



UNIVERSITY OF  
CAMBRIDGE SCHOOL CLASSICS PROJECT

# Cambridge Latin Course

## Book I

## Stage 2

### 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 2 in villā

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Pompeii: daily life and food.	Dinner party. Grumio enjoys himself as Caecilius and his guest sleep off their meal.	<ul style="list-style-type: none"><li>• Nominative and accusative singular.</li><li>• Sentence pattern NOMINATIVE + ACCUSATIVE + VERB.</li></ul>	<ol style="list-style-type: none"><li>1 Completion of sentence with suitable noun, verb or phrase.</li><li>2 Completion of sentence with suitable verb.</li><li>3 Story for translation.</li></ol>

### Opening page (p. 15)

**Illustration.** Reconstructed bedroom from a villa at Boscoreale, near Pompeii, owned by Publius Fannius Synistor, a very wealthy man. The walls are decorated with panels drawn from theatre 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 in the context of a common sentence pattern: NOMINATIVE + ACCUSATIVE + VERB.

**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 to, greets*. The main thing is to establish the correct grammatical relationship between **amīcus** and **Caecilium**. If students ask, ‘Isn’t his name Caecilius?’, confirm that they should continue to use the form Caecilius; do not enter into explanations yet. Repeat the process with each pair of sentences as far as 9 and 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 sentences 11–20.

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**Consolidation.** Re-use the pairs of sentences for quick oral drill in the next lesson or two, to reinforce the natural English word order for translating the second sentence.

### **mercātor (p. 20)**

**Story.** Caecilius is working in the study when a merchant calls for dinner. Grumio keeps them waiting.

**First reading.** This simple story comes to life for the class if first read aloud in Latin by the teacher with good phrasing, dramatic interpretation and well-controlled pace. It is important to:

1. Teach the class to look at new words in their context first, only consulting the vocabulary list when necessary.
2. Ask leading questions to elicit the meaning of a paragraph or group of sentences, and encourage a range of different interpretations before a formal version is agreed.
3. Follow up hints on character and attitude (e.g. Grumio's cheerful and extrovert nature, Caecilius' irritation) and information about the daily work of Caecilius and Grumio.

**Consolidation.** The class should acquire a sound grasp of story, language and cultural content. Re-reading should be as varied as possible, and might include:

1. A group attempt to achieve the closest and most natural English version.
2. A re-enactment of the story.
3. Isolating some of the sentences containing the accusative and asking their meaning.
4. Inviting speculation about what will follow the end of the story. Refer students to the description of Caecilius' business interests (p. 8) and daily life, including the picture of bankers (p. 23). For illustrations relating to Grumio's work, see the model sentences, pp. 18–19 and pp. 21, 26.

### **in tricliniō (p. 20)**

**Story.** The dinner served by Grumio is a success, as is the after-dinner entertainment. When Caecilius and his guest take a nap, Grumio makes himself at home.

**First reading.** Students will be able to visualise this story if it is linked with the information about meals and Roman food (pp. 24–5), which could be read for homework in advance.

This story is best handled in sections. Encourage students to develop the habit of using the context to establish the sense of a passage, returning later to clarify details.

**Consolidation.** Use various ways of re-reading the text (see Introduction, pp. 15–16). Ask the class to comment on Caecilius' praise of Grumio after his earlier reprimand, and Grumio's opportunistic behaviour.

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## About the language (p. 21)

**New language feature.** The difference in function and form between nominative and accusative. Discussion of declensions is postponed until Stage 3.

**Discussion.** Start by putting one pair of the model sentences on the board or OHP (e.g. **Caecilius est in ātriō. amicus Caecilium salūtat.**).

Teacher: **Caecilius** appears in both sentences, but there is a difference in the ways in which he appears in the Latin. Can you point out the difference?

Answer: In one he is **Caecilius**, in the other **Caecilium**.

Teacher: Both these Latin words mean **Caecilius** but they have different forms. **Caecilius** is called the **NOMINATIVE** case and **Caecilium** is called the **ACCUSATIVE** case [write them up]. Look again at the sentence **amicus Caecilium salūtat** and notice how it is translated.

Then put up other sentences with accusatives (including endings in **-am, -um, -em**) and invite comment. Observations usually include:

1. The nominative shows someone who does something.
2. The accusative shows a person who has something done to them.
3. The accusative ends in **-m**.
4. The Latin accusative is in the middle, but the English translation has the corresponding word at the end.

Then study 'About the language'. Add further examples if necessary, always in complete sentences and using familiar words. Concentrate on using the terms **NOMINATIVE** and **ACCUSATIVE** and their characteristic endings, rather than introducing additional terms such as *subject* and *object*. If students themselves use these terms, confirm that they are correct, but continue to use the case names.

**Consolidation.** Go back to the stories on p. 20, and ask students to pick out nominatives and accusatives. For instance, taking **in tricliniō**: 'What case is **coquum** in line 6? In **coquus ancillam spectat** in line 13, which word is nominative?' Sometimes ask for a translation of the sentence under discussion, to remind students of the grammatical relationship shown by the case names.

**Illustration.** Peacock wall-painting (*Naples, Archaeological Museum*).

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## Practising the language (p. 22)

*Exercise 1.* Practice in the structure of a simple sentence. Students use the sense and structure of the sentence to insert the missing item (noun, verb or prepositional phrase).

*Exercise 2.* Completion of sentence with a verb, selected according to sense. Incidental reinforcement of accusative. In example **i, cēnam** and **canem** may cause confusion. The English derivative *canine* may help.

*Exercise 3.* Story. A friend visits Grumio and helps himself to food before Grumio appears. Introduce a discussion of English idiom by comparing translations of **amīcus cibum cōnsūmit** (*The friend eats the food/The friend is eating the food*). Ask the class which is the more natural translation.

*Worksheet Master 2.3* practises the use of the nominative and accusative in the context of a story.

## Cultural background material (pp. 23–5)

**Content.** A brief description of daily life including meals, dress and the **salūtātiō** (morning visit).

**Discussion.** Material is best introduced where it relates to the stories, e.g. p. 23 with **mercātor** (p. 20), and pp. 24–5 with **in tricliniō** (p. 20).

**Further information.** Informal family meals including **ientāculum** (*breakfast*) and **prandium** (*lunch*) were eaten standing or sitting; reclining on one's elbow was a formality generally practised at the **cēna** (*dinner*), especially when guests were present.

*Worksheet Master 2.6* includes some Roman dishes and accounts of dinner parties by Martial, *Epigrams* XI.52, and Pliny, *Letters* I.15.

The times of meals and work during the Roman day were earlier than ours. This information could provoke discussion of the effect of the Mediterranean climate on daily life then and now, and the absence of strong artificial light in the ancient world. The use of sun-dials (see illustration, p. 135) might raise questions about how accurately and how often the Romans needed to tell the time. The sun-dial picture can be used to elicit the point that an hour (i.e. one-twelfth of the period of daylight) could be 45 minutes in midwinter, 75 in midsummer.

Peacocks (illustrations, pp. 19, 21) were popular in the Roman world not only as food and wall decoration, but also as live ornaments in gardens.

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## Illustrations

- p. 23 Roman dressed in toga. Honorific marble statue from Herculaneum (*Naples, Archaeological Museum*).

Relief of about AD 230 showing two bankers, the one on the left with a scroll and the one on the right with a money-bag. Someone is bringing them a bag of money on his shoulder. The counter has a protective barrier at the right side (*Rome, Museo Nazionale Romano*).

- p. 24 Carbonised loaf of bread found in Pompeii (*Naples, Archaeological Museum*).

- p. 25 Bowl of eggs found in Pompeii (*Naples, Archaeological Museum*).

A popular subject for a dining-room floor was food, particularly fish. Detail from a larger mosaic depicting a fight between an octopus and a lobster, from a triclinium in the House of the Faun in Pompeii (*Naples, Archaeological Museum*).

Wall-painting of a larder (*Naples, Archaeological Museum*).

Bowl of fruit in the villa of the Poppaei family at Oplontis. Note the artist's skill in showing the transparency of glass.

Basket of figs in the dining-room of the villa at Oplontis.

- p. 26 Cooking pots and trivets in the kitchen of the House of the Vettii, Pompeii.

## Suggested activities

1. You are a baker and a **cliēns** of Caecilius. Write an account of your morning visit to Caecilius' house. Include a description of your surroundings and the conversations that occur.
2. Design an invitation to a Roman dinner party, with the menu and description of the entertainments (for details see *Worksheet Masters* 2.6 and 2.7).
3. Sample some Roman dishes or simulate a Roman dinner party. For easy recipes see *The Roman Cookery of Apicius*, trans. J. Edwards.
4. Look at the examples of wall-paintings in the first four Stages. Then design a simple wall panel and colour appropriately, possibly on computer.
5. Make an illustrated diary of a day in the life of Caecilius and the same for Metella. Set them side by side so that they can be compared.