



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book I

Stage 9

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 9 *thermae*

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The Roman baths.	Quintus celebrates his birthday by visiting the baths. He tries out his new discus with disastrous results. Metella buys Quintus a new toga as a present. A toga thief is caught in the baths.	Dative singular and plural.	1 Selection of verb according to sense. 2 Agreement of verb with a nominative singular or plural. 3 Completion exercise based on in tabernā . All exercises practise dative singular and plural.

Opening page (p. 113)

Illustration. Centrepiece of entrance hall, surrounded by two tiers of arches and dramatically lit by skylight above. The marble bust of Apollo incorporated a jet of water that played into the circular basin in front of it (*Suburban Baths, Herculaneum*).

Model sentences (pp. 114–15)

New language feature. The dative case (singular and plural) is introduced within the basic sentence, after the nominative, i.e. NOMINATIVE + DATIVE + ACCUSATIVE + VERB.

New vocabulary. *ad thermās, discum novum, ferēbat, statuam, percussit, nāsum frāctum, dōnum, togās, ēlēgit.*

Consolidation. Re-read at the start of subsequent lessons the sentences which relate to the coming story.

Illustrations

p. 114 The building in the background to these line drawings combines elements from various baths in Pompeii and Herculaneum.

p. 115 The original of the amphora rack is on p. 75; a very similar lantern appears on p. 176.

in palaestrā (pp. 116–17)

Story. Caecilius takes Quintus to the baths where he meets a famous athlete and, in trying out his new discus, offends him by chipping his statue.

In discussing students' comprehension of the story, there are opportunities:

1. To practise the perfect and imperfect tenses in the way suggested on p. 16 of this Guide.
2. To encourage students to explore more deeply the motivation of the characters, e.g.:
Why did Quintus break the statue? Was he nervous? Careless? Showing off in front of his friends?
Why did the bystanders laugh at the accident? Why did Quintus? Why did Milo not laugh?
3. To help students appreciate the Roman idea of honour, for oneself and the community, by exploring the attitudes shown to and by Milo, e.g.:
Do students regard him as arrogant? Would his contemporaries? Under what circumstances might the statue have been erected?
Had he won a deciding event in an athletics match against Nuceria? Had he won a victory in Rome, bringing honour to his home town?
Do modern athletes enjoy the same importance and status?

Illustration

p. 117 Palaestra (*Stabian Baths, Pompeii*). These baths originated before the Roman colony was established in the early 1st century BC, and have a large exercise ground which relates to the days when the city's culture was more Greek than Roman.

About the language (pp. 118-19)

New language feature. Dative singular and plural.

Discussion. This is a long note and teachers may wish to deal with paragraph 5 in a separate lesson. Start by putting this pair of model sentences with their translations on the board:

multī hospitēs cum Quintō cēnābant. Clēmēs hospitibus vīnum offerēbat.

Proceed as for the accusative on p. 30 of this Guide. Then read the language note.

Consolidation. Ask students to pick out sentences containing a dative from stories they have already read, and have the sentences translated in full to remind them of the function of the dative. Do not at this stage expect them to cope with the dative in isolation. See also *Worksheet Master 9.3* and the *Independent Learning Manual* Stage 9.

in tabernā (p. 120)

Story. Metella goes shopping to buy Quintus a new toga as a birthday present. When her choice proves expensive, Melissa beats down the price.

First reading. Keep a tally on the board or OHP of Marcellus' demands and Melissa's offers.

Consolidation. After the reading is complete, discuss some of the issues which emerge,

e.g. Who makes the decision to buy the toga? Why does Melissa do all the bargaining? Where do people bargain like this today?

Exercise 3 on p. 121 consolidates this story. *Worksheet Master 9.4* is a dramatic dialogue based on the story.

Illustration. This relief of a fabric shop shows two customers (sitting down) attended by a slave, inspecting a piece of cloth. The salesman in the centre and his two assistants may also be slaves.

Practising the language (p. 121)

Exercise 1. Selection of verb for sense. Practice with dative.

Exercise 2. Agreement of verb in the perfect with a nominative singular or plural. Practice with dative.

Exercise 3. Completion exercise based on **in tabernā**. With one exception, **a**, the missing word is in the accusative case.

Language information: revision

In Stage 7 students learnt how verbs were listed in the general vocabulary. Now is a good time to do the same for nouns. The explanation and practice exercise are set out on p. 189, paragraphs 1–3. Further examples could be taken from recent stories and vocabulary checklists.

****in apodytērīō (p. 122)**

Play. Two attendants in the apodyterium apprehend a man stealing a toga.

First reading. This story is harder than it looks because it contains most of the nouns, verb endings and sentence patterns introduced so far.

Note. Pleading mitigating circumstances and appealing to the pity of judges was a regular feature of defence in Roman courts.

Illustrations.

- p. 122 Mosaic of squid in women's changing room (*Forum Baths, Herculaneum*), as is the octopus, p. 128. Marine motifs were popular for baths and the simplicity of black and white, rather than coloured, mosaic produced a crisp and vivid effect.
- p. 123 Women's changing room (*Stabian Baths, Pompeii*) with recesses for clothing. Behind the photographer is a small cold-water tank; unlike the men, Pompeian women did not have a separate frigidarium.

Reconstruction of men's hot room (*Forum Baths, Pompeii*).

Cultural background material (pp. 124–7)

Content. The text and picture essay describe a visit to the baths. The different rooms, activities and heating system are explored in some detail.

Discussion. One way of approaching the information is to start with the picture essay, and encourage students to support their own observations by referring to the text.

The technical terms for the different areas of the baths can be hard for some students to remember. A lively, if somewhat noisy, activity to help younger students with this is to label different areas of the classroom and have students visit the different rooms and enact what took place in them.

Further information. Some details in the students' material are particular to the baths in Pompeii, and some are general features.

Baths were a popular and fashionable meeting place in Roman life, providing both public hygiene and a lively social centre. Critics saw them as an indication of social decadence like extravagant dinner parties; some were a cover for prostitution.

The main hours of bathing were in the afternoon; women (and elderly people) went in the morning to baths which did not have separate provision. Most baths were run as commercial enterprises by individuals who hired the lease for a period of time. The hirer appointed a superintendent and charged a modest entrance fee.

Illustrations

- p. 124 Bathers would carry a set of strigils with differing curvature, and a small flask of oil (*Naples, Archaeological Museum*).
- p. 125 Picture essay, suggesting bather's route round the baths:
- (1) Rich stucco decoration in men's Stabian Baths, Pompeii.
 - (2) In the tepidarium of the men's Forum Baths, Pompeii, a brazier with bronze benches grouped round it can be seen at the rear behind a modern grille. Heating the warm room by brazier instead of underfloor heating was outdated by AD 79, but was still in operation at the Forum Baths while the Stabian Baths were out of use for modernisation.
 - (3, 4) Women's Forum Baths, Herculaneum. Notice in 3 the grooved ceiling to channel condensation down the walls.
 - (5) Men's Forum Baths, Pompeii.
- p. 126 The bronze boxer, found on the site of the Baths of Constantine, Rome, has a scarred face with blood oozing from cuts. He wears the Roman form of boxing-gloves, and arm bands to wipe sweat and blood out of his eyes (*Rome, Museo Nazionale Romano*).
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p. 127 Hypocaust, tepidarium of men's Stabian Baths (pictured on p. 117). The diagram beside it is a generalised representation. In fact, in the Stabian Baths, the hot air rose up the walls behind tiles with built-in spacers at the corners (not visible in this picture) rather than the box flues familiar from Roman sites in Britain. The arched hole behind the water tank (towards top right of photograph) would have led to a half-cylindrical tank, with its flat side supported above a small fire to keep the water hot (see pictures pp. 61–7 in *Pompeii* by P. Connolly).

Plan of Forum Baths, Pompeii, with light blue representing water (bathing tanks and boilers). It is not quite accurate on the men's side, where a brazier was still being used (see note to p. 125), but reflects what became standard Roman practice as an example of Roman practical efficiency.

p. 128 Octopus, women's Forum Baths, Herculaneum (cf. p. 122).

Suggested activities

1. Ask students to design and label their own set of baths, perhaps on computer.
2. *Worksheet Master* 9.5 is a picture exercise, linking the plan of the baths, the rooms and the activities that took place in them.