Cambridge Latin Course

Book I
Stage 7

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 7 cēna

Cultural background	*Story line*	*Main language features*	*Focus of exercises*
Roman beliefs about life after death.	At Caecilius' dinner party, Felix tells a story about a werewolf. A missing guest is found dead. Metella comforts Melissa when she is upset by criticism from Grumio and Clemens.	• Sentence pattern: ACCUSATIVE + VERB (i.e. nominative omitted). • Perfect tense (other than forms in **v**).	1 Selection of verbal phrase to match nominative. 2 Selection of nominative or accusative singular; nominative singular or plural.

Opening page (p. 83)

Illustration. Mosaic of a skeleton butler, holding a wine jug in each hand, found in a triclinium in Pompeii (*Naples, Archaeological Museum*). Romans often introduced images of death to their dining-rooms as a reminder of the transience of life and the need to enjoy its pleasures while they could.

Model sentences (pp. 84–5)

New language features. Sentence structure ACCUSATIVE + VERB (i.e. nominative omitted). Perfect tenses, with forms in **s**, **ss**, **x** and **u**.

New vocabulary. pōculum, **īnspexit**, **hausit**, **valē**.

First reading. Establish the meaning with comprehension questions before asking for the pair of sentences to be translated together, e.g.:
Sentence 2. What was Caecilius doing? What did *he* do next?

fābula mīrābilis (p. 86)

Story. Felix entertains Caecilius' dinner guests with a story about a centurion who turns out to be a werewolf. The story is based on Petronius, *Satyrica* 62.

First reading. This is the first of three stories touching on the supernatural. Heighten the atmosphere by making the reading in Latin as dramatic as possible, and by choosing tantalising points to break off and explore the meaning, e.g.:
Decēns nōn adest (line 4).
… subitō centuriōnem cōnspexit (line 10). ingēns lupus subitō appāruit (line 12).

Illustration. The atmospheric background for the werewolf is derived from a wall-

painting found in the Temple of Isis in Pompeii (*Naples, Archaeological Museum*).

About the language 1 (p. 87)

New language feature. Sentence structure ACCUSATIVE + VERB (i.e. nominative omitted).

Discussion. When students translate the examples in paragraph 4, they may need help with example **d**. If they translate **Grumiōnem salūtāvērunt** as *Grumio greeted them*, compare the sentence with **lībertī Grumiōnem salūtāvērunt**. If necessary, refer them back to the sentences in paragraph 2. When students produce the correct translation, respond, 'Yes, they greeted Grumio, but where is the word for *they*? How can you tell the sentence means "*they* greeted Grumio"?' Analysis in terms of accusative, verb and unexpressed nominative will not help most students.

Consolidation. In designing further examples, use the device of paired sentences with the subject made explicit in the first sentence. *Worksheet Master* 7.3 provides useful practice.

Illustration. Detail from mosaic representing unswept floor of dining- room (*Rome, Vatican Museums*). This design, based on a Hellenistic original, was popular in the ancient world.

Decēns (p. 88)

Play. Decens has failed to arrive for the dinner party. His slaves report his encounter with a ghostly gladiator, and Clemens' discovery of his body in the arena.

First reading. Some students find the story of the gladiator confusing, so make sure that they are clear about the events reported by the slaves.

Be prepared for heated discussion about the supernatural. Sceptics could be invited to find a rational reason for Decens' death. Perhaps his slaves murdered him?

Consolidation. The play could be acted by two sets of students: one reading the parts of Caecilius, Clemens and the two slaves; and the other taking the parts of Decens and the gladiator in the speeches of the slaves.

Exercises could be developed on several of the language features in this story, e.g. the personal endings of the present tense and easily forgotten or confused words (**cōnspexit**, **valdē**, **tamen**, **petīvit**, **rem intellegō**, **ōlim**).

post cēnam (p. 89)

Story. The guests depart nervously, scattering noisily when alarmed by a cat. Caecilius sleeps unperturbed.

First reading. The content of this story does not bear repetition. It is appropriate sometimes to let one reading suffice, in order to demonstrate to students their growing competence and your confidence in them.

Illustrations
- Detail of stone mask decorating the courtyard of House of Neptune and Amphitrite in Herculaneum, photographed in a thunderstorm.
- Mosaic of cat with small bird, perhaps a quail. A popular theme. This version is from a villa near Rome; a similar one was found in the House of the Faun, Pompeii. (*Rome, Museo Nazionale Romano*)

About the language 2 (p. 90)

New language feature. Further forms of the perfect.

Discussion
Paragraph 1. Students should recognise the perfect form in **v**, which has already been explained (p. 74). If necessary, list more examples from recent stories, reading the sentences aloud and writing up the verbs in the format they are about to meet in paragraph 2, e.g.:

	PRESENT	PERFECT	
		singular	*plural*
omnēs ad atrium festīnāvērunt.	festīnat	festīnāvit	festīnāvērunt
gladiātor clāmāvit.	clāmat	clāmāvit	clāmāvērunt

Paragraph 2. After discussing the new forms, guide students to supply further examples from the model sentences or the stories they have read and add them to the list, e.g.:

Caecilius et hospitēs plausērunt.	plaudit	plausit	plausērunt
dominus gladiātōrem cōnspexit.	cōnspicit	cōnspexit	cōnspexērunt

Note. Students may not have met or remembered the present tense of some of the new perfect forms.
Students are often adept at composing mnemonics. Ask them to invent mnemonics for the

'key' letters of the perfect, i.e. v x u s, and then vote for the best one, which everyone learns. *Paragraph 3.* Leave this until the next lesson and then read with students the explanation about the listing of verbs on p. 189, paragraphs 4 and 5. Ask them to do the examples in paragraph 6 (p. 190). They may need help with the last example, **accēpit**, which does not occur in its perfect or present forms until Stages 9 and 10 respectively.

Metella et Melissa (p. 91)

Story. Metella finds Melissa in tears because Grumio and Clemens have been angry with her. She comforts the slave-girl by praising her work.

First reading. Contrast Metella's sympathetic treatment of Melissa with her earlier attitude (p. 31) and discuss the reasons for the change.

The use of **heri** and **hodiē** will help students with the frequent changes of time. Where these indicators are lacking, you may need to use leading comprehension questions, e.g.:
What was Metella doing?
What is the question she asks Grumio?

Consolidation. Written translation of part of this story is a useful way of checking that students have learned to recognise the different tenses and personal endings. The story is also suitable for acting.

Practising the language (p. 92)

Exercise 1. Selection of a phrase containing a verb in the perfect tense, to match a singular or plural nominative. Remind students of the endings **-t** and **-nt**. The last three examples are more difficult.

Exercise 2. Selection of nouns in the nominative or accusative singular and the nominative singular or plural. Point out to students that there are two points being practised here and help them with a couple of examples if necessary.

Other suitable exercises are to be found in the *Independent Learning Manual* Stage 7 and in *Worksheet Master* 7.5.

Cultural background material (pp. 93–5)

Content. Following the stories about the supernatural, this section gives a general picture of Roman beliefs about life after death and funerary practices.

Discussion. Take care to discover beforehand if any student may, because of personal circumstances, find death a painful topic. If handled sensitively, discussion can be helpful on a number of levels. Questions for discussion and study include:
1. Why did most people in the ancient world die at a comparatively young age by modern western standards?

2. What memorials and customs kept the memory of the dead alive in Roman times? How different are these today?
3. Why may the excavation of tombs be helpful to archaeologists seeking to reconstruct the daily life of the time?
4. What modern beliefs are there about life after death?

A possible group activity is to gather together Roman beliefs about life after death by re-reading this section and studying the illustrations on pp. 93–6. Students could also examine the tomb inscriptions in the *Independent Learning Manual* Stage 7.

Illustrations

p. 93   Street of Tombs looking towards Herculaneum Gate, Pompeii. Note the variety of design. Tombs were usually situated by the side of important roads leading out of the town but were sometimes placed on rural estates.

Interior of a tomb in the Street of Tombs, with recesses for ashes. It probably belonged to Aulus Umbricius Scaurus, one of the most successful Pompeian manufacturers of **garum** (fish sauce), for which Pompeii was famous.

p. 94   Cylindrical lead canister buried in stone-lined pit (*Caerleon, Roman Legionary Museum*). The stone is pierced by a feeding pipe (originally considerably longer) through which wine, milk or honey could be poured.

The Blue Vase. Like the Portland Vase, this was made by the cameo technique. A layer of white glass was spread over the blue glass and then carved to form the design of cupids celebrating while harvesting grapes (*Naples, Archaeological Museum*).

Amphorae from the cemetery at Isola Sacra, Ostia.

p. 95   This dining-room, now poorly preserved, is shown in a 19th-century wood engraving. It has three masonry couches grouped round a circular table.

Head of Epicurus from Villa of the Papyri at Herculaneum (*Naples, Archaeological Museum*). This villa belonged to a wealthy Roman with a large library of Epicurean philosophical works, mostly in Greek. The J. Paul Getty Museum at Malibu, California, is housed in a reconstruction of this villa.

p. 96 Relief of wrong-doers punished in the underworld, from a sarcophagus (*Rome, Vatican Museums*).

Suggested activities

Worksheet Master 7.7, exercise on beliefs about life after death. See also the *Independent Learning Manual* Stage 7.