, and~~ lumpy, mundane environments fitting for their true lack of power, and further fuel for Neptune's indignation over the winds' attempts to rule over his power. Neptune further condescends when he states, "...illa se... regret" ("...let ^{Aeolus} ~~that~~ ~~then~~ throw himself in that hall and let him rule in the cloud prison of the winds") (ll. 9-10). Again, by saying, "let him throw himself" (iacet se), Neptune looks down upon the power of Aeolus, who may demonstrate power in his own home and attempt to boast there. Furthermore, Neptune calls the hall of Aeolus the "closed prison of the winds" (cluso ventorum carcere), thus demeaning the winds as jailbirds who make plays at fake power. Thus, Neptune's indignation at the winds' actions is enhanced, Iarbas also displays disdain when he says, "Fenina... dedimus" ("A woman, who wandering in our borders placed a scanty city for a price, to whom ~~we~~ ^{we} gave the shore to be plowed and to whom we gave the laws of the place") (ll. 6-8). He expresses his disdain by calling Dido's city (the woman mentioned) a "scanty city" (exiguam urbem), thus fueling his indignation that Jupiter cannot deal with this single woman ~~for~~ to whom Iarbas himself ~~has~~ provided the foundations for her city (litus arandum and leges loci). * ~~for that~~ Iarbas, moreover, also demeans Aeolus: "Et nunc... petitur" ("And now that Paris with the effeminate retinue, having been tied under with respect to the chin by a Maeonian cap and with respect to the hair dripping, gains possession of the booty") (ll. 10-12). In emphasizing the "effeminate retinue" (oem seniore comitatu), the "Maeonian cap" (Maeonia mitra), and the "dripping hair" (orauis

Continue your answer to **Question 3** on this page if necessary.

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modestum), Laertes paints Aeolus as a weak, wretched figure — and asserts his proof for indignation. For though Aeolus is so weak and cowardly, Jupiter cannot diminish this man for his son Laertes. Through disdain, Neptune and Laertes further their case for indignation against the ones being addressed.

Finally, Neptune and Laertes justify their feelings by reminding the ones being addressed of their rightful places. Neptune says to the winds, "non illi... datum" ("Not to him the authority of the sea and the savage trident, but to me by lot [it was] given") (ll. 7-8). Neptune emphasizes that the power of the sea was given to him "by lot" (sorte), which is synonymous to destiny; thus, Neptune reminds the winds — and, by extension, Aeolus, that Neptune rightfully controls the sea, while they were not allowed this power by destiny. In this way, Neptune's indignation over the winds' actions on the sea is justified, as the winds have no right to act in such a manner. Laertes also reminds Jupiter — ~~that~~ albeit angrily and sarcastically — of Jupiter's rightful authority by mentioning his great temples: "nos... inanem" ("surely we bear gifts to your temples and we cherish an empty reputation") (ll. 12-13). Laertes mentions how suplicants "bear gifts" (ferimus munera) to "[Jupiter's] temples" (his templis), hinting at the immense power that Jupiter possesses and the worshippers — that recognize this power. However, Laertes also justifies his indignation at how Jupiter fails to prove that he belongs in these temples rightfully, discussing the possibility of Jupiter having an "empty reputation" (vanam inanem). This phrase highlights how angry and incredulous Laertes is that his father rightfully holds such sway, yet has not assisted Laertes in ousting Aeolus and

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Continue your answer to **Question 3** on this page if necessary.

seizing Dido as a wife. Thus, Iarbas justifies his reaction and his feelings. Both Neptune and Iarbas use reminders of rightful positions of power in order to underscore and solidify the reason behind their feelings towards the ones being addressed.

In conclusion, Neptune and Iarbas use condescending questions, disdain, and reminders of one's rightful status in order to justify their indignation towards the respective ones being addressed.

~~the~~

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Iarbas also expresses disdain towards Dido when he says, "... conbua nostra... recipit."

("she rejected our marriages and received Aeneas [as] a master into kingdoms") (11. 8-9)

Iarbas justifies again his feelings towards Jupiter for not acting with all his great power against this petty woman who receives another "as a master" (dominus).

Iarbas is thoroughly outraged that, after having Dido reject his marriage ~~offer~~ offer (conbua nostra), Jupiter has not used his status as king of the gods to punish her.

Begin your answer to Question 3 on this page.

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BOTH NEPTUNE AND IARBAS ARE ANGRY W/ SOME SORT
SOMEONE WHO HOLDS DIFFERENT LEVELS OF POWER
THAN THEM. IN NEPTUNE'S CASE, HE'S ANGRY W/ A
SUBORDINATE, AEOLUS, AND ^{IN} IARBAS ^{CASE, HE} IS ANGRY W/
^{JUPITER} NEPTUNE FOR ALLOWING ~~HIS~~ AENEAS TO TAKE AWAY HIS
LOVER DIDO, ALTHOUGH IN DIFFERENT SITUATIONS, BOTH
SPEAKERS USE ~~MOCKING LANGUAGE AND SPECIFIC~~
~~EXAMPLES TO~~ ILLUSTRATE THEIR ~~RECOGNIZE~~ THEIR
PLACE IN ~~THE~~ ^{THE} POWER STRUCTURE AND USE THEIR DIFFERENT
POSITIONS AS AN ADVANTAGE, ~~NEPTUNE TAKES~~ TO REACH THEIR
GOAL.

NEPTUNE IS APPALLED THAT AN INSIGNIFICANT
SUBORDINATE, AEOLUS, HAS CAUSED SUCH A
DISRUPTANCE IN HIS OCEAN WITHOUT HIS PERMISSION.
HE RECOGNIZES THAT HE HAS SIGNIFICANTLY MORE POWER
THAN AEOLUS, SO HE ~~BEGINS~~ BELITTLES HIM TO PUT
HIM BACK IN HIS PLACE AS A SUBORDINATE. HE
BEGINS BY ASKING THE RHETORICAL QUESTION "DO YOU
EVEN DARE TO MIX AND TO CARRY SUCH A GREAT
COMMOTION" (LINE 3, 1st PASSAGE), SUGGESTING THAT
EVEN THE THOUGHT OF DOING SUCH A THING ^{IS} ~~WAS~~
A CRIME IN ITSELF. ~~THE~~ THE FACT THAT AEOLUS
ACTUALLY DID THIS ACT IS LUDACRIS TO NEPTUNE,
~~AND AEOLUS MUST BE PUNISHED~~, THE WAY NEPTUNE

Continue your answer to Question 3 on this page if necessary.

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PHRASES THIS QUESTION IS IN A SIMILAR FASHION THAT A PARENT SPEAKS TO A CHILD, THUS BRINGING AEOLUS BACK DOWN IN THE POWER STRUCTURE WHERE HE BELONGS. THEN NEPTUNE HAS TO WORRY ABOUT PUNISHMENT.

HE CANT JUST FLAT OUT GIVE AEOLUS A PUNISHMENT. HE ~~HAS~~ DOLES OUT A VAGUE HINT THAT ~~PROBABLY~~ ^{NEPTUNE} LEAVES ~~AEOLUS~~ AEOLUS WONDERING WHAT ~~HE~~ ^{NEPTUNE} WILL ACTUALLY DO. NEPTUNE KNOWS HE HAS UTTER CONTROL OVER AEOLUS B/C OF HIS POWERS, SO HE LEAVES ^{THE PUNISHMENT} UP TO AEOLUS' IMAGINATION ~~WHEN HE~~ WHEN HE SAYS HE WILL GIVE HIM "A NOT SIMILAR PUNISHMENT". ~~SO~~ BY THIS USE OF LITOTES POSEIDON ~~BASED ON~~ PUTS ANYTHING ~~EMIN~~ IN AEOLUS MIND, LEAVING HIM SCARED, AND A SCARED PERSON IS MOST DEFINITELY BELOW THE PERSON HE'S SCARED OF IN THIS POWER STRUCTURE. NEPTUNE ALSO DOESNT FORGET TO MENTION HIS "SAVAGE TRIDENT" (LINE 7, 1st PASSAGE) JUST TO PUT A LITTLE EXTRA FEAR IN AEOLUS AND TO ASSERT HIS DOMINANCE.

AFTER LEAVING AEOLUS SCARED AND ~~ASAP~~ EMBARRASSED, NEPTUNE GOES FOR THE HARDEST OF PUNCHES: MOCKING AEOLUS' OWN REALM OF POWER.

Continue your answer to Question 3 on this page if necessary.

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HE MOCKS ~~HIS CAVE OF WINDS BY~~ AEOLUS BY BRING DOWN HIS PALACE BY CALLING IT A "PALACE OF WINDS", ~~WHICH~~ (LINE 10 1ST PASSAGE). THIS OBVIOUSLY BRINGS DOWN AEOLUS BY ATTACKING HIM WHERE HE HAS THE MOST PRIDE, HIS CAVE. NEPTUNE RULES A VAST OCEAN, AND AEOLUS ONLY RULES A TINY CAVE, NEPTUNE CERTAINLY DOES NOT LET AEOLUS FORGET THIS FACT WHEN HE INSULTS HIS HOME LIKE THAT.

IARBAS USES A COMPLETELY FLIPPED METHOD TO ACHIEVE HIS GOAL; HE PRAISES JUPITER, TRYING TO APPEASE HIS EGO TO GET WHAT HE WANTS! DIDO, HE STARTS OFF HIS ~~ADDRESS~~^{SPEECH} BY ADDRESSING ~~THE~~ JUPITER AS ALL-POWERFUL (LINE 1, SECOND PASSAGE) WHICH OF COURSE STARTS OFF HIS ARGUMENT BY ~~FLATTERING~~^{FLATTERING} JUPITER HIMSELF. HE UNDERSTANDS THAT JUPITER IS IMMENSELY MORE POWERFUL THAN HE, SO HIS ONLY OPTION TO SWAY JUPITER'S OPINION IS TO PLEASE HIM NOT SCARE HIM.

IARBAS THEN GOES ON TO DESCRIBE IN DETAIL THE ~~MAGNITUDE~~ OF ENORMOUS POWER JUPITER WIELDS, JUST TO GET JUPITER TO LIKE HIM.

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Continue your answer to Question 3 on this page if necessary.

IARBAS SAYS THAT JUPITER'S "FIRES IN THE CLOUDS TERRIFY THE SPIRITS" OF ALL HUMANS (LINE 5, 2nd PASSAGE). JUPITER, AS THE RULER OF GODS WANTS NOTHING MORE THAN TO HEAR THAT ALL OF HUMANITY ~~WAS~~ LIES IN FEAR TO HIS POWER. ~~HAS~~ IARBAS IS RAISING JUPITER'S POSITION OF POWER WHILE LOWERING HIS OWN, ~~BY~~ ONLY SO HE CAN ATTAIN HIS ULTIMATE GOAL: DIDO.

IARBAS ALSO REMINDS JUPITER HOW HE IS UTTERLY DEPENDENT ON HIS WILL BY REMINDING JUPITER THAT HE SPLIT UP HIS MARRIAGE (LINE 8-9 2nd PASSAGE). IARBAS COMPLETELY UNVEILS HIS POWER AT THIS POINT, PUTTING HIMSELF AT THE KNEES OF JUPITER. IARBAS KNOWS THAT JUPITER HAS THE POWER TO END HIS RELATIONSHIP W/ ~~JAN~~ DIDO, SO HE'S HOPING HE HAS THE POWER TO BRING IT BACK TOGETHER.

WHILE IARBAS AND NEPTUNE HAD QUITE DIFFERING WAYS OF ACHIEVING THEIR GOALS, THEY ULTIMATELY ~~ROCK~~ RECOGNIZED THEIR PLACE IN THE POWER STRUCTURE AND USED THAT TO REACH THEIR OWN ULTIMATE GOAL.

Begin your answer to Question 3 on this page.

In the Aeneid, both Neptune and Iarbas express feelings of anger in a colloquial manner. Having been put in unfavorable situation, each ~~own~~ character expresses himself with angst in a variety of ways, directed towards the ones whom they are speaking to.

Neptune manages to justify his feelings by asking Juno questions. He pleads to her, complaining about why can't he just deal with the problems among the sea (Line 7: "non illi... tridentem"). He grows angry with ~~her~~ ^{her} orders so he, very annoyed at this point, sends Aeolus with his orders of creating a storm (Line 9-10: "illa se... regnet"). This shows that Poseidon is justifying his feelings by first, complaining, then by sending off someone else to complete his task.

Iarbas, on the other hand, saddened by the news of Dido and Aeneas, first justifies his feelings by bluntly yelling at Jupiter. He tries to get his attention by questioning his power, almost mocking him by saying, ~~are you~~ ^{seeing/watching} ~~are you~~ this dishonor? (Line 2-3 "honorem... haec"). He then feels sorry for himself by wishing that ~~the~~ the whole Paris thing never happened ("Et nunc... comitatu" - Line 10).

In conclusion, both characters feel angry towards the superior that each is talking to and justifies their feelings by making it seem like it is Jupiter or Jove's fault instead of their own.

AP[®] LATIN

2016 SCORING COMMENTARY

Question 3

Overview

The question assessed the student's ability to comprehend, analyze, and contextualize two thematically related passages from Vergil's *Aeneid*.

Sample: 3A

Score: 5

The student begins this very strong essay by helpfully placing each passage in its larger context, explaining that Neptune “lifts his head from his domain — the sea — to see the winds ravaging and exerting power over his kingdom without his permission” and that the “African king” Iarbas “hears from rumor that Dido, the woman who spurned his overtures of marriage, has taken up with a foreigner — and that his father, Jupiter Ammon, has done nothing to prevent this.” The student then offers the thesis that the two speakers justify their feelings with “incredulous rhetorical questions, disdain towards these actions . . . and reminders concerning the rightful place and duty of others.” In the careful analysis that follows, the student's thesis is amply supported by relevant Latin citations drawn from throughout both passages, each accurately translated or paraphrased. Often the student translates a relatively large section of Latin and then focuses on relevant linguistic details within it. For instance, after translating lines 2-3 of passage A in their entirety, the student then observes that “by saying ‘do you dare’ (*audetis*)” Neptune “emphasizes how indignant he is at the audacity of the winds.” Using this approach the student develops a strong analytical argument and demonstrates a firm command of the Latin.

Sample: 3B

Score: 3

The student develops an adequate essay that presents a more thorough and more convincing analysis of passage A than of passage B. The argument that Neptune puts Aeolus “back in his place” is supported by several citations taken from throughout passage A. However, the Latin is not always accurately interpreted as, for example, when *carcere* in line 10 is translated as “palace” rather than “prison.” The treatment of passage B is weaker, in part because it displays only a limited understanding of implied information. For instance, the student focuses on Iarbas' references to Jupiter's power but does not recognize that those references imply a criticism of Jupiter's inaction. Citations of Latin from passage B are sparse and imprecise. While clearly recognizing that Iarbas' address occurs in the context of his relationship with Dido, the student misconstrues Iarbas' words *conubia nostra reppulit* as asserting that Jupiter “split up his marriage” rather than that Dido rejected his marriage proposal.

Sample: 3C

Score: 2

In this weak essay, the student demonstrates general recognition of the passages but provides scant discussion of specific textual details. In the paragraph devoted to passage A, the student misrepresents Neptune as addressing Juno (rather than the winds) and as ordering Aeolus to create a storm (rather than criticizing Aeolus for having created a storm). The discussion of passage B is more accurate and insightful. The student provides relevant contextual information with the observation that Iarbas is “saddened by the news of Dido and Aeneas,” and the student correctly discerns that Iarbas is in effect “yelling” at Jupiter and implicitly “questioning” his power. The points made in the essay are ostensibly supported by several textual citations, two from each passage, but in no instance does the student demonstrate a clear understanding of the Latin cited. A stronger discussion of passage A or a more precise use of Latin citation would be needed to elevate this response a score of 3.