



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book III Stage 27

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 27 in castrīs

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The legionary fortress	Dispirited after two days hiding, Modestus sends Strythio to find food and friends. Surprised by Britons coming to fire the granary, Modestus runs away, his tunic ablaze. Meeting his friends, he seizes an amphora to douse his tunic and block the opening in the granary, thus trapping the Britons inside. As a reward for his efforts he is put in charge of the prison.	<ul style="list-style-type: none">• Indirect commands• Result clauses <p>Word Patterns</p> Nouns ending in -do .	<ol style="list-style-type: none">1. Nominative and accusative cases of participles.2. Singular and plural forms of the noun, nominative and accusative.3. Case endings nominative, accusative, genitive, dative.

Opening page (p.105)

Illustration. Diorama of the fortress at Chester, situated on a river allowing provisioning and communication by sea. Between the Welsh mountains (top), and the hills of Derbyshire and the Pennines, it controlled the western route to the north and acted as a supply depot for the region. Note the standard layout, with principia in centre and roads leading to the four gates (cf. plan p. 115). Outside the walls: amphitheatre and civil settlement with temples (bottom); bath house with white barrel-vaulted roof towards river (top); tombs on road leading north (far right). Agricola's fortress was rebuilt in stone by the Twentieth Legion in the early 90s AD.

Initially select one or two salient features for comment, returning to the diorama again when the background material has been read.

Model sentences (p. 106)

New language feature. Indirect commands. In each model sentence, a direct command precedes a short passage in which the command is reported.

New vocabulary. imperābat.

First reading. Ask the class to look at picture 1 and tell you who is speaking. Invite a student to read the direct speech in Latin, and then read the narrative yourself. Repeat this sequence with sentences 2 and 3.

There are strong signals in the drawings, and in the layout of the direct speech and narrative. Students should have no difficulty in translating **ut** and the subjunctive as *to ...* in association with **monēbat**, **imperābat** and **incitābat**.

Discussion. When you ask students what is happening in the three sets of sentences, they are likely to say that someone is telling or asking someone else to do something. This is a good starting point, e.g.: Modestus was telling Strythio to escape to the granary. As with indirect questions, asking about punctuation may be a useful lead-in.

Consolidation. Ask students to write out a translation of the sentences. These relate to the coming stories and can be used in consolidating them.

Illustrations. In picture 1 Modestus is standing outside the gaol and pointing towards the granary. In picture 3 compare the informality of the Britons, and their modest armour, with the Roman soldiers in picture 2.

****in horreō (p. 107)**

Story. Modestus and Strythio crawl through a gap in the wall into the granary where they hide for two days. Then Modestus accepts Strythio's offer to find food, demanding as well some friends, wine, a lantern, and a dancing girl.

First reading. Keep up the pace during this straightforward story. It is sufficient to read the Latin and check understanding with simple comprehension questions as you go. Students could be asked to read the dialogue, which presents few problems.

When Modestus and Strythio left the prison, where did they flee? How were they able to get into the granary?

What made the centurion very angry? What order did he give his soldiers?

Where did they search? With what success?

What was Modestus' state of mind by the third day? How do his words (lines 9-12) show his despair? **frūmentum ... cōsūmere nōn possum**. Why not?

What did Strythio offer to do? Why?

nōbīs cēnandum est. Translate these words of Modestus. What orders did he give to Strythio?

How successful was Strythio in carrying them out?

Consolidation. Ask for a translation of sentences that may not have been fully grasped, e.g. *optima est saltātrīcum; mihi saltātrīcēs semper sōlācium afferunt* (lines 23-4).

Illustration. Granaries at this time were of wood. They were raised above the ground to protect the grain from damp and rodents.

About the language 1: indirect commands (p. 108)

New language feature. *ut* with subjunctive to express indirect commands.

Discussion. Ask students to read paragraphs 1-3 and translate the examples in paragraph 4. Encourage them to use the natural English form to go back, etc. Can students reconstruct in English the original direct command in examples e-h?

Only if someone queries the word ‘usually’ (end of paragraph 2), explain that after the verb *iubēre* indirect commands are expressed as they are in English, e.g. ***eum iubē cēnam splendidam coquere et hūc portāre*** (p. 107, lines 18-19).

Consolidation. Pick out the seven examples of indirect command met so far (three in model sentences, four in in *horreō*). Ask students to translate them, and then to give in English the actual words spoken.

Modestus prōmōtus I (p. 109)

Story. The Britons, led by Vercobrix, plan to set fire to the granary; they crawl inside through the hole. Modestus mistakes them for his friends and calls for light. Once the torches are lit, he sees the Britons and flees in panic.

First reading. Take the story in three parts reading in Latin first, pausing each time at a point of suspense.

Lines 1-12: Guide students through the translation. Ask them to explain the context of:

cum ... quaereret (line 1).

Britannī ā Vercobrige ductī (lines 1-2). *ubi sita essent* (line 6).

reditum Strythiōnis expectāns (line 9).

Lines 13-20: Work through lines 13-15 with the class, and then let them complete the passage individually or in pairs. Give help if necessary, but do not check their understanding in detail.

Lines 21-29: Let students finish the story on their own.

Discussion. Ask students to find the two indirect commands **ut ... oppugnārent** (line 3) and **ut ... incenderent** (line 26), and give you the actual words spoken. Remind them that they are looking for someone persuading or telling someone to do something, so that they are not seduced by the purpose clauses and new result clauses in the story. You can save time by saying that one of the examples is on p. 27 and the other on p. 28. If necessary, revisit the model sentences and the formula they worked out for themselves.

Ask for a translation of **cēnandum ac bibendum est** (line 20) and **mihi statim effugiendum est** (line 29), and see if students can remember the name of this feature. If necessary, go back to the analogy of *necesse est*.

Consolidation. If longer sentences have been causing problems, the following method of analysing their structure may be helpful, e.g.:

cum Strythiō ... appropinquābant (lines 1-2).

Write up the main clause and then add participial phrases and subordinate clauses, preferably in different colours, asking for translation as you go:

decem Britannī castrīs cautē appropinquābant.

decem Britannī, ā Vercobrigē ductī, castrīs cautē appropinquābant.

cum Strythiō cēnam et amīcōs quaereret, decem Britannī, ā Vercobrigē ductī, castrīs cautē appropinquābant.

Similarly, Vercobrix, cum ... incenderent (lines 25-6) can be built up as follows:
Vercobrix Britannīs imperāvit.

Vercobrix, cum Modestum audīvisset, Britannīs imperāvit.

Vercobrix, cum Modestum lucernam rogantem audīvisset, Britannīs imperāvit.

Vercobrix, cum Modestum lucernam rogantem audīvisset, Britannīs imperāvit ut facēs incenderent.

Phrases or subordinate clauses nesting within other subordinate clauses, e.g. *lucernam rogantem* often cause difficulty and students need practice in recognising these components and the way in which they relate to one another.

Modestus prōmōtus II (p. 110)

Story. Modestus flees as his tunic catches fire, and meets his friends bearing a lantern and an amphora of wine. Quenching the flames with the wine, he blocks the Britons' escape with the amphora. They are captured and Modestus is promoted.

First reading. This is a suitable passage for students to tackle individually after you have given a dramatic Latin reading, possibly more than once. Make sure that they remember the meaning of *tantus* (lines 13 and 18) and *adeō* (line 24; see line 8 on previous page), so that they will not be held up when answering the comprehension questions on p. 111.

Discussion

- 1 What devices does the writer use to make Modestus a comic figure? Use examples from all the stories about Modestus. Possibilities: situation, Modestus' language, characterisation of Modestus and the others who act as foils.
- 2 Modestus is modelled on a character in a popular Roman comedy by Plautus, called *The Boastful Soldier*. What does this fact suggest about the Romans' sense of humour? Are there any modern parallels?

Consolidation

- 1 Ask students to translate **Rōmānī ... laudāvit** (lines 19-21), taking care with *extractōs* and *arcessitum*. Elicit which noun each participle describes and collect all acceptable translations. If there is a problem, ask comprehension questions, e.g., 'Who were dragged out? Then what did the Romans do to them?'
- 2 Revise the cases of nouns (avoiding the ablative) by picking out a noun in each of lines 1-15 and asking for its case. Occasionally ask for its meaning and the reason why a particular case is used.

About the language 2: result clauses (p. 112)

New language feature. The subjunctive with *ut* to express result.

Discussion. Read through paragraph 1 with the class, and then present the result clauses which they have already met in *Modestus prōmōtus I*:

(Modestus) *adeō ēsuriēbat ut dē vitā paene dēspērāret* (line 8). *Britannī ... erant tam attonitī ut immōtī stārent* (lines 13-14).

As they translate these, it is likely that they will comment for themselves on the signal words which precede the result clause. If so, ask them to translate the examples in

paragraph 2, paying special attention to the signal words. They will find that paragraph 3 confirms what they have already discovered for themselves. Slower students may need to translate the examples in paragraph 2, discuss paragraph 3 and return to the examples, as instructed. It is helpful for all students to have a list of the common signal words and examples of their use in result clauses.

Consolidation. Ask them to pick out and translate the three result clauses in *Modes-tus prōmōtus II*:

tantī erant ... complērent (line 13). tantus erat ... superārent (lines 18-19). adeō gaudēbat ... posset (lines 24-25).

As oral work, start an English sentence for the class to complete with a result clause, e.g.: 'The students were so intelligent that ...' After one or two examples omit 'that' and note whether students supply it.

Word patterns: adjectives and nouns (p. 113)

New language feature. Cognate adjectives (and some verbs) and nouns ending in -dō.

Discussion. Introduce this page in the last few minutes of a lesson, asking the students to see what they can do at home, and following through in the next lesson.

Practising the language (p. 114)

Exercise 1. Identify participles and the nouns they describe and translate. Students could also be asked occasionally to give the case, number and gender of the noun and participle pair.

Exercise 2. Change highlighted nouns (and some verbs) from singular to plural and translate. Use the noun table (pp. 146-7) as necessary.

Exercise 3. Complete the sentences with the missing case ending of a noun. This is a demanding exercise and most students will need to translate the sentences orally first.

Language information: revision

- 1 Now that students have learnt all the main uses of the subjunctive in subordinate clauses, this would be a good time to study the summary (pp. 163-4) and to set some of the examples to be done as a written homework. If the forms of the subjunctive are causing problems, refer students to the table on p. 157.
- 2 Extend the work on longer sentences in **Modestus prōmōtus I** (p. 109) with the section on Longer sentences (pp. 166-7). Assess how well students are managing the examples in paragraph 3. If there are problems, first extract the sense by comprehension questions and then analyse the sentences as on p. 166.
- 3 The ablative will be introduced in the next Stage, so check that students have a firm grasp of the other cases. Exercises 2 and 3 above will help here, as will work on the stories (see above on **Modestus prōmōtus II**).

Cultural background material (pp. 115-9)

Content. The information about the legionary fortress is based on Chester, where the stories take place. The streets of modern Chester still follow to some extent the grid pattern of the Roman fortress, and the foundations of many buildings have been excavated in the cellars of shops. The town walls are based, for part of their circuit, on those of the Roman fortress.

There is a reconstruction of a turf-and-timber fort of this period at the Lunt, Baginton, near Coventry.

Discussion

- 1 Why could a soldier, recently arrived from Germany, find his way around the fortress at Chester without any difficulty?
- 2 At the time of these stories, a century contained 80 men. What do you think its original number was?
- 3 Why did the Romans put the ovens at the edge of the fortress (see picture p. 96) and not in the middle of the barrack blocks?
- 4 Why did the Romans site the principia towards the centre of the fort instead of just inside the main gate?

Illustrations

- p. 116 Model of principia (Chester, Grosvenor Museum). Ask students to identify the basilica (top), with the legionary shrine jutting out behind.
Barrack blocks (Chester, Grosvenor Museum), showing centurion's house (right) and pairs of rooms for soldiers (left). See pp.117-8.
Line drawing of aquilifer with bearskin and chainmail armour.
- p.117 This granary is at Housesteads on Hadrian's Wall (not at Corbridge as in earlier printings). Note buttresses to resist the pressure of the weight of corn, and stone pillars supporting raised floor.
- p. 118 Painting by G. Summer, based on painted plaster found at the site (*Chester Grosvenor Museum*). Even in wooden buildings, walls were plastered and decorated. A servant (left) brings the centurion's helmet with transverse plume. On the table are food and drink (centre), scrolls and writing tablets (right).
Below, left: Detail of amphitheatre and temples from model (p. 105).
Below, right: Remains of amphitheatre, showing one of the entrances.
- p. 119 Top: Fortress gate with guards' viewing tower.
Below: Fortress gate of stone period, with shuttered windows.
- p.120 Troops listening to the emperor, detail from Trajan's column. The eagle of the legion (centre) is held by the aquilifer, wearing not a bearskin but the lionskin of the Praetorian Guard (emperor's bodyguard). The pole is broken in the middle. On either side are two central signa, with ornaments and wreaths; the signifier on the right also wears a lionskin.

Suggested activities

- 1 Look again at the diorama, p. 105. How many features of the fortress can you identify? Can you name any of the buildings outside the walls?
- 2 Visit your nearest military site. Information about Chester and activities for students can be obtained from <http://historyandheritage.westcheshiremuseums.co.uk/>
- 3 What impression would a fortress like Chester make on a Briton seeing it for the first time? What differences and similarities would he find between Chester and a British hill fort? (See Book II, p. 57 for a photograph of Maiden Castle.)