

Cambridge Latin Course

Unit 3 Teacher's Manual

FIFTH EDITION



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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
21	Aquae Sūlis	Aquae Sulis and its baths.	Perfect passive participle.
22	dēfixiō	Magic, curses, and superstitions.	Perfect active participle. Genitive: partitive and descriptive.
23	haruspex	Roman religious beliefs: sacrifices, divination, state religion, romanization.	Summary of participles. Comparison of adverbs.
24	fuga	Travel and communication.	cum (when) + pluperfect and imperfect subjunctive.
25	militēs	The legionary soldier: recruitment, training, work, pay, promotion.	Indirect questions. Conjugation of imperfect and pluperfect subjunctive.
26	Agricola	Senior army officers and the career of Agricola.	Purpose clauses. Gerundives of obligation.
27	in castrīs	The legionary fortress.	Indirect commands. Result clauses.
28	imperium	The evidence for our knowledge of Roman Britain.	Ablative with participle without preposition. Expressions of time. Impersonal verbs.
29	Rōma	Origins of Rome. The Forum Romanum, heart of Rome and the empire. Rome and Judea.	Present and imperfect passive. Purpose clauses introduced by quī and ubi.
30	Haterius	Roman building techniques.	Perfect passive. Pluperfect passive.
31	in urbe	The city of Rome, its splendor and squalor. Patronage: duties of patrons and clients; the salūtātiō. The structure of Roman society.	Ablative absolute. nē in indirect commands and purpose clauses.
32	Euphrosynē	Some popular Roman beliefs: Mithraism, astrology, and Stoicism.	Deponent verbs. Gerundives of obligation. Future participles.
33	pantomīmus	Judaism and Christianity. Entertainment: theater, chariot racing, gladiatorial fights, private entertainment.	Future active. Future perfect active.
34	libertus	Freedmen and freedwomen.	Present passive infinitive. Future passive.

INTRODUCTION

This manual provides guidelines for teaching Stages 21–34 as well as information about the text and illustrations in the student’s textbook. Teachers should still be guided by the aims and principles of the *Cambridge Latin Course*, and the recommendations for teaching methods, and planning, all of which are set out in the Unit 1 Teacher’s Manual.

Linguistic content of Unit 3

The reading material is based as far as possible on historical characters and situations in two different parts of the Roman empire in the first century AD. Stages 21–28 are set in Britain and Stages 29–34 in Rome. Continuity with Unit 2 is provided by Quintus, Salvius, and Cogidubnus.

The increasing complexity of the language makes it easier for the stories to convey subtleties of character, motivation, and atmosphere. There are many opportunities for students to go beyond the story line to examine the writer’s intentions and to evaluate the evidence provided in the cultural material and illustrations. In addition, interest in the dramatic events of the narrative will help maintain the pace of classroom reading.

New language features continue to be introduced through model sentences. The students meet several examples of a feature in their reading before it is discussed and analyzed. This experience is an important factor in enabling them to assimilate a concept and to formulate their own rule(s) with the teacher’s help, rather than to receive ready-made explanations. Exercises both consolidate and test student recognition and understanding of a feature within the context of complete sentences. The level of difficulty increases toward the end of individual exercises and as the Course proceeds. The stories also provide material for consolidation and practice of language features.

A new feature of Unit 3, Word patterns, helps students to recognize cognates, build Latin vocabulary, and make educated guesses at the English meanings for unknown Latin words.

The Language information at the end of the book contains additional review exercises, to be used by the teacher toward the end of the Unit. Supplementary exercises on the language and culture are available on the Cambridge School Classics Project’s website (www.CambridgeLatinCourse.com).

Consolidation and review activities should not be tackled all at the same time. Plan to use a review exercise at the start or end of several lessons. As in Units 1 and 2, variety of activity, content, and pace is essential in every lesson.

Cultural and historical content of Unit 3

Stages 21–28 conclude the Roman Britain episode. This began in Stages 13–16 and was interrupted in Stages 17–20 by Quintus’ narrative “flashback” to his stay in Alexandria.

Stages 21–23 and part of 24 are set in the Romano-British town of Aquae Sulis, “The Waters of Sulis” (modern Bath). Sulis and her hot spring had been honored by the native Celts before the Romans came. The Romans, however, identified Sulis with their own goddess Minerva, and by the early 80s AD, the time the events of our stories supposedly took place, had built up the holy place into a widely known resort. Visitors came from Britain and elsewhere, visitors like the fictitious legionary soldiers, Modestus and Strythio, who are said in the story to have traveled south, for rest and recreation,

from their fortress at Deva (modern Chester), or, as an inscription indicates, like the Roman diviner-priest Lucius Marcius Memor, who is here imagined as the administrator appointed by the Romans to oversee the sacred spa.

Among the many fascinating finds at Aquae Sulis are the **dēfixiōnēs**, small thin sheets of pewter, on which angry visitors scratched “magic” words. One of these **dēfixiōnēs** mentions Vilbia, who is imagined in our stories as the fickle girlfriend first of a local boy, named Bulbus, and then of the ironically named Modestus.

Two themes alternate in Stages 21–28: a “low-life” story modeled after Roman comedy, in which Modestus and Strythio appear, and a “high-life” story of political intrigue involving Salvius, Quintus, Cogidubnus, and, eventually, the provincial governor, Agricola.

In Stages 25–27, the narrative moves to the Roman fortress at Deva, which the Romans began building in AD 76–77 on the orders of Frontinus, who preceded Agricola as governor of Britain. The fortress was probably still incomplete when Agricola first came there in AD 79. These Stages examine many aspects of the Roman army.

In Stage 28, our narrative returns to the palace at Fishbourne, which by then, after the death of Cogidubnus, has come into the possession of Salvius.

Stages 29–34 take the narrative to Rome, describing the topography and physical appearance of the city, the contrast between the lives of rich and poor, social institutions like the patron–client system, different kinds of public and private entertainment, the driving ambition of many Romans for status and prestige, the different ways in which philosophical sects or religions offered alternatives to the official state religion, and intrigue within the imperial household. (In Unit 4, Agricola and Salvius, hero and villain respectively of our Roman Britain stories, will find themselves caught in the tangle of the emperor’s grim suspicions.)

The events of Stages 29 and 30 are set in approximately AD 81 (i.e. earlier by two years than the events of AD 83 described in Stage 28) in the first year of Emperor Domitian’s reign. Domitian, although he had hardly loved his brother Titus, attempted to capitalize on Titus’ popularity by dedicating an arch commemorating the fall of Jerusalem. The narrative evokes the building of the arch of Titus, the triumphal procession, and the feelings and fate of seven Jewish captives taken at Masada. The stories, based on the account of Josephus, a Jewish historian, describe the siege and capture of Masada.

Stages 31 and 32, set in approximately AD 82, describe the visit of a Greek Stoic philosopher, Euphrosyne, to Rome.

Stages 33 and 34 bring us back up to the year AD 83 and the historically attested affair between Domitian’s wife, Domitia, and the pantomime actor, Paris. In our stories it is not Domitian himself who catches his wife in adultery, but his freedman-agent Epaphroditus.

A link between Stages 29 and 34 is provided by a wealthy contractor, Haterius, the fictitious son of a freedman of the historical Haterii family, and his house, family, and connections, including his patron, Gaius Salvius Liberalis. In Stages 33–34 Salvius is imagined as returning to Rome, where he connives with Epaphroditus to entrap the lovers into keeping an apparent assignation at the house of Salvius’ client and perhaps dupe, Haterius.

Course design

Pace and planning

Unit 3 contains 14 Stages. To plan your teaching year, calculate the number of lessons you have in the year by multiplying the number of lessons you have per week by the number of teaching weeks in the year. Be sure to subtract a few lessons for those inevitably lost to other school activities. Once you know the total number of lessons in the year, divide by 14 to calculate the number of lessons you have to teach each Stage. The Stages in Unit 3 are designed to provide enough teaching and learning material for approximately six to eight lessons.

Reading

The aim of the *Cambridge Latin Course* is to develop fluency and appreciation in reading Latin in the original. It is therefore important to:

- ensure that every lesson contains some reading of Latin;
- use the Latin text as the starting point for all work on language, both the introduction of new points and the consolidation of old features;
- continue to use reading aloud and comprehension questions in English as the main tools for approaching a story and unraveling complex sentences;
- apply the techniques of literary criticism, giving due regard to the sound of the Latin; the writer's effectiveness and his use of stylistic features to develop plot, character, and atmosphere;
- relate the reading material to students' own interests and to other subjects in the curriculum.

Variety in the range of reading material and the approaches used is important, e.g.:

- a Reuse of earlier material promotes fluency. In relation to a recurring theme (e.g. Salvius' attitude to different people and situations), reread (or recall) an earlier incident in connection with a new story; or ask students to find in a previous story examples of a language feature about to be developed further, or vocabulary that will recur in the new passage. Returning to an earlier story which students can easily manage is also morale-boosting if they have hit a hard patch; it is an effective way of demonstrating to them that they actually have made progress.
- b Use easy or less important new material to build student confidence. Let students read it on their own and provide a bank of written or recorded translations so that they have a means of checking.
- c Encourage a range of responses to a passage to stimulate imagination and versatility, e.g.: sketch, enact, summarize, read in Latin with appropriate expression, translate orally in groups or individually, prepare or translate a passage not seen before; answer comprehension questions; pick out and analyze words which describe character, or action, or atmosphere.
- d Select significant passages for study in depth to develop literary appreciation. Discuss content and style, examining the language and imagery used, eliciting a range of acceptable translations and discussing the effect of differences in the style of translation.

Discussion is a natural response to any reading material. Even when time is short, it should be used to increase the involvement and appreciation of students. When you are drawing attention to particular points of language or culture, you will be seeking correct answers or acceptable possibilities. Discussing a range of translations is more open-ended and helps students to become sensitive to nuances in both languages. Topics such as religion, marriage, the use and abuse of power, the place of women —or slaves, or writers—in society, can strongly engage students and enable their Latin to make a contribution to their understanding of citizenship, or religion and ethics. Sometimes spontaneous discussion of last night’s TV news or current films can illuminate Roman culture and literature and reveal insights; at other times it is sufficient to highlight the issues raised in the passage just before the end of the class and leave students to discuss them on their own.

Outside the classroom. Encourage students to read around the subject, as reading in English extends their vocabulary, their general fluency, and their linguistic sensitivity. Give them a reading list and ensure that the school library has a good stock of historical novels, attractive books about the themes covered in the course, good translations (especially of Ovid, Virgil, Catullus, Pliny, and Tacitus). If possible, give them access to the Cambridge School Classics Project website, www.cambridgescp.com, which provides further opportunities for study.

Omitting material

The amount of reading material is greater than the time available to many groups. Decisions about what to omit should take into account not only linguistic features but also content and literary value, to ensure that reading remains enjoyable and to exploit any connections with other subjects. Where the story line is affected, make sure that students know what has happened, e.g.: summarize it yourself, or let a more-able student read the story and tell the rest, or provide students with a written translation.

A suggested list of omissions, indicated by ** in the commentaries, is as follows:

- Stage 21 **Memor rem suscipit II**
- Stage 22 **amor omnia vincit I, II, III**
- Stage 23 **epistula Cephalī**
- Stage 24 Exercise 2
- Stage 25 **Modestus perfuga I, II, III**
- Stage 26 **tribūnus**
Exercise 3
- Stage 27 **in horreō**
- Stage 28 **testāmentum**
- Stage 29 **Masada II**
- Stage 30 **polyspaston II**
- Stage 31 **salūtātiō I**
- Stage 32 **Euphrosynē revocāta I**
- Stage 33 **in aulā Domitiānī II**
- Stage 34 **exitium I**

Some teachers find it tempting to omit the comic story line in Stages 22 to 27 altogether, but this is not recommended. It provides relief and variety and appeals to many students because of the insight it provides into the Roman sense of humor and informal relationships.

If you make up additional material for language practice, you can draw upon the stories which have been omitted from your lessons, e.g. a shortened version for unseen translation.

Assessment and feedback are important factors in student motivation and achievement. Detailed advice is given in the Unit 1 Teacher's Manual. Students should also be encouraged to assess their own progress by keeping a record of completed tasks and activities and grades (marks) achieved.

While course design starts from an overview of the Stage, it is important to design each individual lesson with care so that students remain motivated by variety of pace and activity. Teachers should feel free to use their own materials and methods, and select from the following Stage commentaries only those activities and exercises that are suitable for their particular students and circumstances.

Correlation of Unit 3 with the National Latin Exam

Many students take the Latin II National Latin Exam (sponsored by the American Classical League and the National Junior Classical League) in early March. Since Latin II students using the Course will normally have reached about Stage 29–30 by March, they will be quite prepared to succeed on the Latin II exam.

For further information about the National Latin Exam, back copies, and a syllabus, visit www.nle.org, or write to National Latin Exam, University of Mary Washington, 1301 College Avenue, Fredericksburg, VA 22401.

Supplementary materials (including audio)

The Course website (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.

Latin read aloud correctly is both a medium for expressing meaning and a joy to hear. The system adopted by the Course for its audio materials is the restored pronunciation, and the rules for pronouncing all letters of the Latin alphabet according to this system are summarized in Sidney Allen's definitive work, *Vox Latina* (Cambridge University Press, 1989).

Stage commentaries

These notes contain suggestions for planning and teaching Stages 21–34. 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 and visual resources, consult the Bibliography (pp. 199–202).