Cambridge Latin Course

Book I
Stage 6

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.

STAGE 6 Fēlīx

Cultural background	Story line	Main language features	Focus of exercises
Slaves and freedmen.	After witnessing a fight in the forum, Clemens bumps into one of Caecilius' freedmen, Felix, and takes him home. Caecilius and Metella invite him for dinner and recall the incident which earned Felix his freedom.	• Imperfect and perfect (**v**-stems) in 3rd person singular and plural. • **erat** and **erant**.	1 Story with comprehension questions. 2 Agreement of nominative singular and plural with verb.

Opening page (p. 69)

Illustration. Relief probably showing manumission ceremony. The magistrate stands holding the rod with which he has freed two former slaves. The conical felt cap (**pilleus**) which they are wearing is a mark of their new status as freedmen. The standing freedman appears to be shaking hands with his master, whose figure has been lost from the right-hand side of the relief; the other one is kneeling to him in gratitude (*Morlanwelz, Belgium, Musée royale de Mariemont*).

Model sentences (pp. 70–1)

New language feature. Introduction of two past tenses, perfect and imperfect, in the 3rd person. In this Stage, the perfect tense has only the form in **v**, e.g. **clāmāvit**. The imperfects **erat** and **erant** are also introduced.

New vocabulary. timēbat, **superāvit**, **pulsāvit** (*punched*).

First reading. Students may ask about the new endings. There is no signal in the text to indicate the change to past time, so you need to give an explicit lead, e.g.:

Sentence 1. What were the slaves doing?

In English, as in Latin, it is characteristic for the imperfect to be used to describe a situation, and the perfect to represent a momentary happening. The pairs of sentences highlight the contrast between the situation and the action which interrupts it, e.g. 'The slaves *were walking* when the dog *barked*.' See the *Independent Learning Manual* Stage 6 for a cartoon showing the difference between the present and two past tenses.

Initially, it is sufficient for students to see the difference in terms of their English translation. It is helpful to use forms like *were walking* and *was annoying* consistently for

the imperfect, wherever possible, moving gradually towards a more flexible approach in later Stages as students gain confidence in recognising the forms. It may help to have some of the sentences and their translations written on the board in two columns, one for each tense.

Consolidation. Encourage students to create some simple rules of their own for recognising and translating the tenses. They will be more likely to remember and use principles which they have established for themselves. They will probably work out that the endings **-bat** and **-bant** correspond to the English forms *was …ing* and *were …ing* and that **v** denotes the shorter form of the past tense, e.g. *walked*, *shouted*.

pugna (p. 72)

Story. Clemens is strolling in the forum observing the activities around him when a fight breaks out between a farmer and a Greek merchant.

First reading. This passage contains descriptions of situations interrupted by momentary actions. You can reinforce the difference between the perfect and the imperfect by using such questions as:

> Where was Clemens walking?
> Why did Clemens hurry when he heard the noise?
> What did the farmer do to the Greek?
> What were the Pompeians doing?
> Which Latin word tells you the fight went on for some time?
> Why did the Pompeians support the farmer?

quod and **postquam** occur here for the first time and sentences become longer. It is helpful if students listen to and then repeat these sentences in Latin, stressing the pauses at the comma boundaries and getting the intonation right. **quod** and **postquam** are relatively colourless words and it takes time for students to master them.

Consolidation. When the class has understood the story, ask students to produce translations individually, or in pairs or groups, and then compare and discuss the alternatives. This provides another opportunity to highlight the two tenses. The *Independent Learning Manual* Stage 6 has an exercise based on this story which practises the tenses.

Fēlīx (p. 72)

Story. Clemens meets Felix in a bar and takes him home, where he is welcomed by Caecilius and Metella, and moved by seeing Quintus.

First reading. Use the question and answer technique. Possible questions may include: What were the Pompeians doing?
> What were they drinking? Where?

Were there many or few Pompeians in the inn?
What did Clemens do?
Whom did Clemens see? How did he greet him?
Fēlīx erat lībertus. What does **lībertus** mean? Who do you think
freed him?

An emotional moment occurs in line 9 (**paene lacrimābat; sed rīdēbat.**). Encourage the class to recognise the feelings and speculate on the reasons for them. The explanation emerges in the next story. If students find **lacrimābat** difficult because the nominative is omitted, ask them what the meaning of **lībertus** … **lacrimābat** would be and then the meaning without the noun.

Similarly, students might reflect on Grumio's happiness in line 12. Had Felix been a good friend of Grumio's when he was a member of Caecilius' household?

Consolidation. The *Independent Learning Manual* Stage 6 contains consolidation exercises for both stories.

Fēlīx et fūr (p. 73)
Story. Felix and Caecilius explain to Quintus how Felix earned his freedom.

First reading. At the end of the story, remind students of the emotion shown by Felix in line 9 of the previous story, so that they can reflect on the relationships revealed by his feelings.

Consolidation. If this story is acted, the content of Caecilius' second speech can be mimed. You will need four actors: Caecilius, Quintus, Felix and the thief. Discussion about character and situation provides the stimulus to study the information about slaves and freedmen (pp. 78–81). This is a good story to represent as a cartoon, using sentences from the story as captions.

About the language (pp. 74–5)
New language features. Imperfect and perfect tenses (**v**- stems) in 3rd person singular and plural; **erat** and **erant**.

Gather together the rules which students have evolved with you so far, and introduce the language note as a development of their own ideas.

Read paragraphs 1–4.

Consolidation. Reinforce these paragraphs immediately with oral translation of further examples, written on a board. Use only complete sentences, and present one contrast at a time, e.g.:
1. Caecilius in tablīnō labōrābat. servī cibum in forō quaerēbant. Metella in ātriō sedēbat.

Caecilius et Quīntus in viā ambulābant. spectātōrēs erant in theātrō. āctor erat in scaenā.
imperfect singular with *imperfect plural*

2. īnfāns in cubiculō dormiēbat. fūr per iānuam intrāvit. mercātor pecūniam nōn reddēbat. Caecilius mercātōrem ad basilicam vocāvit.
imperfect singular with *perfect singular*

3. cīvēs ad theātrum contendēbant. nūntiī fābulam nūntiāvērunt.
imperfect plural with *perfect plural*

Now read paragraphs 5 and 6, which introduce the ideas of continuous and momentary or completed action. Test students' grasp of these distinctions by asking them about the contrasting verbs in the examples in 2 and 3 above.

Illustration. Bar at Herculaneum. The woodwork survives remarkably well. Visible are the railing of a mezzanine floor, a rack containing eight amphorae suspended from the wall, and a large storage jar buried in the ground, left.

Practising the language (pp. 76–7)

**Exercise 1. Story with comprehension questions. Thieves intending to rob a miser of his money are thwarted by his faithful slave, a snake. The level of difficulty of the story is the same as in the main reading passages, and the new language features are included. You may need to help students with their first reading, and judge when they are ready to tackle the comprehension questions.

Exercise 2. Agreement of nominative singular and plural with verb and additional practice in translating imperfect and perfect.

Additional exercises on the tenses are to be found in *Worksheet Master* 6.3 and in the *Independent Learning Manual* Stage 6.

If students need further practice with **postquam** and **quod**, use *Worksheet Master* 6.2.

Illustration. Cobra, detail from wall-painting found in Pompeii (*Naples, Archaeological Museum*).

Cultural background material (pp. 78–81)

Content. The institution of slavery; the work and treatment of slaves; **manūmissiō**; freedmen. This content should be treated with sensitivity and first and foremost students should be encouraged to consider the impact of slavery in the Roman world on the slaves themselves. The lack of sources from slaves should also be highlighted in terms of how this denies slaves their own 'voice'.

Since there is no direct parallel in present-day society, and slavery in other historical societies had a different rationale, slavery needs to be explained in terms of actual Roman

practice. This is complex because the condition and role of Roman slaves varied at different times and places, and with different masters, ranging from a relationship of respect and mutual confidence to resentment and extreme brutality.

Often, the most immediate image that students will have of 'slavery' will be that of the transatlantic slave trade of the 16th to 19th centuries. It is important to highlight the distinct differences between this and Roman slavery, but it may also provide interesting parallels. A key point to emphasise is that Roman slavery was not conducted along racial lines, indeed the ancient world did not conceive of 'race' in the way that the modern world now does. Any misunderstandings or inclinations of students to associate slavery and issues of race should be tackled clearly, immediately and sensitively.

Discussion. It is useful to introduce the material in the context of the stories, **Fēlīx** (p. 72) and **Fēlīx et fūr** (p. 73), where it illuminates character and relationships. This is a good opportunity to review earlier Stages, where slaves have already featured prominently.

Discussion can start from the familiar situation, e.g.:
> What relationship does there seem to be between Caecilius and his slaves?
> What sort of jobs did the slaves in his household perform?
> What might Felix say to Grumio about his life as a freedman?

It can then develop towards a wider view and greater realism, e.g.:
> Would you expect Caecilius to be a typical slave-master? How might others treat their slaves?
> What other work was done by slaves in Pompeii?
> What difficulties would face a young person brought from a distant country into slavery in Roman society?

The topic is further explored later in the course.

Further information. The cost of slaves in the 1st century AD ranged from approximately 800 to 8,000 sesterces, but especially attractive or gifted slaves would be priced higher.

The highest recorded price was 700,000 sesterces paid for the grammarian Lutatius Daphnis, who was then immediately freed. Compare this with other prices of the time, e.g.:
> 1,200 sesterces (300 denarii) – legionary's annual pay. 10,000 sesterces – highest permitted fee for lawyer.
> 1,000,000 sesterces – property qualification for senator.

Illustrations
p. 78 Detail from lid of sarcophagus of AD 160–70 representing battle between Romans and Gauls (*Rome, Capitoline Museums*).

p. 79   Slave serving drinks, from carving on 3rd-century tomb from Neumagen. He stands by a table on which are an amphora and a wine-strainer (*Trier, Rheinisches andesmuseum*).

Nurse with baby in cradle from 3rd-century memorial (*Cologne, Römisch-Germanisches Museum*).

Top surface of lamp showing eight men carrying barrel slung from two shoulder poles (*British Museum*).

Mosaic head, perhaps of gladiator, from Baths of Caracalla (*Rome, Museo Nazionale Romano*).

p. 80   Overseer beating man with cane, from Mosaic of the Great Hunt, Piazza Armerina, Sicily.

p. 81   Peristyle, House of the Vettii, Pompeii. Reveals the wealth acquired by many freedmen.

p. 82   Cupids drawn by deer in chariot race, in triclinium of House of the Vettii, Pompeii.

Suggested activities

Worksheet Master 6.5 is a game based on the imaginary lives of two slaves.

Vocabulary checklist (p. 82)

rēs is here translated as *thing* for the sake of simplicity, but discuss with students the range of meanings the word acquires in different contexts. So far students have met:
rem probat *he proves the case* (p. 44, lines 24–5, 30).
rem nārrāvit *he told the story* (p. 73, line 3).
rem audīvit *he heard the story* (p. 73, line 20).

To reinforce the point that words may have more than one possible translation, refer students to p. 190, paragraph 7.