

AP Vergil Summer Work 2010

- I. You will prepare a small section of the Aeneid to teach to your classmates. Your presentation/lesson for your classmates may follow any plan you wish. In order for you to be prepared for any plan, you will do the following:
 - a. Explain the context of your lines - You should refer to an English translation for the context.
 - b. Translate your lines literally - Using the notes from the text and the grammar sections in the back of the book will help.
 - c. For your own understanding of the passage, create a segmented version. An explanation is below.
 - d. Scan your lines and practice reading them in meter.
 - e. Create textual notes for your classmates on:
 - i. grammar
 - ii. meter
 - iii. figures of speech
 - iv. any historical significance/reference
 - f. Write a paragraph (for me) explaining how your lines fit into one of the major themes of the book. Your lesson should include discussion of this. Some major themes are discussed below and in “The Imagery of the *AENEID*”.
 - g. Robert Frost said that it is the poetry that gets lost in translation. Rewrite your lines in English putting the poetry back in (but it does not have to be a poem). If you feel unable to write good English, create a visual or audio version of your lines.
 - h. Find at least three more translations/rewritings of your lines. (For example, we all have read Mandelbaum’s translation. You may use any translations you find, but other famous translators are Fagles, Dryden, and Lewis.) Reproduce these translations of your lines along with your own rewriting for your classmates. Lead a discussion on which translation out of the four best represents Vergil’s meaning and tone. (Therefore you must have a good understanding of his meaning and tone.) It might be fun to present these anonymously.

Items a. – h. should be typed on separate pages and ready to e-mail after our first class.

Translation “Segments” or “Chunking”

For the purpose of translation evaluation, the AP readers divide a Latin passage into small sense units called “chunks” or “segments”. For example, a segment could be a subject-verb combination, a prepositional phrase, or any coherent combination of words that fit together grammatically or syntactically. When scored, translations are divided into 18 segments. Here is an abbreviated example using only 12 segments.

fracti bello fatisque repulsi
ductores Danaum tot iam labentibus annis
instar montis equum divina Palladis arte
aedificant, sectaque intexunt abiete costas;
votum pro reditu simulant; ea fama vagatur.

Aeneid II.13 – 17

	Latin phrases (“chunks”)	English meanings (the AP readers decide all acceptable meanings)
1	fracti bello	(having been)broken/shattered/destroyed in/by/bymeans of war
2	fatisque repulsi	
3	ductores Danaum	
4	tot iam labentibus annis	
5	instar montis	
6	equum... aedificant	
7	divina arte Palladis	
8	sectaque... abiete	
9	intexunt... costas	
10	votum... simulant	
11	pro reditu	
12	ea fama vagatur	

After you have translated your passage, divide it into 18 segments as though you were an AP reader. You need to give only one correct English meaning.

***Aeneid* Themes**

These are examples of the types of questions on theme you may want to discuss. Answering these is NOT part of your summer work.

1. The twin themes of order and chaos overarch the entire epic. Give examples of how characters, events and symbols develop this theme.
2. Prophecy appears throughout the *Aeneid*. Give examples of how direct messages from the gods drive the epic.
3. Omens, symbols and indirect messages play a role in steering the story line of the epic. Cite specific examples of this phenomenon.
4. Women are sometimes critical figures in the epic. Name specific instances where the appearance of a human woman or a group of human women adds a distinctive layer of understanding of the epic and interpret.
5. Reverence or disregard of elders is a theme in the poem. Cite specific examples of either of these and interpret.
6. Sometimes events in the *Aeneid* seem fair, sometimes not. Refer to particular events in which fairness plays a role and come to a conclusion on the theme of fairness.
7. Aeneas is but one of many leaders in the *Aeneid*. Choose individual examples of positive or negative leadership and what constitutes each.
8. The gods are always in the background, and sometimes in the foreground, in Vergil's work. Comment on occurrences of divine intervention, either positive or otherwise, that help the audience understand their role in the epic. Consider the motifs of responsibility, interpretation and pathos.
9. Father and son pairs appear in the *Aeneid*. Present information that informs the positive and negative characteristics of good and bad father and son interactions.
10. The *Aeneid* is not just an epic about the immediate followers of Aeneas, but it is also about the Romans, the extended family of the hero. Cite specific examples of events and situations in the *Aeneid* where Vergil explains an aetiology or in another way show continuity between Trojan, Aenean past and Roman, Augustan present.
11. Devotion to the gods, or lack thereof, serves to characterize players on the epic stage. Refer to certain people and events that illustrate this dynamic.
12. Friendships and alliances emerge as a theme in the *Aeneid*. Shed light on how this social arrangement works in the poem.
13. Vergil sometimes invites his audience to feel sympathy for individuals and groups technically classified as threats or enemies. Develop how the poet does this by naming specific cases of this and offer an interpretation as to how this is consistent with the greater themes of the epic.
14. How one treats the dead is of import in the *Aeneid*. Discuss instances where reverent and irreverent treatment of the deceased functions in the work and conjecture as to why Vergil has included this topic in his poem.
15. There are many exemplary youths in the *Aeneid*. Name some of the positive and negative attributes of young men, giving examples. Comment on why many of these youths die so tragically.

Assignments

I. 378 – 385 Matthew

II. 237 – 243 Renato

II. 289 – 294 Kim

II. 560 – 566 Peter

IV. 160 – 166 Natalie

VI. 893 – 899 Flora

X. 466 – 472 Ben

XII. 803 – 809

XII. 908 – 914

XII. 913 - 918

XII. 930 - 936

Most common roots in the *Aeneid*

The easiest of these roots to figure out in compound forms¹ are the verbs of going (i.e. their meanings are the most literal in English). Knowing what a word ‘means’ (but not necessarily the best English equivalent) can be very useful as you read the *Aeneid*. At times, you may even feel like you have a better understanding of the word or relevant passage than the dictionary definition would have given you.

ag eg ig act	lead/ drive	ago, agito,	(action)
caed cad cid	fall/die	cado, caedes, caedo, casus	(cadence)
cap cep cip	take	capio, recipio, excipio, captivus	(capture)
ced cess	go/ yield	recedo, decedo, accedo etc etc.	(recede)
ci cit	set in motion	cieo, citus, citius, incitatus excitatus	(incite)
curr curs	run	curro, cursus. occurro	(course)
cut cus	beat/hit	excussus, percutio	(concussion)
do ded dat	give	addo, condo, recondo	(add)
eo i it	go	abeo, adeo, redeo, exeo, pereo etc.	(exit)
fac fic fec	make/do	facio factum, reficio, interficio	(fact)
fig fix*	fix/ fasten	figo, infigo fixus	(fixed)
fer tul lat**	carry/ bear	praefero aufero, infero	(refer)
for far fat	speak	fatus, fata adfor	(infant)
fug	flee	fuga, fugio, refugio	(fugitive)
fur	rage	furor, furio, furens	(fury)
gred gress	go/walk	gredior, egredior, etc etc	(digress)
iac iec ic	throw	disicio, iacto, iacio, iactatus	(interject)
leg lig lect	choose	lego, diligo, lectus	(elect)
merg mers	sink	summergo, mergo, summersus	(submerge)
mol	heap/ work	moles, molior	(moil)
or ort	rise	coortus, orior, exorior	(orient)
pell pul puls	beat strike	repello, expello, compello impello	(expell)
plec plex plic	fold	supplex, implico	(explicate)
pon pos put	put	repono, praepono	(deposit)
rap rip rep	snatch	eripio, deripio, rapio, raptus, etc.	(rapture)
reg	rule(r) guide	regina rex, regnum regia, rego, regno	(regal)
ru rut	rush	ruo, eruo, ruina	(ruin)
saev sev	fierce	saevus, saevio	(savagely)
tend tent	stretch/ aim	tendo ostendo	(intend)
terr	fright	terreo, terror, perterritus	(terror)
toll	raise	extollo, tollo (but sublatus in p.p.)	(extol)
trah trax tract	drag	traho, tractus	(traction)
veh vex, vec	convey	conveho, vectus	(convection)
ven vent	come	pervenio, convenio, devenio etc	(convene)
voc	call	convoco, vox, voco	(vocal)
vol volut	roll	evolvo, volutans	(evolution)
vert vers	turn	evertio, aversus, verso	(adverse)

* But **not** *figo* (*fictus*), which means ‘shape’ or ‘contrive.’

** But **not** *ferio*, *ferire* (c.f. 1.103), which means ‘to strike.’

¹ Knowing the meanings of the prepositions, which are used as prefixes, will be very helpful. Just remember that *per-* (as a prefix) *can* mean ‘through’, but usually is an intensifier.

Suggestion: put a dash (-) before suffix (-plic) or after prefix (vert-)