



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book I

Stage 5

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 5 in theātrō

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The theatre: actors and performances; pantomime, comedy.	Play attended by all Caecilius' household except Grumio. Poppaea, a slave-girl, has trouble persuading her master, Lucrio, to go to the theatre so that she can meet Grumio.	<ul style="list-style-type: none">• Nominative plural.• 3rd person plural present.	<ol style="list-style-type: none">1 Agreement of verb with nominative plural.2 Agreement of verb with nominative singular and plural.3 Story for translation.

From this Stage onwards teachers should refer to the general notes on teaching method online if no specific guidance is given about the handling of the model sentences or stories.

Opening page (p. 53)

Illustration. Detail of Pompeian wall-painting showing tragic mask. The mask represents Oceanus, hence the unusual colour (*Naples, Archaeological Museum*). Vivid and dramatic wall decoration was fashionable. Whole rooms were painted with brightly coloured spectacular scenes of theatrical fantasy (see also p. 15).

Model sentences (pp. 54–7)

New language feature. Plural of nouns and verbs. In this Stage the nominative plural only of nouns is introduced, with the 3rd person plural of the present tense. (The accusative plural is introduced in Stage 8.)

New vocabulary. *puella, puer, in theātrō, spectātor, āctor, in scaenā, fēmina, iuvenis, plaudit.*

Illustrations. The street scenes depict in simplified form the Via dell' Abbondanza east of the intersection with the Via di Stabia. The theatre is about 180 metres away.

The theatre shown in the drawing at the top of p. 56 is the large open-air one with 5,000 seats shown in the photograph on p. 65. This theatre has an elaborate permanent stone set with statues framed by two tiers of columns. Traces remain of a slot along the front of the stage from which a stage curtain could be raised. The other drawings depict an audience seated in the smaller, roofed theatre shown in the photograph on p. 64. The stage of this theatre has a plain back wall and could have accommodated painted scenery.

The drawing on p. 56 depicts the canvas awning suspended from wooden poles set in sockets round the top of the walls, and stretched across the audience by ropes. The effect of the light filtering through awnings into the auditorium is described by Lucretius (*De rerum natura* IV.75–83).

āctōrēs (p. 58)

Story. This passage describes the effect of the arrival in Pompeii of two well-known actors, Actius and Sorex.

First reading. Guide the class through the story carefully, because there are many new words and phrases. Comparison with modern pop stars will help the class to capture the mood of the passage. A bronze bust of Sorex is shown on p. 64, and a graffito referring to Actius is quoted on p. 65.

Students will enjoy speculating on the reason why Grumio stays behind in the house (line 13), before they find out in the next story.

Consolidation. Re-reading in different ways (see pp. 15–16 of this Guide) is important in helping students to absorb the plural forms and the vocabulary.

Illustrations

p. 58 The two actors shown represent a man (left) and woman from comedy. The statues were originally brightly coloured and stood in the garden of a house near the two theatres at Pompeii (*Naples, Archaeological Museum*).

p. 60 The tragic actor from a Pompeian wall-painting is reflecting on the character he will act (*Naples, Archaeological Museum*).

About the language 1 (pp. 59–60)

New language feature. Plurals. The change from singular to plural is presented in the context of the whole sentence.

Discussion. Elicit the following points:

1. Sentences referring to more than one person or thing are plural.
2. They use a different form of words.
3. Both noun and verb show the difference between singular and plural. Let students see that the same thing occurs in English, e.g. get them to pluralise ‘the dog barks’ and ask them how many words change.

For the moment concentrate on the verb endings in paragraph 3. Detailed consideration of noun endings is made in ‘About the language 2’ (p. 62).

The irregularity of **esse** (p. 60, paragraph 4) may cause problems. Compare with English *am, is, are* and forms in French, etc.

Consolidation. Refer the class back to *āctōrēs* and ask them to pick out singular and plural verb forms.

Poppaea (p. 61)

Play. A new character, Poppaea the slave-girl, has difficulty persuading her aged master, Lucrio, to go to the theatre so that she can receive a visit from her boyfriend, Grumio.

First reading. Prepare for a dramatised reading by questioning students about the atmosphere in Pompeii and the attitudes of the characters. The appearance of Grumio makes a satisfying climax and provides the answer to students' speculations.

Consolidation. The dramatised reading requires four characters (narrator, Poppaea, Lucrio, *amīcus*/Grumio), and groups (or the whole class) for *agricolae* and *puerī*.

Discussion of the background information on the comedies of Plautus (pp. 66–7) may be useful in pointing up the characters. The play *Poppaea* can be seen as a simplified illustration of some features of Roman comedy, including the use of stock characters (old man, pretty slave-girl and wily slave) and the elements of intrigue and trickery.

About the language 2 (p. 62)

New language feature. Nominative plural, with 3rd person plural. **Discussion.** The focus is mainly on nouns (paragraphs 1–4). As students gain confidence, some examples of other nouns from previous stories could be listed on the board, e.g. *agricolae*, *nautae*, *puerī*, *āctōrēs*, *iuvenēs*, as long as they are seen initially in the context of a complete sentence.

Then move on to paragraph 5 and revise the **-t** and **-nt** inflections of the verb. As with the nouns, further examples from the stories can be highlighted, e.g. *labōrant*, *intrans*, *currunt*, *ambulant*, *contendunt*.

Do not at this stage introduce the complication of the variation between conjugations. This is explained in 'Language information', pp. 182–5.

Consolidation. Further practice examples could be drawn from the *Independent Learning Manual* Stage 5. *Worksheet Master* 5.2 is a listening exercise based on the model sentences.

Practising the language (p. 63)

Exercise 1. Agreement of verb with nominative plural.

Exercise 2. Agreement of verb with nominative singular and plural.

****Exercise 3.** Story. The Pompeians are in the theatre watching a play, which they desert for a performance by a tight-rope walker. The story is based on an incident described in Terence's *Hecyra* Prologue 4.

Cultural background material (pp. 64–7)

Content. The material explains the part played by the theatre in Pompeian life and describes the theatres in Pompeii and the plays put on in them.

The theatre was an established feature of life in the 2nd and 1st centuries BC, when the comedies of Plautus and Terence and some of the old Roman tragedies were regularly performed. Under the Empire, most towns had a theatre. Performances were most frequently pantomime, vulgar farces and one-act plays, with an occasional Plautine comedy.

Discussion. Both text and illustrations are best introduced at the point where they relate to the linguistic material, e.g. 'The theatre at Pompeii' with the model sentences on p. 56, and 'The comedies of Plautus' with **Poppaea** on p. 61.

Illustrations

p. 64 Bronze head of Sorex found in Temple of Isis in Pompeii (*Naples, Archaeological Museum*).

p. 65 The musician playing a form of tambourine is part of a group. Other musicians play double pipes (shown in illustrations on pp. 67, 68) and tiny cymbals. This Pompeian mosaic has exceptionally fine **tesserae** (small mosaic pieces) and is signed by Dioscorides of Samos (*Naples, Archaeological Museum*).

p. 66 A popular type of terracotta mask, unlikely to have been worn in action despite the holes for fastening, but used as an ornament (*Cologne, Römisch-Germanisches Museum*).

p. 67 The pictures represent a standardised comic plot.

(1) Marble relief of scene from comedy (*Naples, Archaeological Museum*).

(2) Detail from mosaic of theatrical masks. Note the double pipe behind the mask (*Rome, Capitoline Museums*).

(3) The slave has been with his master at a party as can be seen from the wreath he is wearing. Terracotta statuette (*British Museum*).

(4) Most comedies have a recognition scene to bring about their dénouement.

Fragment of mosaic (*Naples, Archaeological Museum*).

p. 68 Detail from Pompeian wall-painting. Satyr dancing on a **thyrsus**, the wand carried by followers of Dionysus (*Naples, Archaeological Museum*).

Suggested activities

1. Dramatic reading or performance of a scene from a Roman comedy in translation, such as *Worksheet Master 5.6*.
2. Write a short play to fit the sequence of illustrations on p. 67.
3. Using the illustrations in this Stage, draw and colour a theatrical mask or make one. *Worksheet Master 5.7* provides templates of two masks.

