Bolchazy-Carducci's AP® Latin Lineup

To see sample pages with descriptions, click **here**.

Student Textbooks

Pliny: 20 Letters and Suggested Companion Texts
Vergil: Selections and Suggested Companion Texts

These textbook commentaries are appropriate for students in intermediate and advanced high school and college Latin classes. They are intended to help students prepare for the AP® Latin Exam.

All Latin passages required by the AP® Latin syllabus are included in these textbooks alongside same-page vocabulary and grammar notes. Complementary passages ("companion texts") are also included in order to meet the teacher's choice component set by the new AP® Latin guidelines. Companion texts have same-page notes.

Teacher's Guides to the Student Textbooks

Pliny: 20 Letters and Suggested Companion Texts Teacher's Guide
Vergil: Selections and Suggested Companion Texts Teacher's Guide

The teacher's guides to the student textbooks provide teachers with useful background information and additional support in teaching the Latin texts presented in *Pliny: 20 Letters and Suggested Companion Texts* and *Vergil's Aeneid: Selections and Suggested Companion Texts.*

Each guide includes: literal translations of all Latin passages printed in the student text, questions for analysis and discussion, and unmarked Latin text (i.e., free of any special formatting and notes) of all passages printed in the student text.

Student Workbooks

A Pliny Workbook: 20 Letters and Suggested Companion Texts
A Vergil Workbook: Selections and Suggested Companion Texts

The student workbooks supplement the student textbook commentaries described above. Each student workbook reproduces all Latin presented in its accompanying

student textbook, followed by exercises intended to help students better comprehend and analyze the material. Most Latin passages are followed by a variety of short answer questions; AP®-style multiple choice questions; a translation exercise; an essay question; and additional written activities (matching, scansion practice, etc.) that require further engagement with the Latin text.

Most of the activities in the student workbooks should be completed after students have already read the Latin passages at least once with their student commentaries.

Teacher's Manuals to the Student Workbooks
A Pliny Workbook: 20 Letters and Suggested Companion Texts Teacher's Manual
A Vergil Workbook: Selections and Suggested Companion Texts Teacher's Manual

The teacher's manuals to the student workbooks are intended to help teachers who use the workbooks with their classes. Each teacher's manual fully reproduces the exercises in the corresponding student workbook and provides answers to each question. Translation exercises give several possible correct answers and break down the Latin into smaller segments (also called "chunks" or sense units). Guidance is provided for essay questions.

Student Notebooks
A Notebook for Pliny: 20 Letters and Suggested Companion Texts
A Notebook for Vergil: Selections and Suggested Companion Texts

Student notebooks help students take useful notes as they read the Latin selections presented in the student textbooks. Unlike the workbooks, these notebooks do not include exercises or activities that students complete after reading a Latin text. Rather, the notebook is an organizational tool that assists students as they read a Latin passage or review it in class: students are provided with a triple-spaced copy of the Latin text (each notebook presents all passages printed in the student textbooks) alongside designated spaces for taking notes. The organized notes that students take in their notebooks later become invaluable study aids as they prepare for the AP® Latin Exam.

Lumina: Pliny and Vergil

Lumina: Pliny and Vergil provides online, interactive student practice for the AP® Latin Exam. Multiple choice question sets cover all Latin passages prescribed by the College Board as well as the teacher's choice companion texts presented in the student textbooks. Additional activities review required vocabulary, figures of speech, important mythological or historical figures, and more.

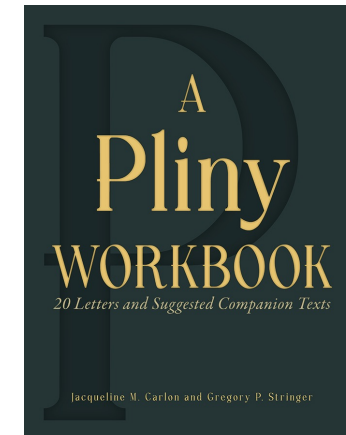All questions are self-grading: when students have completed a set of questions, they submit their responses and receive immediate, detail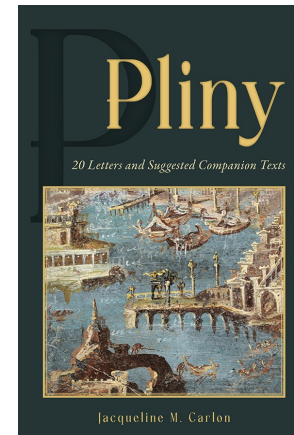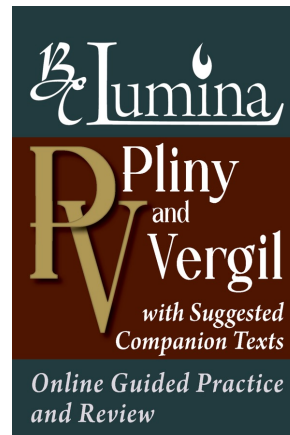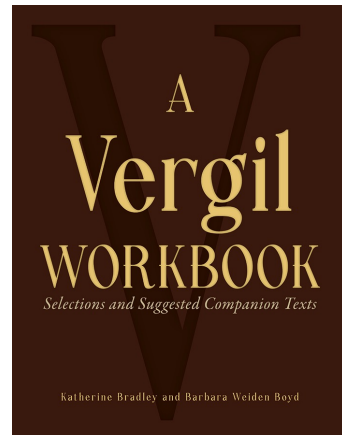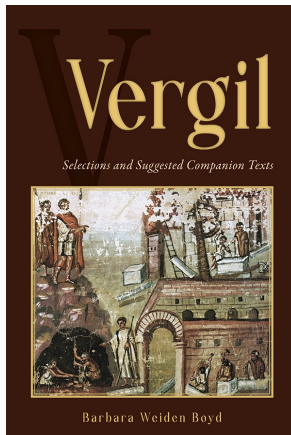ed feedback for each question. *Lumina* not only shows whether students get a question right or wrong, but also explains why a correct answer is correct (or why an incorrect answer is not).

Lumina: Pliny and Vergil question sets do not duplicate any of the questions presented in the student workbooks—all material is original. Thus, student workbooks and *Lumina* can be used in tandem in the same class.

The main difference between the student workbooks and *Lumina* is that *Lumina* is self-grading and provides immediate feedback. Most *Lumina* activities are multiple choice, matching, or a similar format. Workbooks feature multiple choice and matching questions, but also include longer written activities like short answer responses, translations, and essays.

Bolchazy-Carducci's AP® Latin Lineup

Sample Pages from the Vergil Textbooks and Support Materials

Vergil's Aeneid: Selections and Suggested Companion Texts

This textbook commentary is appropriate for students in intermediate and advanced high school and college Latin classes. It is intended to help students prepare for the AP® Latin Exam.

All Latin lines from Vergil's *Aeneid* required by the AP® Latin syllabus are included in this textbook alongside same-page vocabulary and grammar notes.

Complementary passages from the works of Catullus, Horace, Ovid, Petrarch, and Sulpicia are also included in order to meet the teacher's choice component set by the new AP® Latin guidelines. These passages have same-page notes.

Additional reading aids include a metrical appendix, an appendix of rhetorical devices, a glossary, and a word list.

The example to the left shows the first page of the student text.

The example page on the left reads:

Book 1.1–33

Arma virumque canō, Troiae quī prīmus ab ōrīs
Italiam fātō profugus Lāvīniaque vēnit
3 *lītora, multum ille et terrīs iactātus et altō*

Lāvīn(i)us, -a, -um, *adj.*, Lavinian, of Lavinium

profugus, -a, -um, *adj.*, exiled, fugitive

1–7. The theme of the poem, namely, the wanderings and wars of Aeneas, who after many struggles established the foundation for the greatness of future Rome, in accordance with the decrees of fate.

From the more extended introduction to the poem (lines 1–33) we learn: (1) the plan of the poet to describe the adventures of his hero, as is done in the *Odyssey*, and to depict wars and battles, as in the *Iliad*; (2) the importance of the gods, ruling over all mortal affairs, in the design of the poem; and (3) the story's relevance to Roman history, focusing as it does on the human trials that made possible the birth of Rome.

1. Arma virumque: the theme of the *Aeneid*; **arma** stands by METONYMY for *deeds of arms, wars*, referring to the wars in which Aeneas engaged, both in Troy and in Italy; **virum** refers to Aeneas, so well known that he is not mentioned by name until line 92. **Troiae:** with the first syllable long by position; App. 6, *b*. **quī prīmus ab ōrīs Troiae (ad) Italiam vēnit:** Aeneas was the first of the Trojans to come to Italy after his native city Troy had been captured, sacked, and destroyed by the Greeks in the Trojan War. Strictly speaking, the Trojan Antenor had preceded him, but Antenor's arrival, is part of a narrative tradition different from that followed by Vergil here, and is not associated with the foundation of Rome proper.

2–3. (ad or in) Italiam, (ad or in) lītora: acc. of place to which; the omission of prepositions here is typical of Latin poetry, and you will see this often in the *Aeneid*; App. 315. **fātō:** abl. of means or cause; App. 331, 332; "through the will of heaven." **Lāvīn(i)a:** *of Lavinium*, an ancient city on the western coast of Italy, near the spot where Rome was later founded. Lavinium was said by many historians in antiquity to have been the first Trojan settlement in Italy and to have been named for Lavinia, the Italian princess whom Aeneas eventually married. Lavinia was the daughter of Latinus, king of the Latins. Lavinia herself first appears in the *Aeneid* in Book 7 (although a reference to her is made earlier by Anchises, at 6.764). Some of the oldest manuscripts of the *Aeneid* we have, dating from the fourth and fifth centuries CE, have the alternate spelling **Lāvīna**, because Vergil's earliest readers recognized that he was doing something unusual with the scansion of this line. The epithet **Lāvīn(i)a** must be scanned as two long syllables followed by one short syllable, and so the usual second **i** in the word must either drop out (i.e., **Lāvīna**) or be treated as a semi-consonant (i.e., **Lāvinia**, with the second **i** sounding more like **y**, as in the English word "yoyo").

3. multum: adverbial, modifying **iactātus**. **ille:** Aeneas, the **virum** of line 1. **et (in) terrīs, et (in) altō:** abl. of place where; App. 319. **iactātus (est).**

Vergil's Aeneid: Selections and Suggested Companion Texts Teacher's Guide (TG)

AENEID Book 1

1.1–7

1. How do the first three words of Book 1 establish the theme of the *Aeneid* as a whole?

2. In lines 1–3 (*Troiae . . . litora*), Vergil's style is marked by hyperbaton, i.e., the marked separation of words which belong together syntactically. What is the effect of this figure of speech here, and how does it enhance the meaning of these lines?

3. In the first seven lines of Book 1, Vergil summarizes Aeneas' journey from Troy to Italy. How do Vergil's word choice, word placement, and use of figures of speech reflect the significance and difficulty of Aeneas' journey?

1.8–11

4. In lines 8–11, Vergil asks the Muse to help him explain the divine wrath that drives Aeneas on. Identify three different Latin words or phrases used by Vergil to characterize this wrath.

5. In line 10, Vergil describes Aeneas as a man of *pietas* for the first of many times in the *Aeneid*. How is this characterization of Aeneas borne out by his behavior in Book 1—or is it?

6. In line 11 (*Tantaene . . . irae*), Vergil uses a rhetorical question to conclude his invocation of the Muse. How does this question anticipate the story told in the rest of the poem? Is this question a satisfactory summary of the poem as a whole? Make your case by referring in detail to at least three different episodes in the poem in which the gods' wrath can be seen to play a major role.

1.12–33

7. Identify three distinct features of Carthage as described by Vergil in lines 12–14 (*Urbs . . . belli*).

8. In lines 15–18 (*quam . . . fovetque*), Vergil describes Juno's fondness for Carthage. List three features characterizing her affection. How do they complement the description provided earlier in lines 12–14?

9. In line 23, Vergil uses the epithet *Saturnia* to identify and to characterize Juno. To what or to whom does this epithet refer? What reason(s) can you suggest to explain Vergil's use of it here?

The teacher's guide to the student textbook is intended to provide teachers with useful information and additional support in teaching the Latin texts presented in *Vergil's Aeneid: Selections and Suggested Companion Texts*.

This guide includes: literal translations of all Latin passages printed in the student text, questions for analysis and discussion, and unmarked Latin text (i.e., free of any special formatting and notes) of all passages printed in the student text.

The example to the left shows a set of discussion questions keyed to the first thirty-three lines of Vergil's *Aeneid*.

A Vergil Workbook: Selections and Suggested Companion Texts

Book 1.1–33

Arma virumque cano, Troiae qui primus ab oris
Italiam fato profugus Laviniaque venit
litora, multum ille et terris iactatus et alto
vi superum, saevae memorem Iunonis ob iram,
5   multa quoque et bello passus, dum conderet urbem
inferretque deos Latio; genus unde Latinum
Albanique patres atque altae moenia Romae.
Musa, mihi causas memora, quo numine laeso
quidve dolens regina deum tot volvere casus
10 insignem pietate virum, tot adire labores
impulerit. Tantaene animis caelestibus irae?
Urbs antiqua fuit (Tyrii tenuere coloni)
Karthago, Italiam contra Tiberinaque longe
ostia, dives opum studiisque asperrima belli,
15 quam Iuno fertur terris magis omnibus unam
posthabita coluisse Samo. Hic illius arma,
hic currus fuit; hoc regnum dea gentibus esse,
si qua fata sinant, iam tum tenditque fovetque.
Progeniem sed enim Troiano a sanguine duci
20 audierat Tyrias olim quae verteret arces;
hinc populum late regem belloque superbum
venturum excidio Libyae; sic volvere Parcas.
Id metuens veterisque memor Saturnia belli,
prima quod ad Troiam pro caris gesserat Argis—
25 necdum etiam causae irarum saevique dolores
exciderant animo; manet alta mente repostum
iudicium Paridis spretaeque iniuria formae
et genus invisum et rapti Ganymedis honores:
his accensa super iactatos aequore toto
30 Troas, reliquias Danaum atque immitis Achilli,
arcebat longe Latio, multosque per annos
errabant acti fatis maria omnia circum.
Tantae molis erat Romanam condere gentem.

Comprehension Questions

1.   In the opening line, how does Vergil allude to Homer's *Iliad* and *Odyssey*?

_____

_____

This student workbook is intended to supplement the student textbook commentary *Vergil's Aeneid: Selections and Suggested Companion Texts*. The student workbook reproduces all Latin presented in the student textbook, followed by exercises intended to improve student comprehension and analysis of the material. Most Latin passages are followed by a variety of short answer questions; AP®-style multiple choice questions; a translation exercise; an essay question; and additional written activities (matching, scansion practice, etc.) that require further engagement with the Latin text.

Most of the activities in the student workbook should be completed after students have already read the Latin passages at least once with their student commentary.

The example to the left and the spread on the next page shows the typical progression of a chapter in the student workbook. Not all types of activities are shown here, however.

A Vergil Workbook: Selections and Suggested Companion Texts

2. What does the poet ask the Muse to explain?

_____

_____

_____

3. From lines 1–11, copy out and translate a phrase that characterizes Aeneas.

_____

_____

_____

4. In lines 25–29, what are the three reasons Vergil gives for Juno's anger toward the Trojans?

_____

_____

_____

5. How would you characterize Juno as depicted in this passage? Make sure that you copy out and translate at least three words or phrases that demonstrate features of Juno's character. Provide line references in parentheses for your three Latin choices.

_____

_____

_____

_____

Multiple Choice Questions

1. The word *qui* (line 1) refers to (that is, the antecedent of *qui* is)

   a. *arma* (line 1)
   b. *cano* (line 1)
   c. *virum* (line 1)
   d. *Troiae* (line 1)

2. The case and number of *superum* (line 4) are

   a. accusative plural
   b. nominative singular
   c. accusative singular
   d. genitive plural

3. In line 5, *dum* is translated

   a. while
   b. until
   c. provided that
   d. then

4. In lines 8–11, Vergil follows the old epic tradition of asking for inspiration from

   a. a muse
   b. the queen
   c. a pious man
   d. a divine will

5. The form of the word *tenuere* (line 12) is

   a. present infinitive
   b. present indicative
   c. perfect infinitive
   d. perfect indicative

6. The word *posthabita* (line 16) modifies

   a. *Iuno* (line 15)
   b. *Samo* (line 16)
   c. *ostia* (line 14)
   d. *arma* (line 16)

7. A figure of speech that occurs in lines 16–17 is

   a. transferred epithet
   b. hendiadys
   c. chiasmus
   d. anaphora

8. In line 19, *duci* is

   a. dative
   b. imperative
   c. infinitive
   d. ablative

9. In lines 19–22, we learn that Juno has heard that the descendants of the Trojans

   a. have destroyed Tyre
   b. would destroy Carthage someday
   c. are coming to the haughty king
   d. have helped a king destroy Libya

10. The antecedent of *quae* (line 20) refers to

    a. *progeniem* (line 19)
    b. *sanguine* (line 19)
    c. *duci* (line 19)
    d. *Tyrias* (line 20)

11. *metuens* in line 23 modifies

    a. *id* (line 23)
    b. *memor* (line 23)
    c. *Saturnia* (line 23)
    d. *prima* (line 24)

A Vergil Workbook: Selections and Suggested Companion Texts Teacher's Manual (TM)

12 units
Range of possible meanings followed by notes on grammar and syntax:

Musa	Muse (vocative)
Memora	recount, recall (imperative)
mihi causas	to me the causes/reasons (*mihi* as indirect object; *causas* as direct object of *memora*)
quo numine laeso	with what/which divinity/divine power/godhead [having been] harmed/wounded/struck (ablative absolute)
quidve dolens	or grieving/being vexed at what (*quid* as object of *dolens*; *dolens* modifying *regina*)
regina deum	the queen of the gods (*deum* as genitive)
impulerit	compelled/commanded/forced (*regina* must be subject; perfect tense)
insignem pietate virum	a man/hero famous/known/marked/outstanding in/by duty/loyalty/piety/devotion (object of *impulerit*; *pietate* as ablative of cause or means)
tot volvere casus	to undergo/endure so many mishaps/disasters/misfortunes (*casus* as object of *volvere*)
tot adire labores	to approach/undergo/encounter so many hardships/labors/struggles (*labores* as object of *adire*)
tantaene irae	are the angers/wraths [is the anger/wrath] so great (as nominative subject of understood *sunt*; may be translated as object if *animis caelestibus* is translated as subject)
animis caelestibus	to/for the heavenly/celestial/divine minds/spirits (dative of possession; may be translated as subject, with *tantae irae* as object of English verb "have")

Short Answer Questions

Find, copy out, and provide line references for an example of:

a. metonymy *moenia* (line 7)

b. transferred epithet (enallage) *memorem* (line 4)

c. anastrophe *Italiam contra* (line 13); *maria omnia circum* (line 32)

d. anaphora *hic, hic, hoc* (lines 16–17)

The teacher's manual to the student workbook is intended to help teachers who use the workbook with their classes. The teacher's manual reproduces the full student workbook and provides answers to each question. Translation exercises give several possible correct answers and break down the Latin into smaller segments (also called "chunks" or sense units). Guidance is provided for essay questions.

The example to the left shows a chunked translation from the first thirty-three lines of the *Aeneid* corresponding to a translation exercise presented in the student workbook. It also shows the answers to one of the short answer exercise sets.

Vergil: Selections and Suggested Companion Texts Notebook

Selections and Suggested Companion Texts
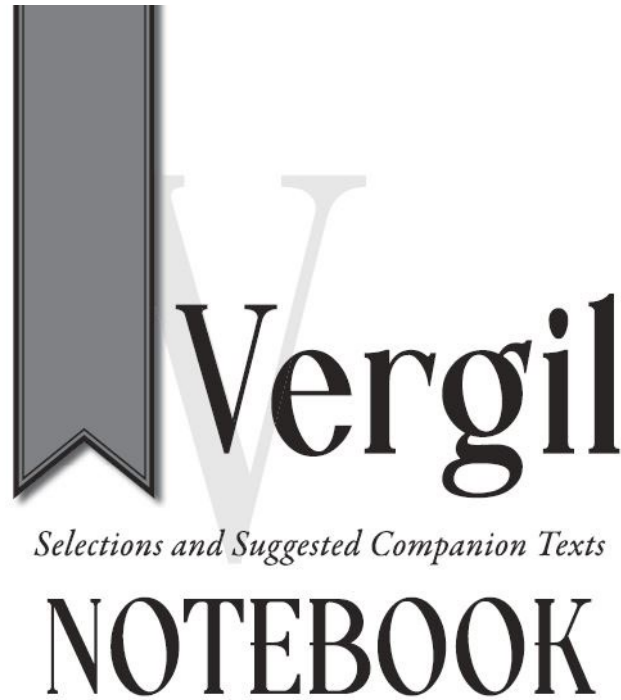
NOTEBOOK

Stephen Daly Distinti

Bolchazy-Carducci Publishers, Inc.
Wauconda, Illinois USA

This student notebook is intended to help students take useful notes as they read the Latin selections presented in *Vergil's Aeneid: Selections and Suggested Companion Texts*. Unlike the workbook, the notebook does not include exercises or activities that students complete after reading a Latin text. Rather, the notebook is an organizational tool that assists students as they read a Latin passage or review it in class: students are provided with a triple-spaced copy of the Latin text (it includes all passages presented in the student textbook) alongside designated spaces for taking notes. The organized notes that students take in the notebook later become an invaluable study aid as they prepare for exams.

On the following page, you can see a full spread for the first eleven lines of the *Aeneid*. The triple-spaced passage provides plenty of space for annotation. At the bottom of the passage is a place for students to make vocabulary notes. The facing page designates space for students to take notes on individual lines.

Vergil: Selections and Suggested Companion Texts Notebook

Arma virumque canō, Troiae quī prīmus ab ōrīs

Italiam fātō profugus Lāvīnaque vēnit

litora—multum ille et terrīs iactātus et altō

vī superum, saevae memorem Iūnōnis ob īram,

5 multa quoque et bellō passus, dum conderet urbem

īnferretque deōs Latiō—genus unde Latīnum

Albānīque patrēs atque altae moenia Rōmae.

Mūsa, mihi causās memorā, quō nūmine laesō

quidve dolēns rēgīna deum tot volvere cāsūs

10 īnsignem pietāte virum, tot adīre labōrēs

impulerit. Tantaene animīs caelestibus īrae?

Vocabulary Notes: _____
_____
_____
_____
_____
_____
_____

Line 1: _____
_____
Line 2: _____
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Line 3: _____
_____
Line 4: _____
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Line 5: _____
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Line 6: _____
_____
Line 7: _____
_____
Line 8: _____
_____
Line 9: _____
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Line 10: _____
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Line 11: _____
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Additional Notes: _____
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Lumina: Pliny and Vergil

Aeneid 1.1-11

Vergil begins his poem

Arma virumque cano, Troiae qui primus ab oris
Italiam fato profugus, Laviniaque venit
litora, multum ille et terris iactatus et alto

Line   vi superum, saevae memorem Iunonis ob iram,
5   multa quoque et bello passus, dum conderet urbem
inferretque deos Latio; genus unde Latinum,
Albanique patres atque altae moenia Romae.

Musa, mihi causas memora, quo numine laeso
quidve dolens regina deum tot volvere casus
10   insignem pietate virum, tot adire labores
impulerit. Tantaene animis caelestibus irae?

Answer these multiple choice questions based on the Latin reading *Aeneid* 1.1-11.

Value: 1

1. In line 2, -que connects

- a. primus (line 1) and fato (line 2)
- b. oris (line 1) and Lavinia (line 2)
- c. profugus (line 2) and venit (line 2)
- d. Italiam (line 2) and litora (line 3)

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All questions are self-grading: when students have completed a set of questions, they submit their responses and receive immediate, detailed feedback for each question. Lumina not only shows whether students get a question right or wrong, but also explains why a correct answer is correct (or why an incorrect answer is not).

To the left is the first question in a multiple choice question set for *Aeneid* Book 1.1–11.

Lumina: Pliny and Vergil

Value: 1

9. We can infer from lines 8-9 (Musa . . . casus) that numine refers to

- a. Jupiter
- b. Minerva
- ● c. Juno
- d. Apollo

✔ Right! Good job!

This is correct because in these lines, we learn that a certain divinity (numine) is injured (laeso) and according to the context "numine" must refer to Juno. The words "regina deum" explicitly refer to Juno.

Points scored this item: 1

Lumina: Pliny and Vergil question sets do not duplicate any of the questions presented in the student workbooks—all material is original. Thus, student workbooks and Lumina can be used in tandem in the same class.

To the left is an example of feedback given when a student answers a question correctly.

Lumina: Pliny and Vergil

Value: 1

10. The object of <u>volvere</u> (line 9) is

○ **a.** <u>regina</u> (line 9)

○ **b.** <u>deum</u> (line 9)

○ **c.** <u>casus</u> (line 9)

◉ **d.** <u>virum</u> (line 10)

_____

✗ Sorry, incorrect answer.

This is incorrect because "virum" is the direct object of "impulerit."

Points scored this item: **0**

-

The main difference between the student workbooks and *Lumina* is that *Lumina* is self-grading and provides immediate feedback. Most *Lumina* activities are multiple choice, matching, or a similar format. Workbooks feature multiple choice and matching questions, but also include longer written activities like short answer responses, translations, and essays.

To the left is an example of feedback given when a student answers a question incorrectly.