



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book I

Stage 1

Teacher's Guide

FOURTH EDITION

The information contained within this guide comprises advice and guidance for teachers on the use of the Cambridge Latin Course. It does not represent a definitive or 'correct' way of teaching the course, and all teachers should feel confident in adapting their practice to their own classrooms and contexts.



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STAGE 1 Caecilius

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Pompeii: Caecilius' household; houses in Pompeii.	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.	Word order in sentences with est . Word order in sentences without est . Nominative singular.	Selection of suitable nominative to complete sentences with est . 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; they are often well informed about the eruption of Vesuvius and the destruction of the city. Ask them to study the portrait, identifying the features that make up the physiognomy (hooked nose, wrinkled forehead, receding hair, expressive eyes, wart), and guessing the kind of person he might be. Confirm that in Book I they will be reading about him and 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 at Pompeii. The whole head appears on p. 9. The stone shaft supporting the head has an inscription identifying it as a man called Lucius; it was put up by a freedman, Felix. It was long considered to be a likeness of Lucius Caecilius Iucundus, the businessman who occupied the house at the time of the eruption and the central figure in Book I. The head is now believed to portray an earlier member of his family, perhaps his father; nevertheless, it is our only clue to our Caecilius' appearance and the line drawings in the Book aim to show a family likeness to this shrewd but kindly face. The head portrayed here is a copy (courtesy *Soprintendenza, Pompeii*) of the original, at present undergoing restoration.

The background 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. 3–5)

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

First reading. The line drawings are intended to give students strong clues so that they can work out for themselves the meaning of the Latin sentences. The second and third pages build on the one before. It is important to establish the sentence as the basic unit, and not break it down by analysis at this stage.

p. 3 Read all the sentences in Latin and invite suggestions from the class about their meaning. Re-read and ask for a translation of each.

p. 4 Use leading questions about the drawings to help students identify the characters, locations, etc., e.g.:

Who is in picture 7?

Look at what he is doing. Where do you think he would do that? Who can now translate the Latin sentence **Caecilius est in tablīnō**?

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 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. Students may make comments or ask questions. If so, confirm correct observations and help them 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 hortō labōrat** (and similar sentences) as *The slave is in the garden working*. Do not reject this version but encourage alternatives; students will arrive at *The slave is working in the garden* or *The slave works in the garden*.

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

7 The study opening onto the garden; writing with pen and ink on a papyrus scroll; lamp standard (front right) with book-bin containing furled scrolls behind.

8 The atrium as seen from the study; front door at far end with shrine to lares at left; aperture in roof to admit air, light and water, with pool to collect rainwater below; little furniture.

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- 9 Small dining table, with couches for reclining at dinner.
 - 10 Courtyard garden with colonnade for shelter from sun, plants in tubs and beds, statues, fountain to refresh the air.
 - 11 Cooking pots on charcoal fires, fuel store underneath.
 - 12 Chained guard dog at front door; high kerb.
 - 13 Oil lamp on stand; wax tablets and **stilus** (contrast with 7).

Consolidation. Students could re-read the model sentences for homework. At the beginning of the next lesson give them a few minutes in pairs to 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 tablīnō 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.
2. Give students time to explore the meaning in pairs or groups.
3. Re-read the passage in Latin.
4. Invite suggestions about the meaning. Then develop a translation in groups or as a class.

Consolidation. Divide the class into groups and ask each group to prepare a translation of one of the two paragraphs for reading to the rest of the class. This will bring out minor variations in the English, showing that there is no word-for-word equivalence, and provoking some discussion of alternatives.

Encourage students to comment on the characters and to respond to the story in different ways; interest in character and situation is an important factor in developing reading skill.

Illustration. Mosaic inside the entrance to Caecilius' house. It was common in Pompeian houses of the well-to-do to have a black-and-white mosaic picture just inside the door, which normally stood open in the daytime. Often this showed a watchdog; Caecilius' animal is more relaxed than some and lacks the inscription **cavē canem** found elsewhere (see p. 177).

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 this section, and paragraph 3 on its own.

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

Practising the language (p. 7)

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

Exercise 2. Completion of sentence with appropriate prepositional phrase.

Note. Encourage students to select the option which makes the best sense. Writing out a complete Latin sentence and its translation correctly, however easy, reinforces confidence and grasp of the language.

Cultural background material (pp. 8–13)

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

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 meet members of the household in the model sentences. The class discussion that follows might include:

1. The position and character of Pompeii as a cosmopolitan port and fashionable residential town.
2. How the port, the city and the surrounding countryside contributed to Caecilius' business interests.
3. The importance of slaves in a household and the feelings this evokes in us as a modern audience.

The information about the house could be approached by a study of the pictures. The line drawings (p. 4), of the **tablinum**, the **atrium**, the garden and the view through the house between the front door and the garden, could be compared with the photographic material on pp. 12–13. Follow this by reading the text. Discussion points:

1. How we can reconstruct Pompeian houses and gardens on the basis of archaeological findings.
 2. Why Pompeian houses were designed to look inward.
 3. The amenities which were available, such as heating, lighting and water.
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Further information. The basis of our knowledge about Caecilius is 153 wax tablets containing his business records, which were discovered in 1875 in a strong-box in his house. 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 normal commission was 2%.

The **praenōmen** (personal name) of Caecilius' son, Quintus, is supported by inscriptions. The names attributed to the rest of the household are invented.

Caecilius' house (Regio V, Insula I. 26) is not currently accessible, but visible from the street are the mosaic of the dog (p. 6) and the view shown on p. 12 (top right), with some patches of wall-painting. The contents of the house are currently in store, either in Pompeii or in the Naples Archaeological Museum.

Illustrations

p. 8 The front of Caecilius' house on the Via Vesuvio, 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 seen further up the street, to the left, also belonged to Caecilius.

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).

A carbonised tablet from Caecilius' archive, with a drawing of another showing writing.

Examples of Roman coins: sestertius of Caligula marking the death of his mother Agrippina; denarius of Augustus celebrating the capture of Egypt; aureus of Sulla with head of Venus (*Rome, Museo Nazionale Romano*). The basic denomination was the as, a bronze coin. The sestertius was worth 4 asses, the denarius 16 asses and the aureus 100 asses.

A wood and bronze strong-box similar to the one in which Caecilius kept his tablets (*Naples, Archaeological Museum*).

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- p. 10 Marble statue of Eumachia, with traces of paint on the hair. It was found in the building she financed, which has been identified as the Clothworkers' Guildhall.

Portrait head of a woman, showing side view of a hairstyle similar to Metella's (*Naples, Archaeological Museum*).

Two pinheads from the bone pins that were used to control elaborate hairstyles. The women's heads on these pinheads give further evidence of hair styling. About AD 100 (*British Museum*).

- p. 11 Diagram showing the typical features of the Roman atrium house. These houses, with many individual variations, are common in Pompeii; there are also smaller houses and flats.

Façade of the House of the Wooden Partition at Herculaneum, shown because of its preservation. Note that the doors open directly onto the pavement, and the windows are small and high up. The house is faced with painted stucco. The house further down the street, built over the pavement, is timber framed and contained a number of separate flats.

- p. 12 The atrium of Caecilius' house, showing the impluvium, the mosaic floor and a little painted plaster on the walls. We also see (on the left) the space called an *āla* (wing) that often opens off an atrium, the tablinum and garden behind. To the left of the tablinum is the pedestal which supported the bronze head (pp. 1, 9).

The atrium of the House of the Menander, one of the grandest houses in Pompeii. The vista shown was contrived to impress visitors and passers-by, who would be able to see through the open front door. The walls of the entrance hall are partly visible at either side. In the atrium beyond, we can see the **compluvium**, the opening in the roof through which water fell into 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.

A lararium. Statuettes of gods and offerings of food, wine and flowers would have been placed in this little shrine; its back wall would have been decorated with pictures of the household gods (lares and penates) and, often, of 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 coloured panels designed to suggest hanging tapestries.

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. Example from the House of Venus. See also p. 32.

A small, well-preserved peristyle in Herculaneum (House of the Relief of Telephus). Notice the decorative carved marble discs hanging between the columns. Garlands of flowers and foliage would be draped between these and the columns on festive occasions.

p. 14 Examples of Roman jewellery of the period: a gold snake bracelet, cast solid and finely chased; a snake ring; a pair of emerald cluster earrings; and one of a pair of hollow gold ball earrings (*British Museum*).

Suggested activities

1. Draw side by side plans of a Pompeian house and a house offered by a local estate agent. Label the rooms. Write briefly about the differences you notice, saying which one you prefer and why.
2. Using a picture from Stage 1 as a centre-piece, write an estate agent's advertisement for a Pompeian villa, describing its amenities.
3. In a shoe-box, make a model of a Pompeian house based on the plan on p. 11. Decorate the walls and add furniture. What do you notice when you look through the front door of your finished house? (This activity is motivating, but time-consuming and more suitable for young students.)
4. *Worksheet Master 1.4* combines revision of the rooms in the Roman house with English derivations.

Vocabulary checklist

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.

The checklist can be used for oral practice, with the English covered up, or set to be revised for homework. Frequent short checks and tests, often in the context of a story, are much more effective than one comprehensive test at the end of term. The *Worksheet Masters* and the *Independent Learning Manual* contain vocabulary exercises for every Stage.

Note. Checklist words are marked with an asterisk (*) in vocabulary on pp. 191–9.
