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CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book I

Stage 8

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 8 gladiātōrēs

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The amphitheatre and gladiatorial shows.	A senator called Regulus gives a gladiatorial show at Pompeii which ends in a riot. The story of Androcles and the lion.	<ul style="list-style-type: none">• Accusative plural.• Superlative.	1 1st and 2nd person singular of present; accusative plural. 2 1st, 2nd and 3rd person singular of present.

Opening page (p. 97)

Illustration. Top surface of a Roman clay lamp. This shows two fighters, bare chested, each armed with helmet, pair of greaves, protection on sword arm, straight sword and oblong shield. One contestant has dropped his shield (*Trier, Rheinisches Landesmuseum*).

Gladiators were a popular theme on lamps. The names of about 20 types of gladiator are known but few can be identified from the evidence of representations like this.

Model sentences (pp. 98–9)

New language feature. The accusative plural is now introduced within the basic sentence.

New vocabulary. *spectāculum, nūntiābant, clausae, murmillōnēs, saepe, victōrēs.*

gladiātōrēs (p. 100)

Story. Regulus, a Roman senator who lives near Nuceria, puts on a gladiatorial show in the amphitheatre at Pompeii since the Nucerians do not have an amphitheatre of their own. The Pompeians are angered by the congestion caused by the influx of Nucerians, but initially calm prevails in the amphitheatre.

First reading. This story needs careful planning because it presents a number of challenges. It contains little action, but is important in setting the scene and creating the atmosphere for later stories in this Stage. There are some long sentences containing subordinate clauses introduced by **quod**, **postquam** and **ubi**. Two contrasting strategies are:

1. To work on the material about gladiatorial shows (pp. 107–10) before reading this story, to enable students to approach with more confidence the situations described in the Latin.

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2. To give nothing away in advance, heightening students' awareness of impending trouble when reading the story, e.g.:
 - a. ... erant inimicī (line 2)
 - b. saepe erant turbulentī (line 4)
 - c. ... Nūcerinī viās complēbant (lines 7–8) omnēs vehementer clāmābant (line 15).

Longer sentences. These usually follow an order which is familiar in English, but sometimes the subordinate clause is embedded in the main clause, e.g.:

Nūcerinī, quod amphitheātrum nōn habēbant, saepe ad amphitheātrum Pompēianum veniēbant (lines 3–4).

Pompēianī, postquam nūtiōs audivērunt, ad amphitheātrum quam celerrimē contendērunt (lines 13–14).

To give students extra help here, you could:

1. Read the Latin sentences aloud with emphasis and appropriate pauses to demarcate the clauses.
2. After the first reading, break the complex sentence down into simple sentences for students to translate, e.g.:

Nūcerinī amphitheātrum nōn habēbant. Nūcerinī saepe ad amphitheātrum Pompēianum veniēbant.

and then knit it together again with the conjunction.

Illustration. Amphitheatre at Pompeii, built in first half of 1st century BC, shown from the north. One of the external staircases gives access to seats at the top and the retaining wall encircles the embankment of earth created to support the seats by excavating the centre of the arena.

in arēnā (p. 101)

Story. A contest between a pair of **retiarii**, supported by the Nucerians, and a pair of **murmillōnēs**, the Pompeians' favourites, is won by the retiarii. The retiarii exploit their superior mobility, the murmillones their superior equipment.

First reading. This is a difficult story. Students often have a problem with the terms retiarius and murmillō and the whole story hinges on the difference between the two and their supporters. Notes, stick figures and a diagram of the fight on the board can help here. Use comprehension questions to draw students' attention to the tactical element, e.g.: Why did the retiarii at first avoid a fight? Were the Pompeians right to say that the retiarii were **ignāvī**? Why did the first murmillō attack the two retiarii on his own? Was this what the retiarii had been hoping for?

Consolidation. Change the focus of discussion to the reaction of the spectators, e.g.: Why did the Pompeians ask for mercy for the murmillones? What made the Nucerians

demand their death? Why do you think Regulus sided with the Nucerians?

If you are short of time there is a useful cartoon version of this story in the *Independent Learning Manual* Stage 8.

Illustration. Retiarius, armed with trident (in origin a fishing-spear) and net, wearing a distinctive shoulder-guard on right shoulder. Relief from Chester (*Saffron Walden Museum*).

About the language 1 (p. 102)

New language feature. Accusative plural.

Discussion. You may wish to remind students of their first introduction to the accusative and the term *case* (p. 21), and the first table of accusatives (p. 32).

After they have translated the examples in paragraph 4, ask them to indicate which word is the accusative and give its number, e.g.: The farmer praised the gladiator (*accusative singular*). The farmer praised the gladiators (*accusative plural*).

Consolidation. Students could:

1. Pick out examples of the accusative plural in stories they have already read.
2. Supply the Latin for words in English sentences by using the table in the text, e.g.:
Quintus greets *the girls*. Caecilius welcomes *the merchants*. Extend this by mixing both singular and plural forms of the accusative.
3. Do further exercises on cases: *Worksheet Master 8.4* and *Independent Learning Manual* Stage 8.

vēnātiō (p. 103)

Story. The beast-fight at Regulus' games. The uncharacteristic behaviour of the lions on this occasion fuels the growing animosity between Pompeians and Nucerians, and a riot occurs.

First reading. Students should first read the information about beast-fights (p. 110). They should explore the complete story before attempting the comprehension questions. Give help, if necessary, with the complex sentences (see note on **gladiātōrēs** on pp. 60–1 of the Guide).

Consolidation. *Worksheet Master 8.2* contains examples of complex sentences based on some of the incidents in this story.

In further discussion of the story, the information about the riot (p. 111) will be useful.

**pāstor et leō (p. 104)

Story. The story of Androcles and the lion is based on Aulus Gellius, V.14.30.

First reading. This is a revision piece containing examples of most of the noun and verb endings introduced so far, in particular the 1st and 2nd person of the present.

Consolidation. Students could draw a cartoon version of the story, selecting suitable sentences as captions. There is an exercise based on this story in *Worksheet Master* 8.3.

Illustration. Mosaic of seemingly unhappy lion (*Tunis, Bardo Museum*).

About the language 2 (p. 105)

New language feature. Superlative.

Discussion. Remind students that this note sums up a linguistic feature which has occurred several times earlier in the Course.

Consolidation. Revisit in context regular superlatives which students have already met, e.g.:

Grumiō est laetissimus (p. 20).

Pugnāx erat gladiātor nōtissimus (p. 88).

canēs erant fortissimī, sed lupī facile canēs superāvērunt (p. 103). Nūcerīnī erant laetissimī (p. 103).

tum Pompēiānī erant irātissimī (p. 103).

If students ask about **optimus**, which occurs very frequently, confirm that it is a superlative, but an irregular one. Compare English by asking the class if the superlative of 'good' is 'goodest'. Postpone further discussion until Book II where irregular comparatives and superlatives are presented.

There is an exercise on superlatives in the *Independent Learning Manual* Stage 8.

Illustration. Wall-painting from tomb of C. Vestorius Priscus who died aged 22, three or four years before the destruction of the city (*Pompeii, in situ*).

Practising the language (p. 106)

Exercise 1. Revision of 1st and 2nd person singular of present; further practice with accusative plural.

Exercise 2. Revision of the 1st, 2nd and 3rd person singular of present (introduced in Stage 4).

Illustration. Two arena musicians playing curved horn and organ. The emotions of the spectators were heightened, as in a modern circus, by the musical accompaniment. Straight trumpets were also played (*Germany, 3rd-century Roman villa at Nennig*).

Cultural background material (pp. 107–11)

Content. Description of the amphitheatre and the kind of gladiatorial fights and beast hunts that took place in it; a translation of the account of the riot in the amphitheatre at Pompeii (Tacitus, *Annals* XIV.17).

Discussion. The amphitheatre is an emotive subject. The following topics may be helpful:

1. A comparison with modern forms of popular entertainment, including boxing, motor racing, bull-fighting, field sports. Similarities include the element of danger and violence. Differences include the fact that gladiators were normally aiming to kill each other, and that they generally had no choice about participating.
2. The reactions of the spectators, ranging from sadistic enjoyment to analytical appreciation of the performance of highly trained and skilled practitioners.
3. The fascination that violence has for people.

Further information. Gladiatorial shows usually took place in amphitheatres, occasionally in fora. The amphitheatre at Pompeii, built in about 80 BC, is the earliest surviving amphitheatre, predating the first permanent arena in Rome by 50 years. It seated 20,000 spectators and measured 130 × 102 metres. Its main features included the tiers of stone benches, the barrier which separated the spectators from the arena, and the impressive exterior arcading and staircases.

Illustrations

p. 107 Interior of amphitheatre at Pompeii, viewed along long axis.

Detail from Pompeian wall-painting showing the riot of AD 59. At the top is the awning. People are fighting in the arena, in the seating and outside (*Naples, Archaeological Museum*).

p. 108 Drawings based on stucco frieze in Pompeian tomb. Audience added by illustrator.

p. 109 Pompeian statue of Thracian gladiator, possibly used as tavern sign, with a small statuette (to right) of the god Priapus. Thracians were armed with a small shield, either round (as here) or square, and a curved sword.

Examples of gladiator armour (*Naples, Archaeological Museum*).

p. 110 Drawing based on same series of reliefs as p. 108.

Fragment of wall-painting, similar to finds at Pompeii, from amphitheatre at Merida, Spain, showing beast-fighter with spear facing lioness (*Merida, National*

p. 111 Drawing based on same wall-painting as shown on p. 107.

Graffito showing victorious gladiator with palm, the symbol of victory; linked to the riot by writing below:

CAMPANI VICTORIA VNA

CVM NVCKERINIS PERISTIS

Campanians, in your moment of victory you have perished along with the Nuceriaans (taking *ūnā* closely with *cum*; a less likely interpretation would be 'in one victory')

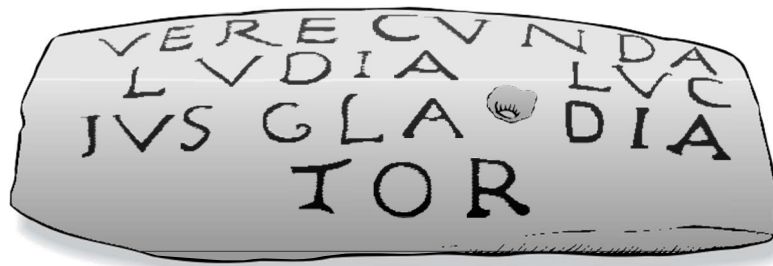
Campānī seems to refer to the inhabitants of one of the wards in Pompeii, not to those of the region of Campania.

p. 112 Dead gladiator from 4th-century mosaic of gladiatorial combats, from Torre Nuova. His name, Aureus, is given on the mosaic though not in this detail (*Rome, Borghese Gallery*).

Suggested activities

1. Two gladiators are waiting in the tunnel just before going out into the arena to fight. They have trained together and are personal friends. What might they have said to each other?

2.



This pottery fragment in the Jewry Wall Museum, Leicester, is scratched with the graffito **Verecunda [et] ludia Lucius gladiator**, linking the name of an actress with that of a gladiator. What might the actress say to her gladiator to dissuade him from going on fighting in the arena, now that he has been presented with his wooden sword? What reasons might he give for continuing?

3. Additional activities might include: designing posters, creating a diorama (instructions on *Worksheet Master 8.6*), producing a radio programme with taped commentary and discussions, or a newspaper report of a fight. ICT will enable students to produce a more professional piece of work.

Vocabulary checklist (p. 112)

For written tests, use the Latin form given in the list (nominative singular of nouns, 3rd person present of verbs). For oral practice from now on, try using other forms of words in the list (e.g. nominative plural of nouns, perfect tense of verbs), asking students to translate them appropriately.