

# CAMBRIDGE LATIN COURSE

Unit 1  
Teacher's Manual



*Fifth Edition*

# Cambridge Latin Course

## Unit 1 Teacher's Manual

FIFTH EDITION

---

---

**CAMBRIDGE**  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,  
New Delhi - 110025, India

79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

Information on this title: [education.cambridge.org](http://education.cambridge.org)

The Cambridge Latin Course is an outcome of work jointly commissioned by the Cambridge School Classics Project and the Schools Council © Schools Council 1970, 1982 (succeeded by the School Curriculum Development Committee © SCDC Publications 1988).

© University of Cambridge School Classics Project 2001, 2015

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1970

Second edition 1982

Third edition 1988

Fourth edition 2001

Fifth edition 2015

20 19 18 17 16 15 14 13 12 11 10 9 8 7 6

Printed in Mexico by Editorial Impresora Apolo, S.A. de C.V.

*Library of Congress Cataloging in Publication Data*

*Data available*

ISBN 978-1-107-67861-3

Cover image, © Ministero per i Beni e le Attività Culturali, background, © Semisatch / Shutterstock

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate. Information regarding prices, travel timetables, and other factual information given in this work is correct at the time of first printing but Cambridge University Press does not guarantee the accuracy of such information thereafter.

---

---

---

## Contents

Preface	4
Scope and sequence	6
Introduction	7
Why study Latin?	7
Objectives of the Course	7
Principles of the Course	7
What do students gain?	8
Content of the Course	9
Course planning	10
Teaching method	11
Assessing students' progress	18
Correlation of Unit 1 with the National Latin Exam	18
Lesson planning	19
Stage commentaries	20
Stage 1: Caecilius	21
Stage 2: in villā	30
Stage 3: negōtium	35
Stage 4: in forō	41
Stage 5: in theātrō	47
Stage 6: Fēlix	52
Stage 7: cēna	58
Stage 8: gladiātōrēs	64
Stage 9: thermae	71
Stage 10: rhētor	76
Stage 11: candidātī	82
Stage 12: Vesuvius	90
Language information	98
Linguistic synopsis of Unit 1	99
Appendix A: Diagnostic tests	102
Appendix B: Select bibliography	104

---

## PREFACE

It is almost fifty years since the University of Cambridge School Classics Project (CSCP) began to research and develop “*materials and techniques which will accelerate and improve pupils’ ability to read classical Latin literature and widen their knowledge of classical civilisation.*” This Fifth Edition of the *Cambridge Latin Course* therefore builds on half a century of experience in researching, trialing, developing, and improving what is now the world’s leading Latin program.

The *Course* was last revised in the late 1990s and the Fourth Edition has served teachers and students well for many years. A new edition will always present authors and editors with opportunities for development and change. On this occasion, following extensive discussion with teachers, we have chosen to:

- improve the physical layout of the material, increasing the page size to allow new vocabulary to be glossed alongside, rather than below, the reading passages. This layout has been found to improve students’ reading fluency as it enables them to find glossed vocabulary more quickly and to return to their place in the reading material more easily;
- shorten the *Course* very slightly, primarily by gently trimming the reading passages, but also by occasionally removing a whole story, to take account of a slight reduction in teaching time;
- increase female representation within the story line, notably by introducing Lucia, a daughter for Caecilius and Metella. Where appropriate, the cultural material has also been reviewed to reflect recent research on women’s lives in the Roman world;
- introduce color into the line drawings. Our aim is to portray more accurately the physical appearance of the Roman world and help students to realize that the ancient world was a world full of color.

Teachers who have used previous editions of the *Course* will note how heavily the Fifth Edition relies on the work done by earlier authors and editors. The previous work of Clarence Greig, Jill Dalladay, Roger Dalladay, Robin Griffin, David Morton, and Pat Story remains very much at the heart of this edition: most of what you will read, both in the student texts and in the teacher manuals, was originally their creation. Colleagues in the USA and Canada, particularly Martha Altieri, Pat Bell, Sarah Bjorkman, Ginny Blasi, Joe Davenport, Stan Farrow, Donna Gerard, William Lee, Clyde Lehmann, and Mark Pearsall have provided many insights, both into the development of the North American Fourth Edition and into the range of educational environments in which it is now used. It has been a source of great pleasure and learning to observe so many diverse and interesting lessons, from as far afield as Seattle, Boston, and San Antonio, and to talk with students and teachers in classrooms across North America.

Much of the work of the CSCP team takes place in a small attic in Cambridge, often quietly and usually without notice. It therefore gives me particular pleasure to have the opportunity to thank publicly my many colleagues who have together created this Fifth Edition. Ian Colvin, Martin Dawes, Christine Delaney, Bar Roden, Sukey Sleeper, Hannah Smith, Tony Smith, and Laila Tims have all played important

---

roles in the revision process. Dr Maria Kilby deserves a special note of thanks for her careful research, particularly in the areas of color and female representation, her untiring attention to detail, and her very good humor over many years.

Special thanks are due also to Ben Harris, Classics editor at Cambridge University Press, who has gone far beyond the call of duty to deliver this edition, and whose patience and composure appear to know no limit. Few publishers would take the time to visit classrooms across North America, build real friendships with teachers, and understand their needs and their varying situations. Ben has done us a very great service and we are deeply indebted to him.

Finally, we would all like to thank the many teachers and students from around the world whose thoughts, ideas and experiences shape and inspire everything we do.

R. W. Griffiths, Director  
Cambridge School Classics Project

## SCOPE AND SEQUENCE

Stage	Name	Cultural context	Main language features
1	<b>Caecilius</b>	Pompeii; Caecilius and Metella's household; houses in Pompeii.	Word order in sentences with <b>est</b> . Word order in sentences without <b>est</b> . Nominative singular.
2	<b>in villā</b>	Pompeian daily life; clothing; food.	Nominative and accusative singular. Sentence pattern <b>NOMINATIVE + ACCUSATIVE + VERB</b> .
3	<b>negōtium</b>	Pompeian town life and business.	Nominative and accusative singular of 1st, 2nd, and 3rd declensions.
4	<b>in forō</b>	The forum at Pompeii: finance and the law courts.	1st and 2nd persons singular present, including <b>sum, es</b> .
5	<b>in theātrō</b>	The theater: actors and performances; pantomime, comedy.	Nominative plural. 3rd person plural present.
6	<b>Fēlix</b>	Slaves and freedmen.	Imperfect and perfect ( <b>v</b> -stems) in 3rd person singular and plural. <b>erat</b> and <b>erant</b> .
7	<b>cēna</b>	Burial customs; beliefs about life after death.	Sentence pattern <b>ACCUSATIVE + VERB</b> . Perfect tense (other than <b>v</b> -stems).
8	<b>gladiātōrēs</b>	The amphitheater and gladiatorial shows.	Accusative plural. Superlative adjectives.
9	<b>thermae</b>	The Roman baths.	Dative singular and plural. <b>ego, tū</b> : nominative, dative, and accusative. Sentence pattern <b>NOMINATIVE + DATIVE + ACCUSATIVE + VERB</b> .
10	<b>rhētor</b>	The Roman education system; books and writing materials.	1st and 2nd persons plural present including <b>esse</b> . Comparative adjectives.
11	<b>candidātī</b>	Pompeii: elections and local government.	Intransitive verbs with dative. Sentence pattern <b>NOMINATIVE + DATIVE + VERB</b> . <b>placet</b> . <b>nōs, vōs</b> : nominative, dative, and accusative. Different ways of asking questions.
12	<b>Vesuvius</b>	The eruption of Vesuvius; excavation of Pompeii and Herculaneum.	1st and 2nd persons (singular and plural) imperfect and perfect. 1st and 2nd persons (singular and plural) imperfect of <b>esse</b> .

---

---

## INTRODUCTION

### Why study Latin?

There are strong reasons for including Latin, particularly a reading course, in the curriculum:

**Interest.** Latin is intrinsically interesting to anyone who likes people, ideas, words, the past, or studying the way society works.

**Understanding of language.** The study of Latin provides students with an insight into the structure of an inflected language and encourages them to make instructive comparisons with the structure of their own language. In addition, they learn that many English words are derived from Latin and improve their command of their own language by adding to their vocabulary. Students also develop a sound basis for the study of Romance languages such as Spanish, French, and Italian, and an understanding of how these languages are related through their origins in Latin.

**Literary appreciation.** To develop critical insight into the way language is used to express feelings, to develop trains of thought, or to influence people, is a central aim of education. A reading approach to Latin has literary appreciation at its core.

**Historical understanding.** The period of the Roman empire is a key epoch of European history; it offers an excellent opportunity to learn about the past through primary sources in the form of written evidence and archaeological remains. Such a study promotes comparison with our own and other cultures.

**Our origins.** Through Latin, students gain insight into elements of western European and other societies: language, literature, law, attitudes to religion, philosophy, ethics, art, architecture, civil engineering and technology, and political science.

**Careers.** A knowledge of Latin facilitates the study of many subjects, including English, law, medical and biological sciences, history, and modern languages.

### Objectives of the Course

The Course has two major objectives:

- 1 To teach comprehension of the Latin language for reading purposes.
- 2 To develop from the outset an understanding of the content, style, and values of Roman civilization, with special reference to the first century AD.

The Course presents language not as an end in itself, but as a means of gaining access to literature and to the culture from which it springs.

### Principles of the Course

- 1 The Course attempts to present students with material that will engage and maintain their interest. Motivated students are more likely to make the effort to master the language and gain more knowledge and understanding of Roman culture and literature.
- 2 Language and culture are integrated from the very outset by using as much authentic Roman subject matter as possible. The Course is set firmly in the context of the Roman empire and frequently introduces historical characters. Its systematic presentation of



- 
- social, political, and historical aspects of Roman culture is both a valuable part of general education and an essential preparation for the reading of Roman authors.
- 3 Information about Roman culture is conveyed not only in the text of the Latin stories and the section in English in each Stage, but also by the large number of illustrations. These provide the student with visual evidence of the Roman world and are meant to be studied and discussed in conjunction with the text.
  - 4 The Course draws a distinction between *knowledge about* the language and *skill in using* the language. Many students who appear to understand linguistic information when it is presented in isolation find it hard to apply that information in their reading. In the Course, reading experience precedes discussion and analysis. Comments on the language are elicited from students rather than presented to them.
  - 5 Students are introduced from the beginning to common phrase and sentence patterns of the language which are systematically developed throughout the Course. Inflections and constructions are presented within these patterns in a controlled and gradual sequence. It is important that the students should understand the form and function of the words that make up a sentence or phrase, but equally important that they should develop the habit of grouping words together and treating the phrase or sentence as a single unit. Language learning consists of habit-forming as well as problem-solving.
  - 6 The development of reading skill requires appropriate teaching methods:
    - a) Comprehension questions are widely used to assist and test understanding, and pave the way for the later approach to literature.
    - b) Translation is a most useful learning and testing device, but it is not all-important and sometimes can be dispensed with. The criterion for its use should be the degree to which it contributes to an intelligent understanding of what is read.
    - c) Vocabulary is best acquired through attentive reading and oral work in class, reinforced by review of selected common words in checklists.
    - d) Memorization of the paradigm of a verb or noun should not be undertaken in isolation. It cannot contribute to reading skill unless students also learn to recognize the function of inflections in the context of a Latin text.

Composition exercises from English into Latin do not contribute sufficiently to the development of reading skill to justify their inclusion in a reading course.

### **What do students gain?**

The *CLC* can be taught to a wide ability range. Students who complete only Units 1 and 2 still gain an increased understanding of language and an awareness of the Roman contribution to western civilization. Those who complete Units 3 and 4 will be able to show understanding of an unprepared passage of level-appropriate Latin. They will have studied some Roman literature, both prose and verse, and will be able to make an informed response to the content, language, literary qualities, and cultural themes. They will also have studied aspects of Roman civilization occurring in the Course and in the literature, and will be able to appreciate the nature of historical and other evidence, and make comparisons between ancient and modern times.

---

## Content of the Course

The students' material consists of Units (books) divided into Stages (chapters). Unit 1, set in Pompeii in the first century AD, is based on the **familia** of Lucius Caecilius Iucundus, whose house and business records survive; Unit 2 introduces two very different provinces of the Roman empire, Britain and Egypt; Unit 3 returns to Britain before taking us to the city of Rome; Unit 4 remains in Rome and focuses on life in the imperial court, before progressing to adapted and original literature.

Each Stage contains new language features and deals with a particular aspect of Roman culture; there is, in most cases, a standard format.

**Model sentences.** New language features are presented in a coherent context of whole sentences or short paragraphs, accompanied by line drawings.

**Latin stories.** Narrative and dramatic passages form the core of each Stage. They have a developing story line, and a context related to the aspect of Roman culture featured in the Stage. They are the main means of consolidating the language, and increase in length and complexity as the Course advances. New vocabulary is given alongside, in the form in which it appears in the text.

**About the language.** An explanation is provided of language features that have been introduced or have occurred frequently in the Stage. It usually appears some way into the Stage. It is designed to be studied after students have become familiar with the language features through the reading and investigation of the stories.

**Practicing the language.** Exercises consolidate important features of language which have been introduced in the current Stage or encountered previously.

**Cultural context material.** This provides an explanation of the aspect of Roman culture featured in the Stage and forms the context or subject matter of the Latin stories. It may contain extracts from Roman writers or archaeological findings and is copiously illustrated.

**Vocabulary checklist.** At the end of each Stage there is a list of common words which have occurred several times in the text and should now be known. In the early Stages, nouns and adjectives are presented in the nominative singular, and verbs in the 3rd person singular of the present tense. The Course gradually brings in the traditional key grammatical forms until finally the principal parts of verbs, the three genders of adjectives, and the genitive and gender of nouns are listed. Students are thus equipped to use a Latin dictionary.

**Language information.** This section at the end of each Unit summarizes the language content of the Unit; in Units 2–4 it also builds on the language features encountered in previous Units. It contains grammatical charts, notes, additional exercises, and a general vocabulary.

### Supplementary materials

The Course website ([www.CambridgeLatinCourse.com](http://www.CambridgeLatinCourse.com)) provides a wide range of material to support the Course, including:

- interactive editions of the Latin stories, for use by students when reading individually or in pairs, or to allow the teacher to display the story to the whole class;
- audio recordings of the Latin stories;
- interactive language manipulation activities;
- digital vocabulary drills;

- digital dictionaries;
- printable study sheets to support the study of the stories, the language features, and the cultural topics;
- weblinks to enable further investigation of the cultural topic of each Stage.

## Course planning

You need to build balance, pace, variety, and progression into the Course in order to help students achieve their highest level of success.

- 1 It is important to plan the whole Course in advance, identifying targets and drawing up a timetable. Remember that the grammatical gradient of the Course is spread over all four Units and that students have not completed their study of basic grammar until the end of Unit 4.

Each Unit of the Course is a carefully constructed program of study in its own right. Its ending is designed to ensure that students who do not continue with their study of Latin receive a meaningful conclusion to their learning. Therefore you should plan to finish each teaching year at the end of a Unit if at all possible.

A suggested plan for teaching the entire Course in high school is as follows:

Latin I: Units 1 and 2

Latin II: Unit 3

Latin III: Unit 4

After completing Unit 4, classes should be ready to start reading authors of their choice, or to follow the Advanced Placement syllabus.

For teachers who have a three-year program only, it is possible to finish Unit 3 and begin Unit 4 in the second year. Latin III would then start by finishing Unit 4, and at least the second half of the year could be used for reading chosen authors or selections.

In junior high or middle school, the Latin I curriculum could be spread over two years:

Seventh Grade: Unit 1

Eighth Grade: Unit 2

A suggested plan for teaching the Course in college or university is to complete Units 1–4 in the Freshman Year.

- 2 Whatever the length of your course, you should regularly include elements of: story line, linguistic material, cultural and historical content, teacher-aided reading with discussion to develop literary response, and independent reading of the easier stories.
- 3 Give students an exercise in translation or comprehension on a regular basis, as homework or classwork. The latter has the advantage that you can monitor students' progress directly and give help as needed. Use stories in the Course so that the overall story line (and therefore students' motivation) is maintained.
- 4 Plan allocations of time for systematic review. Ensure that you build in both formative and summative evaluation.
- 5 Some stories will have to be omitted by those moving quickly through the Course, e.g.:

Stage 3 **in forō** (p. 28)

Stage 4 Exercise 2, **Grumiō et leō** (p. 47)

Stage 5 Exercise 3, **in theātrō** (p. 63)

- 
- Stage 6 Exercise 1, **avārus** (pp. 76–77)  
 Stage 7 **Metella et Melissa** (p. 91)  
 Stage 7 Exercise 1, **animal ferōx** (pp. 92–93)  
 Stage 8 **pāstor et leō** (p. 106)  
 Stage 8 Exercise 3, **Lūcia et fēlēs** (p. 108)  
 Stage 9 **in apodytēriō** (p. 124)  
 Stage 10 **ānulus Aegyptius** (pp. 140–141)  
 Stage 11 **Lūcius Spurius Pompōniānus** (pp. 153–155)
- 6 You will need to fill in the gaps for the class, in both language and story line. For example, translate the whole story to the class, keeping them involved by giving them the occasional word or phrase to translate or by asking them comprehension questions. \*\* before the title of a story in this manual indicates a story which may be omitted in the interests of time.
  - 7 Stick to your timetable, even if it requires further cuts if necessary, so that the end of the academic year coincides with the end of a Unit. As a rough guide, each Stage of Unit 1 should require approximately three or four hours of classroom teaching time. Stages 1 and 2 are shorter and will therefore require less time.
  - 8 Give students their own copy of the overall timetable for the Course so that they can be partners in keeping up the pace, and gain motivation from noting their progress. They should also be given a more detailed timetable for each semester.

## Teaching method

The suggestions below are based on the principles of the Course, and offer a starting point from which you can develop strategies of your own according to the needs of your students.

**Model sentences.** A sequence for handling the model sentences might be:

- 1 Set the scene so that the students begin to understand the cultural context of the new Stage. This can be done by:
  - a) a brief discussion of the picture on the title page
  - b) quick reference to the line drawings
  - c) introducing the cultural context material during a previous lesson or assigning it as homework.
- 2 Read aloud a group of sentences in Latin, slowly enough to be clear and distinct, and give students time to understand them.
- 3 Ask questions in English, carefully designed to elicit correct, concrete answers, in the order of the information in the Latin sentence, e.g. **spectātōrēs in theātrō sedent** (p. 56):
 

Q. Who are in the picture?	A. Spectators.
Q. Where are they?	A. In the theater.
Q. Are they standing, walking, or sitting?	A. Sitting.
Q. So what does the whole sentence mean?	A. The spectators are sitting in the theater.
- 4 Pass quickly on to the next sentence or group of sentences. Allow the students to discover the sense of the new feature for themselves, without explanation from you. The linguistic context and the line drawings usually provide sufficiently strong clues

---

so that the students often arrive at the right meaning after the first or second example. (Very often, by means of the inductive method outlined here, students will have correctly understood the new phenomenon before reading the About the language section.)

- 5 If a sentence has proved confusing, repeat it before moving on. Otherwise, sustain momentum by a quick pace of question and answer, and a swift transition from one sentence to the next.
- 6 A second run-through of all the sentences is advisable, perhaps at the beginning of the next lesson.

**The Latin stories.** These form a large part of each Stage and variety of approach is essential.

1 *Planning:*

- a) Divide a story into sections to be handled one at a time. Make sure the divisions are not arbitrary, but that each section makes sense in itself. Occasionally the class may be divided into groups, each of which (given a rough idea of the story line) prepares a different section of the story for the rest of the class.

- b) Different parts of a story may present varying levels of difficulty, and so need varying treatment, e.g.:

*Easy paragraphs:* Read aloud in Latin, ask students to study the paragraph in pairs or groups, and check their understanding by asking comprehension questions; or ask students to explore individually, and then translate orally.

*Difficult paragraphs:* Read aloud in smaller sections. Ask the whole group to suggest the meaning of individual words or phrases, gradually building up collectively the meaning of sentences and eventually the paragraph. Alternatively, read aloud with pauses to ask more knowledgeable students the meaning of key words or phrases. Groups then explore the passage. Use comprehension questions to advance the groups' understanding; follow up with translation.

- c) Similarly, in reading easy stories, students can work independently, whereas more guidance will be needed with difficult stories.

2 *Introducing a story.* Possible strategies include:

- a) *Looking back.* Reviewing a previous story, possibly anticipating how particular characters may react, or highlighting elements of the plot that are left unresolved.

- b) *Visual stimulus.* Discussing illustrations or showing images to present the visual setting.

- c) *Aural stimulus.* Reading the story aloud in a lively and dramatic manner (or playing a recorded reading) while students follow the text, gleaning some hints of the plot.

- d) *Looking forward.* Raising questions to which the students will discover answers.

3 *The first reading.* Here the aim is to establish the general sense.

- a) Read the first section of the story aloud in Latin, with the students following the text. It is essential that students are introduced to a passage by hearing it read aloud well. When they hear the words organized into phrases or clauses, and the characters differentiated, they glean some clues to the meaning. They should regularly read the Latin aloud themselves, observing phrase and clause boundaries.

- 
- b) Give the students time to study the text for themselves, using the vocabulary and any other help available. It is important to provide a supportive context that maximizes the chances of success. Sometimes organize the students in groups or pairs so that they can help each other. The teacher should circulate, giving encouragement and help, and noting on the board any points that will later need clarification.

With straightforward passages, students may be briefed from the outset to demonstrate their understanding in different ways by producing, e.g.:

- A summary of the main points (written or oral).
  - An oral or written translation.
  - A chart, map, or drawing for a topographical passage.
  - A mime or a play of the incident described.
  - A sequence of drawings to illustrate the sequence of events.
- c) Check students' understanding by asking for feedback from the groups or by conducting a question and answer session. For example, questions on the first paragraph of **Fēlix** (Stage 6, p. 72) might include:

Where were the Pompeians?

What were they doing?

Were there many or few Pompeians in the inn?

What did Clemens do?

Whom did Clemens see? How did he greet him? What does this suggest about their relationship?

**Fēlix erat libertus.** What does **libertus** mean? What does it tell us about Felix?

- d) Diagnose the source of any difficulties by taking the class slowly through problem sentences. Distinguish between uncertainty caused by forgetting the meaning of words, and failure to understand a relatively new language feature, e.g. omission of subject, apposition, or subordinate clause.
- e) Work on any difficulties. The purpose of the first reading is to understand the meaning of the Latin, not to analyze the language. Two techniques are especially useful:
- Rephrasing or expanding questions to enable students to understand the Latin for themselves, e.g. (for the first paragraph of **Fēlix**):  
Who were the people in the inn? Who came into the inn?
  - Taking the students back to a model sentence with a familiar feature. Students recognize the model sentences and will quickly work out the similarity of the new context.
- f) Oral or written translation can be useful to the teacher in checking and enhancing students' understanding of what has been read. It is best used after several sentences, or a whole paragraph, have been explored. It can be omitted for stories which the class have readily understood or explored intensively in other ways.

Initially, students may find it helpful to use a literal translation or a formula, e.g. using "was/were -ing" to translate the imperfect. The students themselves usually discover quite soon that, rather than a word-for-word process, translation involves rendering Latin into good English, in the appropriate register, so as to convey fully the original writer's meaning. It is the teacher's task to encourage them toward flexibility and the appropriate use of idiomatic phrases.

---

There is a variety of methods that can be used in classroom translation, e.g.:

- Each sentence is translated by a different student.
- One student translates a paragraph, others suggest improvements.
- Students work in pairs or groups.
- Students contribute suggestions for a collective class translation.

- 4 *Consolidation*: A follow-up is essential to strengthen and maintain the students' grasp of story, language, and cultural context, and to develop confidence and fluency in reading. Rereading should be as varied as possible and might include activities such as:
- a) *Listening and understanding*. Listen, with the book closed, to a reading by the teacher or from the software. Pause at strategic points to check understanding of the passage. Alternatively, students may mime to a Latin reading.
  - b) *Latin reading*. Read the story aloud in Latin, with individuals or groups taking different parts or paragraphs. This could be presented to the class or recorded. Choral reading (the class together or in groups) encourages the less confident.
  - c) *Discussion*. Bring out character, situation, cultural context.
  - d) *Character analysis*. Foretell the actions or responses of certain characters in certain situations or "hot-seat" a main character. A well-informed student, or another teacher, takes on a character and sits in the center of the group to be questioned intensively about his or her motivation and feelings in a given situation.
  - e) *Language practice*. Ask ten quick language questions at the end of a story (ten vocabulary items, ten verbs in a particular tense, etc.). Alternatively, isolate key phrases or sentences illustrating a new language feature; ask for meaning or ask students to copy them out, translate them, and keep for reference.
  - f) *Retelling the story*. Tell the story from the viewpoint of one of the characters, taking care to bring out the personality and background details in the narrative; or tell it for a particular audience, e.g. for a seven-year-old, selecting appropriate vocabulary for the target audience.
  - g) *Plot analysis*. Search for clues about how the story will continue next time. Speculate about the subsequent episode(s) in the "soap opera." Students enjoy outguessing the authors of the stories.
  - h) *Cultural research*. Find out more about the most important places or processes contained in the story. This can lead to a retelling of the story with full descriptions and explanations.
  - i) *Illustration*. Produce a picture which shows accurately the characters and their status, with details to establish their locations and the event(s) described. A correct comprehension of the language and the cultural context, rather than skill in drawing, is what matters here.
  - j) *Games*. Conduct class competitions where students identify characters via Latin clues, arrange Latin story events in the correct sequence, etc.
  - k) *Drama*. Act, read, or record in Latin, or by using an idiomatic translation.
  - l) *Creative writing*. Retell the story from the viewpoint of one of the characters, continue the story, produce a diary entry or a journalistic article, write limericks or evocative poetry, etc.
  - m) *Worksheets*. Indicate comprehension by answering true/false questions, doing multiple choice exercises, filling in blanks from a word bank, completing cloze exercises, etc.

- 
- n) *Translation.* Submit, on a regular basis, a polished translation of a prepared passage. This may be done in class or for homework. Students, individually or in groups, attempt to achieve the closest and most natural English version, perhaps of a dramatic scene for acting. Occasionally ask students to review a story carefully at home; tell them that you will give them three or four sentences from the story to translate in class without any help. This is a very precise check on understanding and is easy to set up and assess.

**Working on the language.** Students gain considerable linguistic understanding from the stories, but the Course provides reinforcement in specific ways.

**About the language.** In discussing a language feature, the teacher should:

- 1 Use the examples the students have already met in the model sentences and reading passages, in order to organize and consolidate the perceptions they are already forming.
- 2 Elicit comments on the language feature from the students themselves, rather than presenting the teacher's comment and explanation.
- 3 Use the practice examples in the About the language section to make sure that students have understood the explanation. If necessary, supplement these examples with others from the text.
- 4 Resist the temptation to take the discussion any further, since considerable experience in reading is necessary for students to reach a fuller understanding.

A possible discussion for the dative case (Stage 9) might go as follows.

Start by putting the model sentence **Clēmēns puellae vīnum offerēbat** on the board.

- |  |   |
|--|---|
| Q. What did we decide was the English meaning for this sentence? | A. Clemens was offering wine to the girl. |
| Q. Who did the offering?   | A. Clemens.                               |
| Q. So what case is the Latin noun <b>Clēmēns</b> ?               | A. Nominative.                            |
| Q. And what was Clemens offering?                                | A. Wine.                                  |
| Q. So what case is the Latin noun <b>vīnum</b> ?                 | A. Accusative.                            |
| Q. To whom did Clemens offer the wine?                           | A. The girl.                              |
| Q. Where is the word for "to" in the Latin sentence?             | A. There isn't one.                       |

At this point, some students may be able to suggest that this new form **puellae** handles the idea of "to." Or the translation "Clemens was offering the girl wine" may have been given, without the "to." Either way, try to elicit from the students their understanding of "what is new" in Stage 9 before you give them the label "dative." You should give other examples, including those with the English equivalent "for," to build up students' concept of how English translations handle the Latin dative.

**Practicing the language.** Most of the exercises require students to complete sentences from a pool of words or phrases and are suitable for both oral and written work. In oral practice, students should respond with the complete Latin sentence, demonstrating their understanding by translating it or answering a question about its meaning.

Other exercises in this section include short stories to be tested by translation or



---

comprehension questions. The level of difficulty is usually slightly below that of the other stories in the Stage.

**Additional exercises.** The Course is designed with built-in consolidation, and students will automatically meet further examples of a feature in later reading passages and exercises. However, teachers can easily give supplementary language practice. Possibilities include:

- 1 Using a story just read for reviewing a language feature or a range of features. This ensures that students study words and inflections in the context of a coherent narrative or conversation. Possible techniques are:
  - a) *Search-and-find.* Have students identify examples of, for instance, the perfect and imperfect tenses or nominative and accusative noun forms, etc.
  - b) *Oral substitution.* From **portābant** ask for the meanings of **portābat**, **portābam**, progressing to **portāvērunt**, **portant**, then to **portāvit**, **portō**, etc. The progression from easy to more difficult questions should be a gradual one. In the example given, first the person is changed, then the tense, then both variables.
  - c) *Line-by-line questions*, sometimes followed up by a question designed to stress the link between form and function, e.g.:
    - In line 1, what tense is **ambulābant**? (And how is it translated?)
    - In line 2, is **dominō** singular or plural? (How does this affect translation?)
    - In line 3, find an accusative. (Why is the accusative being used?)
- 2 Listening to a brief, familiar passage read in Latin, with the textbook closed; students answer comprehension questions or translate sentence by sentence, or explain selected phrases. This should be done only with a story just studied or an easy story read previously.
- 3 Dictation of a brief Latin passage to consolidate grasp of sentence structure and to relate the spoken to the written word.
- 4 Memorization of a short piece of Latin text, e.g. a few model sentences, or three or four sentences in a story which contain key vocabulary or sentence structures.

**Vocabulary checklist.** The words in this list should already be familiar to students. They should be reviewed and tested. Frequent short vocabulary quizzes may help more than long ones at greater intervals. As you quiz or test students on their knowledge of the vocabulary words, you may vary the form of the word you present, but we would suggest that you require only the basic meaning when only vocabulary knowledge is being tested; e.g. recognition of a verb form as present or perfect is a grammar skill rather than a vocabulary skill, and should be quizzed or tested when grammar, rather than vocabulary, is the focus.

Discuss different ways of active learning with the class. Students may need reminding to cover up the English when studying, or to make flashcards. However, acquisition and retention of vocabulary depend largely upon the level of interest a story evokes and the frequency and variety of reinforcement activities, e.g.:

- 1 From a story just read ask the students to give the meaning of individual words, or short phrases, *with books open and glossary covered.*
- 2 *With books shut*, ask a series of questions about the story, setting selected words in a helpful context:
  - The citizens were **laetī**. What mood were they in?
  - Each supporter received a **fūstis**. What was that?
  - Who can show the class the difference between **sollicitus** and **perterritus**?

---

Or summarize the events of a story by calling for key words from the story in Latin and writing them on the board. Basic words can be tested simply:

What does **scrībit** mean? What is a **nāvis**?

- 3 Ask students to suggest Latin words on a specific topic, e.g. “Ten words on the forum before the bell goes—any offers?” or “Ten pairs of opposites, e.g. **puer/puella**.” This activity is a useful “filler” and all can contribute.
- 4 Make flashcards for a fast-paced review requiring only minutes.
- 5 Because it is easier to remember the meaning of words in context, encourage students to review by rereading the stories themselves.
- 6 Discuss Latin derivatives in English, Spanish, French, or Italian.

**Language information.** The explanations and exercises in this section are best used for review and consolidation after students have had considerable experience of all aspects of a feature, e.g. all functions of the dative case. They are not suitable for work on language features which have only recently been introduced. From Stage 8 onwards, teachers will find the charts and exercises helpful in planning additional language practice. Detailed suggestions are made in the Stage commentaries.

### The cultural context material

- 1 Teachers need to vary their treatment of the material, according to the contribution it makes to each Stage. It can be used to:
  - a) Introduce a Stage or a story, where the content may need to be explored in advance, e.g. Stage 9 (before **in palaestrā** or **in apodytēriō**).
  - b) Follow up the Latin stories, where it extends the content of the stories, e.g. Stages 3, 6, and 10.
  - c) Accompany the stories, to help students visualize more clearly the setting for the scenes they are reading, e.g. Stages 4 and 11.

The simplest and most convenient approach, although by no means the only one, is to ask the class to study the material for homework; then the next lesson can begin with an oral (or written) review of the homework, which will lead naturally to class discussion and further questions.

Even where time is short, some class discussion of the cultural features is important. By listening to the different perceptions of their peers, and by testing their own observations in debate, students are helped to extend their powers of observation and their appreciation of different points of view, and learn to develop judgments based on a wider understanding.

In classes where there is a spread of ability, the work given to students will need to be differentiated. For the ablest, the material should provide the introduction to more comprehensive resources in the class or school library; those for whom reading is difficult will need to have their work tailored to a few key paragraphs.

- 2 The illustrations enable students to envisage the Roman setting and to discover for themselves by observation and deduction more information about the Roman world. In the Stage commentaries teachers have been given additional information to assist their interpretation of the pictures. This should be transmitted to the students only if it seems necessary to aid their understanding and appreciation. Illustrations can be used in a variety of ways:

- 
- a) Individual photographs can help students set the scene accurately for a story to be read or acted, e.g. the basilica (p. 46) for the story on p. 44.
  - b) A group of pictures can be used as the basis for finding out the answers to a set of questions, possibly as a preliminary to reading the cultural context material.
  - c) Students could be asked to enact what would take place in locations illustrated, e.g. in Stages 8 or 9.
  - d) The picture essays (e.g. “Streets of Pompeii,” pp. 36–37, or “The terrible mountain,” p. 173) can form the basis for independent work by students.
- 3 Encourage students to compile for later reference a portfolio of the materials they collect or produce themselves. They might select topics periodically for more thorough personal study. It is better for students to study a few topics in depth, rather than to attempt to cover everything.

The independent study need not be restricted to written work. Art work, audio or video recording, drama, and modelmaking are all effective ways of exploring and expressing knowledge. Even when time is short, students enjoy being given the opportunity of developing a theme on their own, and it is a good way of encouraging independent learning.

### **Assessing students’ progress**

Informal assessment by the teacher is a continuous part of classroom management and lesson planning. It is also essential that formally assessed work be regularly given in class or for homework to provide evidence of individual students’ understanding and retention. Students should be fully aware of the criteria for assessment.

There are various assessment tools available with this Course.

- Stage tests focus on the content of each specific Stage and are available to teachers via the *Cambridge Latin Course* website.
- This manual contains diagnostic tests (see Appendix A) to be used after every four Stages to assess the level of student understanding.
- Graded Test booklets are available from CSCP to assess progress at the end of Stages 12, 16, 20, and 28. These booklets include detailed guidance for administering and grading the exams.

Assessment, whether on a final exam or over smaller amounts of material, should emphasize the comprehension of a continuous Latin passage.

### **Correlation of Unit 1 with the National Latin Exam**

Many American and Canadian high-school students take the Level I National Latin Exam (sponsored by the American Classical League and the National Junior Classical League) in early March of their Latin I school year.

Since Latin I students using the Course will normally have reached the middle of Unit 2 by March (c. Stage 18), they will be quite prepared to succeed on the Level I exam.

For further information about the National Latin Exam, back copies, and a syllabus, email [nle@umw.edu](mailto:nle@umw.edu) or write to National Latin Exam, University of Mary Washington, 1301 College Avenue, Fredericksburg, VA 22401.

---

## Lesson planning

There are four key principles in lesson planning, whether you are planning a whole Stage, a series of lessons, or a single period.

**Motivation.** Lessons should have built-in pace and provide regular experience of success for the students. A sense of progress and achievement is the single most motivating factor for students.

**Developing independence.** A teacher promotes independent reading by having students work individually or in groups for short periods, and by encouraging them to seek help as required.

**Integration.** The reading materials are not only a medium for acquiring language but also the basis for exploring plot, character, and the Roman world in which the narrative is set. This coherence should constantly be reflected in the work planned for the class.

**Variety.** Although reading forms the major part of each lesson, the activities pursued by the students, or the work they are set to produce, should be varied to ensure that the lesson has several different phases and momentum is sustained.

An example of a series of three 40-minute lessons is outlined below. It emphasizes some of the typical routines which are the basis of most lessons and also indicates how the pace and detail of each lesson will vary according to the difficulty or subject matter of the material. The series starts at the end of a Stage so that transition to the following Stage can be demonstrated. The timings given for activities are approximate.

### *1st Period*

- 1 Written test on Vocabulary checklist of a previous Stage; tests handed in (5 mins).
- 2 Dramatized readings prepared last time (15 mins).
- 3 Introduction to next Stage: study of opening picture to identify theme (5 mins).
- 4 Model sentences for next Stage (15 mins):
  - (a) Teacher reads pair of sentences.
  - (b) Students translate, with help until correct, using line drawings as clues and supported by comprehension questions (in English) from teacher as necessary.
  - (c) Repeat with students reading and translating.

### *2nd Period*

- 1 Teacher comments on test of Vocabulary checklist and returns papers (5 mins).
- 2 Review of two to three model sentences from last time (5 mins).
- 3 Comprehension exercise on easy new reading passage (15 mins).
- 4 Divide next two stories among groups for independent preparation so that each group can tell their story to the rest of the class. Check that each group knows the run-up to their own starting point. Put directions on board to save time (15 mins).

### *3rd Period*

- 1 Allow time for extra explanation or groups to finish stories (10 mins).
- 2 Groups tell stories. Students read some extracts aloud in Latin. They are asked to comment on relevant illustrations (20 mins).
- 3 Teacher picks out and discusses examples of the new language feature as preparation for studying the language note next time (10 mins).
- 4 Homework: a translation exercise in neat.

---

## **Stage commentaries**

These notes contain suggestions for planning and teaching Stages 1–12. Each Stage is prefaced by a summary of the content, which is followed by teaching notes for each section in the Stage.

Stories that may be omitted (see p. 10 of this manual) are marked \*\*.

Teachers should feel free to adapt the advice given in the notes to suit their circumstances, either by using suggestions made in the Introduction or by substituting their own ideas.

For further reading on the cultural context material and visual resources consult the Bibliography (pp. 99–101).

---

## STAGE 1: Caecilius

### *Cultural context*

Pompeii; Caecilius and Metella's household; houses in Pompeii.

### *Story line*

Caecilius and his household are introduced as they go about their daily business. The dog tries to steal some food while the cook dozes in the kitchen.

### *Main language features*

The order in which information is delivered in a Latin sentence:

- Word order in sentences with **est**.
- Word order in sentences without **est**.

### *Sentence patterns*

NOM + **est** + predicate (N/ADJ)

e.g. *Caecilius est pater*.

NOM + **est** + adverbial prepositional phrase

e.g. *Caecilius est in tablinō*.

NOM + adverbial prepositional phrase + v

e.g. *pater in tablinō scribit*.

### *Focus of exercises*

- 1 Selection of suitable nominative to complete sentences with **est**.
- 2 Selection of suitable prepositional phrase to complete sentences with and without **est**.

## Introduction

Ask the class to look at the picture on the front cover. Explain that this is a portrait of a real Roman, Caecilius. Encourage them to speculate how we know about him. Find out what students know about Pompeii. Encourage them to study the portrait, identifying the features that make up the physiognomy (hooked nose, wrinkled forehead, receding hair, expressive eyes, wart), and speculating on the kind of person he might have been. Confirm that in Unit 1 they will be reading about his life and that of his household in Pompeii.

### **Illustrations: front cover and opening page (p. 1)**

Close-up of a bronze portrait head found in the house of Lucius Caecilius Iucundus, Pompeii. The whole head appears on p. 9. The marble shaft supporting the head had the following inscription: **Genio L(uci) nostri Felix I(ibertus)** – *To the guardian spirit of our Lucius, Felix, a freedman, (set this up)*.

It has long been considered to be a likeness of Lucius Caecilius Iucundus, the businessman who is the central figure in this book and who occupied the house at the time of the eruption of Vesuvius. Some scholars, however, believe that the head portrays an earlier member of his family, perhaps his father. Nevertheless, it is a clue to our Caecilius' appearance, and the line drawings in this book aim to show a family likeness to this shrewd but kindly face. The head portrayed here is a copy of the original. (We have also introduced a freedman, Felix, in the stories of Stage 6.)

The background on p. 1 is a typical piece of Pompeian wall decoration, a red panel edged with a yellow border reminiscent of embroidery (*Naples, Archaeological Museum*).

### **Model sentences (pp. 2–5)**

**New language features.** Two basic Latin sentence patterns, one the descriptive statement with **est** (e.g. *Caecilius est pater*), the other the sentence with the verb of action at the end (e.g. *pater in tablinō scribit*).

---

**First reading.** The line drawings are intended to give the students strong clues so that they can work out for themselves the meaning of the Latin sentences. It is very important to establish the sentence as the basic unit and not to attempt to break it down by analysis at this stage. Note that on pp. 2 and 3 the same sentence pattern is used throughout. On p. 4 that initial pattern is then slightly extended and locates each character in a particular place in the house. Finally, p. 5 builds the sentence pattern further by presenting the character in the same place, and now doing something. The vocabulary is recycled and from the outset the students should be encouraged to read Latin from left to right.

Guide the class through the initial exploration of the model sentences. Read aloud the first sentence or set of sentences in Latin; give students a few moments to make their own attempts to understand. Do not comment about the grammar in advance. Let the students discover the sense of the sentence for themselves, helped by both the narrative and the visual context which generally give strong clues. Most students will grasp the grammatical point of a set of model sentences by the first or second example.

pp. 2–3 Read all the sentences in Latin and invite suggestions from the class about their meaning. Reread and ask for a translation of each.

p. 4 Ask leading questions about the drawings to help the students identify the characters and locations, with the order of your questions reflecting the order of the information in the Latin sentence; e.g.:

Who is in picture 8?

Look at what he is doing. Where do you think he would do that?

Who can now translate the Latin sentence **Caecilius est in tablinō**?

In looking at the pictures for clues, students will ask questions and make observations about the rooms. Accept these, but keep comment brief so that attention is focused on the Latin sentences. After exploring the sentences with the class, ask individuals to read a sentence in Latin and translate it. Handle prepositional phrases such as **in ātriō** as a single unit, and encourage students to supply the definite or indefinite article in English as appropriate.

p. 5 This page points up the differing word order of sentences with **est** and those with other verbs. The formula “find the subject, find the verb” is not appropriate and, if used, will become increasingly problematic as the sentence structures develop throughout the Course. Instead, as on pp. 2–4, encourage students to read the Latin left to right, so that from the outset they become used to receiving information in the order in which it flows in Latin.

Give students a few moments to look at each picture and the accompanying Latin sentences. Then ask questions in English, using the picture as a guide. The technique of asking questions in this situation requires much thought and care. Couch the questions in concrete terms. For example:

**filia in hortō legit.**

Q. Who is in the picture?

A. The daughter.

Q. Good. Where is she?

A. In the garden.

Q. Good. Is she writing or walking or reading?

- A. Reading.  
 Q. Excellent. So what does the whole sentence mean?  
 A. The daughter is in the garden reading.  
 Q. Very good. How else might we say that in English?  
 A. The daughter is reading in the garden.

Students may make comments or ask questions. If so, confirm correct observations and help the students to form their own conclusions about what they observe. Do not yourself initiate discussion about the language until they have read the story which follows and are ready for About the language (p. 7).

Students may translate **servus in cubiculō labōrat** (and similar sentences) as *The slave is in the bedroom working*. Do not reject this version but encourage alternatives, and students will themselves arrive at *The slave is working in the bedroom* or *The slave works in the bedroom*.

After this, discuss the line drawings more fully and follow up with work on the cultural context material (pp. 8–13). Among the points to note in the line drawings are:

- 1 Caecilius' **familia** included his slaves and freedmen and freedwomen, as well as his wife and children (the number of slaves shown in the picture is an estimate; guesses at how many slaves might have lived in and around Caecilius' house vary wildly depending on how much or how little sleeping space was allotted to them); Caecilius' slightly grubby toga: it would have been impossible to keep the toga pristine; colored clothing: the Romans were not clad in white all the time.
- 2 Metella's chalk-white skin, achieved using cosmetics. It is not known which women wore this very pale makeup, nor how much of the time or how extensively over their exposed skin, but we have imagined Metella to favor a very pale look.
- 7 Cerberus named after the mythical guard dog of Hades.
- 8 The study opening onto the garden; writing with pen and ink on a papyrus scroll; lamp standard (front right) with container for scrolls behind.
- 9 The atrium as seen from the study; front door at far end with shrine to **larēs** at left; aperture in roof to admit air, light, and water, with pool to collect rainwater below; little furniture.
- 10 Small dining table, with couches for reclining at dinner.
- 11 Courtyard garden with colonnade for shelter from sun, plants in tubs and beds, statues, and fountain to refresh the air.
- 12 Bedroom with little furniture besides a couch, cupboard, and small table.
- 13 Cooking pots on charcoal fires, fuel store underneath.
- 14 Chained guard dog at front door; high curb; no front lawn.
- 15 Oil lamp on stand; wax tablets and **stilus** (contrast with 8 above).
- 21 The door open, but guarded, to allow air to flow through into the house and enable passersby to view the wealth of the owner.

General It has long been known that some (although not all) of the "red" discovered by archaeologists on the walls of Pompeii was in fact not red lead and cinnabar, but rather yellow ochre which was turned red by the hot gases from the eruption of Vesuvius. Italy's National Institute of Optics has suggested that the balance between red and yellow would have been almost 50:50, but other scholars are doubtful that it is possible to be sure about the proportion of red to yellow. In the face of such doubt, the line drawings of Caecilius' house use a



---

substantial amount of Pompeian red, on the assumption that Caecilius would have been able to afford the expensive red pigment for his walls. Yellow also has a significant presence, to remind users that we should not exaggerate the dominance of Pompeian red on the walls of the city.

**Consolidation.** Students could reread the model sentences for homework. At the beginning of the next lesson, give the students a few minutes in pairs to review the model sentences and refresh their memories, and then ask individuals to read and translate a sentence.

In subsequent lessons, use single sentences as a quick oral drill, and then gradually modify them, e.g. **Caecilius in tablinō labōrat** (instead of **scrībit**).

### **Cerberus (p. 6)**

**Story.** Whilst everyone is occupied, Cerberus the dog jumps onto the kitchen table in search of food. Startled by a snore from the sleeping Grumio, he barks and is discovered.

**First reading.** The story divides naturally into two parts: the household going about its daily business and the scene in the kitchen. Take each paragraph separately as follows:

- 1 Read it in Latin, clearly and expressively. For example, illustrate the growling sound by vigorously rolling the “r”s of **Cerberus** and **lātrat**.
- 2 Give students time to explore the meaning in pairs or groups.
- 3 Reread the passage in Latin.
- 4 Invite suggestions for the meaning. Then develop a translation in groups or as a class.

For more senior students, a dramatic reading by the teacher of the entire second paragraph, slowly enough for students to glance at the new vocabulary alongside, is often enough to lead students to comprehension of the story line.

**Consolidation.** Encourage students to comment on the characters, and allow them to respond to the story in different ways; interest in character and situation is a very important factor in developing reading skill.

Other possible consolidation strategies for younger students might include:

- 1 Cartoons by the students or the teacher.
- 2 Miming of the story by students. Label sections of the classroom to correspond with the rooms in the story. Read the story aloud while the students mime the actions. Props optional.

**Illustration.** Mosaic inside the entrance to Caecilius’ house. It was common in well-to-do Pompeian houses to have a black-and-white mosaic picture just inside the door, which normally stood open in the daytime. Often this showed a watchdog. Compare Caecilius’ relaxed animal with the **cavē canem** mosaic, p. 179. What does the depiction of the dog suggest about the character of the master of the family who commissioned such a mosaic?

### **About the language (p. 7)**

**New language feature.** The different word order in Latin sentences according to whether the verb is **est** or not.

**Discussion.** The focus here is the sentence as a whole; avoid breaking it down into parts. Take paragraphs 1 and 2 together as the core of the note, and paragraph 3 on its own.

---

Encourage students to read Latin from left to right from the outset, and to become used to information flowing in a different order from English.

**Consolidation.** Ask the students to find similar examples in the model sentences or the story.

### **Practicing the language** (p. 7)

*Exercise 1.* Practice in the structure of sentences with **est**.

*Exercise 2.* Completion of sentence with appropriate prepositional phrase.

**Note.** These two exercises aim to consolidate students' knowledge of the characters as well as the language. All options may be possible, but encourage students to select options which make good sense (usually based on the stories or model sentences) and to avoid answers which, though structurally feasible, produce unlikely situations. Writing out correctly a complete Latin sentence and its translation, however easy, reinforces students' confidence and grasp of the language. In Stage 1 it may be useful for the teacher to guide students, as they write answers in their notebooks for the first time, by doing one or two sentences, or even all of exercise 1 together before assigning the rest of the work in class or as homework.

### **Cultural context material** (pp. 8–13)

**Content.** Students are introduced to the members of the household and the house in which they lived and worked.

**Suggestions for discussion.** The material can be taken in two parts, starting with the sections on Caecilius and Metella. Students could be asked to read this for homework after they have met members of the household in the model sentences. The following class discussion might include:

- 1 What qualities Caecilius, as a successful businessman, would look for in his wife.
- 2 The position of women in Roman society compared to our own.

Following a reading of the notes on housing, discussions could include:

- 3 The contrast between modern houses and the Pompeian **domus urbāna**. Beside the differences in layout, discuss reasons for the more inward-looking orientation of the Pompeian house. Consider also the means of running it: slaves, water supply, toilets and bathing facilities, types of fuel, and appliances for heating and lighting.
- 4 The effects of slaves on a household.
- 5 How we can reconstruct Pompeian houses and gardens on the basis of archaeological findings.

**Further information.** The figure of 10,000 for the total population of Pompeii can only be approximate. According to Beard, current estimates vary from 6,400 to 30,000. See Beard for further details.

**Caecilius** The basis of our knowledge about Caecilius is 153 wax tablets containing his business records, which were discovered in 1875 in a strongbox or **arca**, in his house. The tablets indicate the range and diversity of Caecilius' financial interests. They include records of a loan, sales of timber and land, the rent for a laundry and for land leased from the town council, and the auction of linen on behalf of an Egyptian merchant. His commission was 2 percent.

---

A graffito found in the house says: *He who loves should live; he who knows not how to love should die; and he who obstructs love should die twice.* A wine amphora found in the shop at the right of the housefront reads: **Caecilio Iucundo ab Sexsto Metello** (*To Caecilius Iucundus from Sextus Metellus*). An election notice mentions Caecilius' two sons: **Ceiium Secundum Ilvirum Quintus et Sextus Caecili Iucundi rogant** (*Quintus Caecilius and Sextus Caecilius ask for Ceiium Secundus as duovir*). This inscription gives us Quintus as the **praenōmen** (personal name) of the son. For simplicity in our stories, we have omitted mention of Sextus. The names attributed to the rest of the household are invented. Lucia, Caecilius' fictional daughter, is not—as she should be—called Caecilia (too confusing), but instead has acquired her name from her father's praenomen.

Visible from the street are the mosaic of the dog on p. 6 and the view shown on p. 12. The contents of the house (including several wall paintings) are currently in storage either in Pompeii or in the Archaeological Museum in Naples. Unfortunately, the famous marble lararium relief (illustration pp. 52, 166–167), depicting scenes from the disastrous earthquake of AD 62 or 63, has been stolen and is accessible only in photographs.

**Metella** On p. 5 Metella is shown seated in the atrium so that she could oversee the work of the household slaves. This would have formed an important part of her daily duties.

By the time of our stories the old forms of marriage had given way to a freer form in which the wife could, with little trouble, end an unsuitable marriage by divorce while retaining possession of her own property, subject only to supervision by a guardian. Such guardianship was, apparently, treated merely as a formality and a woman had only to apply for a change in guardian if she found him unsuitable. After the time of Augustus (63 BC – AD 14), a woman could inherit property, although the law restricted the amount. Women found ingenious ways of circumventing this law: several were themselves full heirs and passed on their property to chosen heirs through their wills.

Most of our knowledge about the status of women refers to those in the upper class. A Roman girl's life would vary according to her social status. A daughter in the upper class would not work outside the home, but would be instructed by her mother and would help her mother in supervising the household. She would have the freedom, unheard of in ancient Athens, to visit her friends, go to the baths, and shop. The daughters in lower-class families might be expected to work in the family business. In addition to the wide range of occupations women were known to engage in, students are intrigued to learn that some women even became gladiators.

When a Roman matron went out, her **stola mātrōnālis** won her recognition, prestige, and respect. She was expected to have management skills and exerted a responsible and independent influence in the household. She often managed her own property outside the household as well. The students may be interested to learn that Varro's first book on farming was dedicated to his wife and was intended to guide her in managing her own land. There were so many women with shipbuilding interests that the Emperor Claudius offered them special rewards if they cooperated in his new harbor and shipbuilding program.

Students often ask about the naming of girls and women. Originally a Roman woman had only one name, usually the feminine form of her father's **nōmen**. Gaius Julius Caesar's daughter was called Julia. If there were more than one daughter, the names would be the same, distinguished by words such as "the elder," "the younger," "the first," "the second," "the third": Julia Maior or Julia Prima, Julia Minor or Julia Secunda. A woman retained

---

her name after marriage. By the time of our stories, two names had become common, the first the woman's family name, the second taken from her father, her mother, or another family member.

**Houses in Pompeii** The ground plan of a Pompeian house, as printed in the textbook, p. 11, has been simplified to show the basic components of the **domus urbāna**. In reality, the house of Caecilius was more elaborate than the house depicted. In fact, his house and the one to the north had been renovated to become a single house. Once students have become familiar with the layout of a simple urban house, they may go on to study, interpret, or copy the plans of actual Pompeian houses.

You might wish to elaborate on the function of the atrium. This was the formal or ceremonial center of the house. Here the marriage couch was placed for the wedding night, here the patron received his clients, here the young man donned the **toga virilis**, and here the body lay in state on a funeral couch.

### Illustrations

- p. 8
- The front of Caecilius' house on the Via Vesuvio, which is the northern part of Stabiae Street (plan, p. 34). Like many prosperous houses, it has, on each side of the tall, imposing front door, shops which might have been leased out or managed by the owner's slaves or freedmen. The adjoining house further up the street also belonged to Caecilius; part of the common wall had been renovated to permit access between the houses.
  - Caecilius leased a laundry from the town council, but we do not know where it was. The one illustrated is the laundry of Stephanus in the Via dell'Abbondanza. We see a large tank for washing cloth in the front of the shop. More were installed in the yard at the back, and drying and bleaching (using urine) were carried out on the flat roof. A tunic cost 1 denarius to launder.
  - Map of the Bay of Naples.
- p. 9
- The bronze head from Caecilius' house (see Introduction p. 21).
  - One of the carbonized tablets from Caecilius' archives, with a drawing of another showing the writing.
  - Wood and bronze strongbox similar to the one in which Caecilius kept his tablets (*Naples, Archaeological Museum*).
  - A bronze sestertius, a silver denarius, and a gold aureus.
- p. 10
- Hairstyle from the Flavian period. Juvenal (*Satire* 6.502–504) jokes about the construction of this hairstyle, and the way in which it makes the woman look much taller from the front than from behind (*Rome, Capitoline Museums*).
- p. 11
- Diagram showing the typical features of the Roman atrium house. These houses are common in Pompeii, though with many individual variations; there are also smaller houses and apartments.
  - Facade of the House of the Wooden Partition, Herculaneum, chosen in preference to one at Pompeii because of its more complete preservation. The doors open directly onto the sidewalk and the windows are small and high up. The house is faced with painted stucco. The house further down the street, built over the sidewalk, is timber-framed and contains a number of separate apartments.

- 
- p. 12
- The atrium of the House of Menander (named after the playwright found in the house), one of the grandest houses in Pompeii. The vista in the photograph was contrived to impress visitors and passersby who would be able to see through the open front door. In the atrium we can see the **compluvium**, with the **impluvium** below. Behind, two columns frame the **tablinum** with the **peristylum** beyond; a corridor to the left allowed access to the garden at times when the master desired privacy in the **tablinum**, which could be closed off by a curtain. In the far distance are some of the rooms opening off the peristyle. These offered more privacy for the family than the more formal and public atrium.
  - Atrium of Caecilius' house, showing the **impluvium**, the mosaic floor, and a little surviving painted plaster on the walls. We also see (from the left) the space called an **āla** (wing) that often opens off an atrium, the doorway of the hall providing access to the garden, the **tablinum**, and garden behind. To the left of the **tablinum** is the pedestal which supported the bronze head (cf. pp. 1, 9).
  - A **lararium**. Statuettes of the **larēs** (protective spirits of the family, cf. p. 167) and offerings of food, wine, and flowers would have been placed in this little shrine; its back wall might have been decorated with pictures of the household gods (lares and penates) and, often, protective snakes.
- p. 13
- Caecilius' tablinum. It had a rather plain mosaic floor and painted walls, with pictures of nymphs and satyrs on white rectangles against colored panels designed to suggest hanging tapestries.
  - Wall painting from the House of Venus in the Shell, Pompeii. The walls of gardens were often painted with trees, flowers, trellises, birds, and fountains to supplement the real garden and give the illusion that it was larger.
  - A small but well-preserved peristyle in the House of the Relief of Telephus, Herculaneum. Decorative carved marble disks hang between the columns. Garlands of flowers and foliage would be draped between these and the columns on festive occasions.
- p. 14
- Examples of Roman jewelry of the period: a gold snake bracelet and a snake ring cast solid and finely chased; a pair of emerald cluster earrings; and one of a pair of hollow gold ball earrings (*London, British Museum*).

### Suggestions for further activities

- 1 Research a named Roman woman (e.g. Agrippina; Seneca's mother, Helvia; Cicero's daughter, Tullia; Cicero's wife, Terentia; Augustus' wife, Livia; etc.) and prepare a short biography.
- 2 Research and compare the status of women in the Greek world with that of women in the Roman world.
- 3 Research the meaning of your name. With the help of a dictionary and your teacher, make a **bullā** on which you put your first name Latinized (**praenōmen**), your family name translated as closely as possible in Latin (**nōmen**), and a chosen Latin nickname (**cognōmen**). For example, Thomas Cook who plays the bagpipes: Tomaso Coquus Tibicen.

- 
- 
- 4 Using a picture from Stage 1 as a centerpiece, write a real estate agent's advertisement for a Pompeian house, describing its amenities.

**Vocabulary checklist** (p. 14)

Students will already be familiar with all or most of these words, since they will have occurred several times in the material. It is helpful to ask them to recall the context in which they met a word because the association will often fix it in their minds. Discussion of derivations is valuable for extending students' vocabulary in English and other modern languages and will also reinforce their grasp of Latin.

---

---

## STAGE 2: in villā

### *Cultural context*

Pompeian daily life; clothing; food.

### *Story line*

Dinner party. Grumio enjoys himself as Caecilius and his guest sleep off their meal.

### *Main language features*

- Nominative and accusative singular.

### *Sentence patterns*

NOM + ACC + V

e.g. *amīcus Caecilium salūtat.*

NOM + ACC + V et V

e.g. *Grumiō triclinium intrat et circumspectat.*

### *Focus of exercises*

- 1 Completion of sentence with suitable noun, verb, or phrase.
- 2 Completion of sentence with suitable verb.
- 3 Story for translation.

## Opening page (p. 15)

**Illustration.** Reconstructed bedroom from a villa at Boscoreale, near Pompeii, owned by Publius Fannius Synistor, a very wealthy man. The high elegant bed (or it may in fact be a dining couch) with its pillow bolsters requires an equally elegant stepping stool. The walls are decorated with architectural panels drawn from theater scenes of comedy, tragedy, and satyr plays (*New York, Metropolitan Museum of Art*).

## Model sentences (pp. 16–19)

**New language feature.** The accusative is introduced not in isolation but in the context of a common sentence pattern: NOM + ACC + V.

**New vocabulary.** *amīcus, salūtat, spectat, parātus, gustat, anxius, laudat, vocat.*

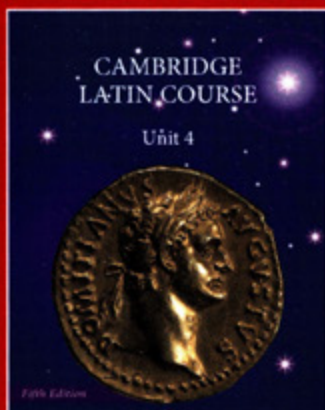
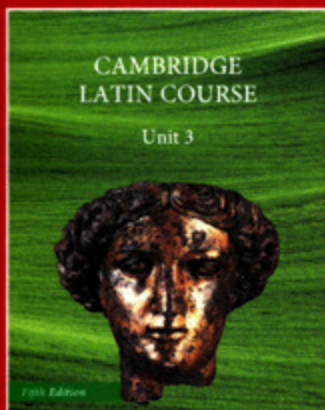
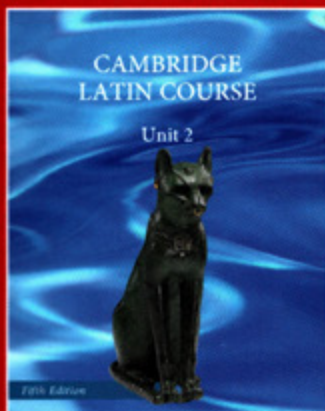
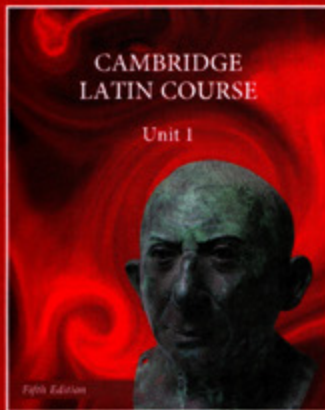
**First reading.** Introduce the situation briefly, e.g. “A friend (*amīcus*) is visiting Caecilius.” Then take the first pair of sentences as follows: *Sentence 1.* Read in Latin, then ask who is in the picture and where he is. *Sentence 2.* Read in Latin, then explore the situation, e.g. “Who is in the picture with Caecilius? What is he doing?” Read the Latin sentence again and ask for the meaning. Encourage a variety of meanings for *salūtat*, e.g. *says hello, greets*. The main aim is to establish the correct grammatical relationship between *amīcus* and *Caecilium*. If students ask, “Isn’t his name Caecilius?”, congratulate the students for noticing the change and confirm that they should continue to use the form Caecilius. Do not enter into explanations yet, but encourage students to look for patterns as you read the following sentences.

Repeat the process with each pair of sentences as far as 10. Most students are quick to understand the new sentence pattern.

Run through sentences 1–10 quickly again, with pairs of students for each pair of sentences. Students should read their sentences aloud and translate them.

Then follow the same process with the picture story about Metella in sentences 11–20.

If there are questions about the new endings, ask the students if they can suggest what the new endings indicate. This is not the time to introduce the terminology of “nominative”



# CAMBRIDGE LATIN COURSE

Explaining the aims and principles of the world's leading introductory Latin program and offering invaluable guidance for successful classroom practice, comprehensive Teacher's Manuals accompany each of the four Units of the *Cambridge Latin Course*.

Key features of the Teacher's Manuals revised for the Fifth Edition include:

- at-a-glance summary of each Stage's cultural context, story line, and core linguistic objectives
- practical approaches to getting the most out of the Latin texts as well as the language notes and exercises
- helpful suggestions for discussion, consolidation, and further activities
- additional information on cultural context along with detailed notes on all photographs in the students' books
- Stage-by-Stage synopsis of where chief linguistic features are introduced, discussed, and practiced
- diagnostic tests for use at regular intervals through the Course
- bibliography of selected sources to inform further reading

[CambridgeLatinCourse.com](http://CambridgeLatinCourse.com)



**CAMBRIDGE**  
UNIVERSITY PRESS

[www.cambridge.org](http://www.cambridge.org)

ISBN 978-1-107-67861-3



9 781107 678613 >