

## Cambridge Latin Course Introduction

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*(Taken from the Unit 1 Teacher's Manual, ISBN 0-521-78740-8)*

### Why Study Latin?

There are strong reasons for including Latin, particularly a reading course, in the curriculum:

**Interest.** Latin is intrinsically interesting to anyone who likes people, ideas, words, the past, or studying the way society works.

**Understanding of Language.** The study of Latin provides students with an insight into the structure of an inflected language and encourages them to make instructive comparisons with the structure of their own language. In addition, they learn that many English words are derived from Latin and improve their command of their own language by adding to their vocabulary. Students also develop a sound basis for the study of Romance languages such as French, Spanish, and Italian, and an understanding of how these languages are related through their origins in Latin.

**Literary Appreciation.** A reading approach to Latin helps students develop a critical appreciation of the way language is used to express feelings, to develop trains of thought, and to influence people.

**Historical Understanding.** The period of the Roman Empire is a key epoch of European history; it offers an excellent opportunity to learn about the past through primary sources in the form of written evidence and archaeological remains. Such a study promotes comparison with our own and other cultures.

**Our Origins.** Through Latin, students gain insight into elements of western European and other societies: language, literature, law, attitudes to religion, philosophy, ethics, art, architecture, civil engineering and technology, and political science.

**Careers.** A knowledge of Latin facilitates the study of many subjects, including English, law, medical and biological sciences, history, and modern languages.

### Objectives of the Course

The Course has two major objectives:

- 1 To teach comprehension of the Latin language through practice in reading it.
- 2 To develop, through these readings, the students' understanding of the social and political history of the Romans, especially during the first century A.D.

The Course does not present the Latin language as an abstract linguistic system or merely as an exercise for developing mental discipline. Instead, it presents the language as the medium of the great culture and literature that molded it.

## Principles of the Course

- 1 The Course attempts to present the subject matter in an intelligent and interesting way. If students find the subject matter worth knowing, their chances of mastering the language increase greatly. They are also less inclined to treat the readings as routine exercises. Students eagerly follow the plot of a story, recognize and react to characters, and distinguish significant details in the socio-historical setting. In short, students take all their readings from the start as communicative sources.
- 2 Language and culture are integrated from the very outset by using as much authentic Roman subject matter as possible. The Course is set firmly in the context of the Roman Empire and frequently introduces historical characters. Its systematic presentation of social, political, and historical aspects of Roman culture is both a valuable part of general education and an essential preparation for the reading of Roman authors. Because the tragic fate of Pompeii is one of the best-known events in the history of the Roman Empire, this Italian city, though small, is a very interesting entry point into the wide world of the Romans.
- 3 Information about Roman culture is conveyed not only in the text of the Latin stories and the section in English in each Stage, but also by the large number of illustrations. These provide the student with visual evidence of the Roman world and are meant to be studied and discussed in conjunction with the text.
- 4 The Course draws a distinction between knowledge about the language and skill in using the language. Many students who appear to understand linguistic information when it is presented in isolation find it hard to apply that information in their reading. In the Course, reading experience precedes discussion and analysis. Comments on the language are elicited from students rather than presented to them.
- 5 Students are introduced from the beginning to common phrase and sentence patterns of the language which are systematically developed throughout the Course. Inflections and constructions are presented within these patterns in a controlled and gradual sequence. It is important that the students should understand the form and function of the words that make up a sentence or phrase, but equally important that they should develop the habit of grouping words together and treating the phrase or sentence as a single unit. Language learning consists of habit-forming as well as problem-solving.
- 6 The development of reading skills requires appropriate methods:
  - a) Comprehension questions are widely used to assist and test understanding and pave the way for the later approach to literature.
  - b) Translation is a most useful learning and testing device, but it is not all important and sometimes can be dispensed with. The criterion for its use should be the degree to which it contributes to an intelligent understanding of what is read.
  - c) Vocabulary is best acquired through attentive reading and oral work in class, reinforced by review of selected common words in Checklists.

- d) Memorization of the paradigm of a verb or noun should not be undertaken in isolation. It cannot contribute to reading skill unless students also learn to recognize the function of inflections in the context of a Latin text.
- e) Composition exercises from English into Latin do not contribute sufficiently to the development of reading skill to justify their inclusion in a reading course.

### **What Do Students Gain?**

The *CLC* can be taught to a wide ability range. Students who complete only Units 1 and 2 still gain an increased understanding of language and an awareness of the Roman contribution to western civilization. Those who complete Units 3 and 4 will be able to show understanding of an unprepared passage of level-appropriate Latin. They will have studied some Roman literature, both prose and verse, and will be able to make an informed response to the content, language, literary qualities, and cultural themes. They will also have studied aspects of Roman civilization occurring in the Course and in the literature, and will be able to appreciate the nature of historical and other evidence and make comparisons between ancient and modern times.

### **Using the Student's Text: Content and Teaching Strategies**

The students' material consists of Units (books) divided into Stages (lessons). Unit 1, set in Pompeii in the first century A.D., is based on the **familia** of Lucius Caecilius Iucundus, whose house and business records survive; later Units will be set in Roman Britain, Roman Egypt, and the city of Rome itself. Each Stage follows a set format (as described below) to introduce new language features and deal with a particular aspect of Roman culture. The following notes outline the purpose of each element in that format and suggest some appropriate teaching methods, based on the principles of the Course, a starting point from which teachers can develop strategies of their own according to the needs of their students. More specific comments are included in the Stage Commentaries.

### **Model Sentences**

These must never be omitted. They are intended to:

- 1 Provide a coherent context for the introduction of the new language feature.
- 2 Draw the attention of the students to the new feature, so that they learn to recognize it in the reading material which follows.
- 3 Provide distinctive examples for students to use as models while consolidating their grasp of the language or while reviewing.

### **Possible Teaching Methods**

A sequence for handling the Model Sentences might be:

- 1 Set the scene so that the students begin to understand the cultural context of the new Stage. This can be done by:
  - a) a brief discussion of the picture on the title page

b) quick reference to the line drawings

c) introducing the background material during a previous lesson or assigning it as homework.

2 Read aloud a group of sentences in Latin, slowly, clearly, and distinctly to give students time to understand.

3 Ask questions in English, carefully designed to elicit correct, concrete answers, e.g. **spectātōrēs in theātrō sedent** (p. 72).

Q Who are in the picture?

A Spectators.

Q Are they standing, walking, or sitting?

A Sitting.

Q Where are they?

A In the theater.

Q So what does the whole sentence  
theater.

A The spectators are sitting in the mean?

4 Pass quickly on to the next sentence or group of sentences. Allow the students to discover the sense of the new feature for themselves, without explanation from you. The linguistic context and the line drawings usually provide sufficiently strong clues so that the students often arrive at the right meaning after the first or second example. (Very often, by means of the inductive method outlined here, students will have correctly understood the new phenomenon before reading About the Language. They may only need to have the correct label given for the new form.)

5 If a sentence has proved confusing, repeat it before moving on. Otherwise, sustain momentum by a quick pace of question and answer, and a swift transition from one sentence to the next.

6 Postpone commenting on and labeling the new feature until you examine About the Language. However, if the students are eager to “solve the puzzle” and verbalize their observations about the new feature, that is perfectly acceptable. Artificially postponing grammatical discussion, with a class that is obviously willing and able to draw correct conclusions, can be as counterproductive as premature explanations presented by the teacher before the students have had enough examples to internalize or assimilate the feature.

7 A second run-through of all the sentences is advisable, perhaps at the beginning of the next lesson. Students could reread the Model Sentences in pairs, one partner reading the Latin aloud, the other providing the English translation. Or sometimes students could write out the Latin in their notebooks, add the translation, and underline the new feature in Latin and English.

## **The Latin Stories**

Reading is the central activity of each Stage. The aim is that students should understand the Latin, hear it read aloud, read it aloud themselves, translate it into English when asked, and develop an appreciation of the content and context.

### ***Possible Teaching Methods***

Variety of approach is essential.

#### **1 Planning:**

- a) Divide a story into sections to be handled one at a time. Make sure the divisions are not arbitrary, but that each section makes sense in itself. Occasionally the class may be divided into groups, each of which (given a rough idea of the story line) prepares a different section of the story for the rest of the class.

- b) Different parts of a story may present varying levels of difficulty, and so need varying treatment:

Easy paragraphs: Read aloud in Latin, ask students to study the paragraph in pairs or groups, and check their understanding by comprehension questions; or ask students to explore individually, and then translate orally.

Difficult paragraphs: Read aloud in smaller sections. Ask the whole group to suggest the meaning of individual words or phrases, gradually building up collectively the meaning of sentences and eventually the paragraph. Alternatively, read aloud with pauses to ask more knowledgeable students the meaning of key words or phrases. Groups then explore the passage. Use comprehension questions to advance the groups' understanding; follow up with translation.

- c) Similarly, in reading easy stories, students can work independently, whereas more guidance will be needed with difficult stories. Most first readings will be followed by some form of consolidation. However, it is appropriate sometimes to let one reading suffice, in order to demonstrate to students their growing competence and your confidence in them.

#### **2 Introducing a story. Possible strategies include:**

- a) Looking back. Reviewing a previous story, possibly anticipating how particular characters may react, or highlighting elements of the plot that are left unresolved.
- b) Visual stimulus. Discussing illustrations or showing slides to present the visual setting.
- c) Aural stimulus. Reading the story aloud in a lively and dramatic manner (or playing a taped reading) while students follow the text, gleaning some hints of the plot.
- d) Looking forward. Raising questions to which the students will discover answers.

3 The first reading. Here the aim is to establish the general sense.

- a) Read the first section of the story aloud in Latin, with the students following the text. It is essential that students are introduced to a passage by hearing it read aloud well. When they hear the words read slowly, with appropriate pauses to differentiate phrases or clauses and characters, they glean some clues to the meaning, and are motivated to work for full understanding. They should regularly read the Latin aloud themselves, observing phrase and clause boundaries. Occasionally, with a very easy story, they enjoy hearing the whole passage (from the teacher or from the audio material) without following in the text.
- b) Give the students time to study the text for themselves, using the vocabulary and any other help available. It is important to provide a supportive context that maximizes the chances of success. Sometimes organize the students in groups or pairs so that they can help each other. The teacher should circulate, giving encouragement and help, and noting on the board or OHP (overhead projector) any points that will later need clarification.

With straightforward passages, students may be briefed from the outset to demonstrate their understanding in different ways by producing, e.g.:

- a summary of the main points (written or oral)
  - an oral or written translation
  - a chart, map, or drawing for a topographical passage
  - a mime or a play of the incident described
  - a sequence of drawings to illustrate the sequence of events.
- c) Check students' understanding by asking for feedback from the groups or by conducting a question and answer session. For example, questions on the first paragraph of **Fēlix** (Stage 6, p. 91) might 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? What does this suggest about their relationship?

**Fēlix erat libertus.** What does **libertus** mean? What does it tell us about Felix?

- d) Diagnose the source of any difficulties by taking the class slowly through problem sentences. Distinguish between uncertainty caused by forgetting the meaning of words, and failure to

understand a relatively new language feature, e.g. omission of subject, apposition, or subordinate clause.

e) Work on any difficulties. The purpose of the first reading is to understand the meaning of the Latin, not to analyze the language. Two techniques are especially useful:

- Rephrasing or expanding questions to enable students to understand the Latin for themselves, e.g. (for the first paragraph of **Fēlix**):

Who were the people in the inn? Who came into the inn?

- Taking the students back to a Model Sentence with a familiar feature. Students recognize the Model Sentences and will quickly work out the similarity of the new context.

f) Oral or written translation can be useful to the teacher in checking and enhancing students' understanding of what has been read. It is best used after several sentences, or a whole paragraph, have been explored. It can be omitted for stories which the class have readily understood or explored intensively in other ways.

Initially, students may find it helpful to use a literal translation or a formula, e.g. using "was/were -ing" to translate the imperfect. The students themselves usually discover quite soon that, rather than a word-for-word process, translation involves rendering Latin into good English, in the appropriate register, so as to convey fully the original writer's meaning. It is the teacher's task to encourage them toward flexibility and the appropriate use of idiomatic phrases.

There is a variety of methods that can be used in classroom translation, e.g.:

- Each sentence is translated by a different student.
- One student translates a paragraph, others suggest improvements.
- Students work in pairs or groups.
- Students contribute suggestions for a collective class translation.

**4** Consolidation: A follow-up is essential to strengthen and maintain the students' grasp of story, language, and cultural context and to develop confidence and fluency in reading. Rereading should be as varied as possible and might include activities such as:

- a) Listening and understanding. Listen, with the book closed, to a reading by the teacher or from the audio material. Pause at strategic points to check understanding of the passage. Alternatively, students may mime to a Latin reading.
- b) Latin reading. Read the story aloud in Latin, with individuals or groups taking different parts or paragraphs. This could be presented to the class or recorded. Choral reading (the class together or in groups) encourages the less confident.
- c) Discussion. Bring out character, situation, cultural background.

- d) Character analysis. Foretell the actions or responses of certain characters in certain situations or “hot-seat” a main character. A well-informed student, or another teacher, takes on a character and sits in the center of the group to be questioned intensively about his or her motivation and feelings in a given situation.
- e) Language practice. Ask ten quick language questions at the end of a story (ten vocabulary items, ten verbs in a particular tense, etc.). Alternatively, isolate key phrases or sentences illustrating a new language feature; ask for meaning or ask students to copy them out, translate them, and keep for reference.
- f) Retelling the story. Tell the story from the viewpoint of one of the characters, taking care to bring out the personality and background details in the narrative; or tell it for a particular audience, e.g. for a seven-year-old, selecting appropriate vocabulary for the target audience.
- g) Plot analysis. Search for clues about how the story will continue next time. Speculate about the subsequent episode(s) in the “soap opera.” Students enjoy outguessing the authors of the stories.
- h) Background research. Find out more about the most important places or processes contained in the story. This can lead to a retelling of the story with full descriptions and explanations.
- i) Illustration. Produce a picture which shows accurately the characters and their status, with details to establish their locations and the event(s) described. A correct comprehension of the language and the cultural context, rather than skill in drawing, is what matters here.
- j) Games. Conduct class competitions where students identify characters via Latin clues, arrange Latin story events in the correct sequence, etc.
- k) Drama. Act, read, or record in Latin, or by using an idiomatic translation.
- l) Creative writing. Retell the story from the viewpoint of one of the characters, continue the story, produce a diary entry or a journalistic article, write limericks or evocative poetry, etc.
- m) Worksheets. Indicate comprehension by answering true/false questions, doing multiple choice exercises, filling in blanks from a word bank, completing cloze exercises, etc.
- n) Translation. Submit, on a regular basis, a polished translation of a prepared passage. This may be done in class or for homework. Students, individually or in groups, attempt to achieve the closest and most natural English version, perhaps of a dramatic scene for acting. Occasionally ask students to review a story carefully at home; tell them that you will give them three or four sentences from the story to translate in class without any help. This is a very precise check on understanding and is easy to set up and assess.

- 5 Optional stories: For those having to move quickly through the Course, some stories, unfortunately, may have to be omitted. \*\* before the title of a story in this Manual indicates a story which, interesting as it may be, does not affect the plot line and may be omitted in the interests of time.

Stage 3 **in forō** (p. 36)

Stage 4 exercise D (p. 61)

Stage 5 exercise D (p. 80)

Stage 6 exercise A (pp. 95–96)

Stage 8 **pāstor et leō** (p. 131)

Stage 9 **in apodytēriō** (p. 152)

Stage 10 **ānulus Aegyptius** (pp. 172–173)

The teacher should fill in the gaps for the class, in both language and story line. For example, a) translate the whole story to the class, keeping them involved by giving them the occasional word or phrase to translate; or b) ask comprehension questions; or c) provide illustrations and appropriate Latin text to summarize the story.

### **About the Language**

These notes provide simple explanations of language features and often some further practice of the features.

### ***Possible Teaching Methods***

In discussing a language feature, the teacher should:

- 1 Use the examples the students have already met in the Model Sentences and reading passages, in order to organize and consolidate the perceptions they are already forming.
- 2 Elicit comments on the language feature from the students themselves, rather than presenting the teacher's comment and explanation.
- 3 Use the practice examples in About the Language to make sure that students have understood the explanation. If necessary, supplement these examples by others from the text.
- 4 Resist the temptation to take the discussion any further, since considerable experience in reading is necessary for students to reach a fuller understanding.

A possible discussion for the dative case, Stage 9, might go as follows.

Start by putting the Model Sentence **Clēmēns hospitibus vīnum offerēbat** on the board or OHP.

Q	What did we decide was the English meaning for this sentence?	A	Clemens was offering wine to the guests.
Q	Who did the offering?	A	Clemens.
Q	So what case is the Latin noun	A	Nominative. <b>Clēmēns</b> ?
Q	And what was Clemens offering?	A	Wine.
Q	So what case is the Latin noun	A	Accusative. <b>vīnum</b> ?
Q	To whom did Clemens offer	A	The guests.the wine?
Q	Where is the word for “to” in	A	There isn’t one.the Latin sentence?

At this point, some students may be able to suggest that this new form **hospitibus** handles the idea of “to.” Or the translation “Clemens was offering the guests wine” may have been given, without the “to.” Either way, try to elicit from the students their understanding of “what is new” in Stage 9 before you give them the label “dative.” You should give other examples, including those with the English equivalent “for,” to build up students’ concept of how English translations handle the Latin dative.

### **Practicing the Language (PTL)**

These exercises test students’ grasp of new and “old” language features and give incidental practice of other points.

### **Possible Teaching Methods**

Most of the exercises require students to complete sentences from a pool of words or phrases and are suitable for both oral and written work. In oral practice, students should respond with the complete Latin sentence, demonstrating their understanding by translating it or answering a question about its meaning. In written work, although the choice in some sentences of drills is extremely easy, students will nevertheless benefit from writing out a complete, correct Latin sentence, together with its translation. Writing Latin is as important as listening and speaking in consolidating the language.

Other exercises in this section reinforce the reading approach by directing the students back to a specific story to search for a targeted feature in context. This is the kind of exercise that the teacher can initiate easily at any time for any story.

Still other exercises in this section include short stories to be tested by translation or comprehension questions. The level of difficulty is usually slightly below that of the other stories in the Stage.

**Additional Exercises.** The Course is designed with built-in consolidation, and students will automatically meet further examples of a feature in later reading passages and exercises. However, teachers can easily give supplementary language practice. Possibilities include:

- 1 Using a story just read for reviewing a language feature or a range of features. This ensures that students study words and inflections in the context of a coherent narrative or conversation. Possible techniques are:
  - a) Search-and-find. Have students identify examples of, for instance, the perfect and imperfect tenses or nominative and accusative noun forms, etc.
  - b) Oral substitution. From **portābant** ask for the meanings of **portābat**, **portābam**, progressing to **portāvērunt**, **portant**, then to **portāvit**, **portō**, etc. The progression from easy to more difficult questions should be a gradual one. In the example given, first the person is changed, then the tense, then both variables.
  - c) Line-by-line questions, sometimes followed up by a question designed to stress the link between form and function, e.g.:
    - In line 1, what tense is **ambulābant**? (And how is it translated?)
    - In line 2, is **dominō** singular or plural? (How does this affect translation?)
    - In line 3, find an accusative. (Why is the accusative being used?)
- 2 Listening to a brief, familiar passage read in Latin, with the textbook closed; students answer comprehension questions or translate sentence by sentence or explain selected phrases. This should be done only with a story just studied or an easy story read previously.
- 3 Dictation of a brief Latin passage to consolidate grasp of sentence structure and to relate the spoken to the written word.
- 4 Memorization of a short piece of Latin text, e.g. a few Model Sentences or three or four sentences in a story which contain key vocabulary or sentence structures.

### **The Cultural Background**

This material complements the content of the Latin stories and extends the students' knowledge and understanding of Roman society.

### **Possible Teaching Methods**

- 1 Teachers need to vary their treatment of the material, according to the contribution it makes to each Stage. It can be used to:
  - a) Introduce a Stage or a story, where the content may need to be explored in advance, e.g. Stage 9 (before **in palaestrā** or **in apodytēriō**).
  - b) Follow up the Latin stories, where it extends the content of the stories, e.g. Stages 3, 6, 10.

- c) Accompany the stories, to help students visualize more clearly the setting for the scenes they are reading, e.g. Stages 4, 11.

The simplest and most convenient approach, although by no means the only one, is to ask the class to study the material for homework; then the next lesson can begin with an oral (or written) review of the homework, which will lead naturally to class discussion and further questions.

Even where time is short, some class discussion of the cultural features is important. By listening to the different perceptions of their peers, and by testing their own observations in debate, students are helped to extend their powers of observation and their appreciation of different points of view and learn to develop judgments based on a wider understanding.

In classes where there is a spread of ability, the work given to students will need to be differentiated. For the ablest, the material should provide the entrée to more comprehensive resources in the class or school library; those for whom reading is difficult will need to have their work tailored to a few key paragraphs.

- 2 The illustrations enable students to envisage the Roman setting and to discover for themselves by observation and deduction more information about the Roman world. Teachers have been given in the Stage Commentaries additional information to assist their interpretation of the pictures. This should be transmitted to the students only if it seems necessary to aid their understanding and appreciation. Illustrations can be used in a variety of ways:
  - a) Individual photographs can help students set the scene accurately for a story to be read or acted, e.g. the basilica (p. 61) for the story on p. 58.
  - b) A group of pictures can be used as the basis for finding out the answers to a set of questions, possibly as a preliminary to reading the cultural background material.
  - c) Students could be asked to enact what would take place in locations illustrated, e.g. in Stages 8 or 9.
  - d) The picture essays (e.g. "Streets of Pompeii," p. 48, or "The Terrible Mountain," p. 205) can form the basis for independent work by students.
- 3 Encourage students to compile for later reference a portfolio of the materials they collect or produce themselves. They might select topics periodically for more thorough personal study. This independent study need not be restricted to written work. Art work, audio or video recording, drama, and model-making are all effective ways of exploring and expressing knowledge. Even when time is short, students enjoy being given the opportunity of developing a theme on their own, and it is a good way of encouraging independent learning.

## Word Study

Derivative exercises are based on vocabulary from the Checklist, to reinforce the meaning of the Latin words, to promote acquisition of a richer English vocabulary, and to develop derivative skills.

### *Possible Teaching Methods*

The exercises in the text can be answered either orally or in written form. Students should be encouraged to focus on the Latin root. These exercises can be used as a review technique prior to vocabulary testing.

Word study, however, should not be limited to these exercises. Use the “teachable moments” that arise in class to discuss interesting word origins. Stage Commentaries include occasional notes on special derivations. A list of selected derivatives in English, French, and Spanish can be found in the Cumulated List of Checklist Words in Appendix C on p. 95.

## Vocabulary Checklist

The Checklists are provided at the end of each Stage for review of important common Latin words. With very few exceptions, words in the Checklist have appeared at least three times in the Stages. Out of a total of some 700 words used in Unit 1, approximately 300 are included on these lists. We recommend that students be held responsible only for those Checklist words.

### *Possible Teaching Methods*

The words in this list should already be familiar to students. They should be reviewed and tested. Frequent short vocabulary quizzes may help more than long ones at greater intervals. As you quiz or test students on their knowledge of the vocabulary words, you may vary the form of the word you present, but we would suggest that you require only the basic meaning when only vocabulary knowledge is being tested; e.g. recognition of a verb form as present or perfect is a grammar skill rather than a vocabulary skill, and should be quizzed or tested when grammar, rather than vocabulary, is the focus.

Discuss different ways of active learning with the class. Students may need reminding to cover up the English when studying, or to make flashcards. However, acquisition and retention of vocabulary depends largely upon the level of interest a story evokes and the frequency and variety of reinforcement activities, e.g.:

- 1 From a story just read ask the students to give the meaning of individual words, or short phrases, with books open, and glossary covered.
- 2 With books shut, ask a series of questions about the story, setting selected words in a helpful context:

The citizens were **laeti**. What mood were they in?

Each supporter received a **fūstis**. What was that?

Who can show the class the difference between **sollicitus** and **perterritus**?

Or summarize the events of a story by calling for key words from the story in Latin and writing them on the board. Basic words can be tested simply:

What does **scribit** mean? What is a **nāvis**?

- 3 Ask students to suggest Latin words on a specific topic, e.g. “Ten words on the forum before the bell goes – any offers?” or “Ten pairs of opposites, e.g. **puer/puella**.” This activity is a useful “filler” and all can contribute.
- 4 Make flashcards for a fast-paced review requiring only minutes.
- 5 Because it is easier to remember the meaning of words in context, encourage students to review by rereading the stories themselves.
- 6 Discuss Latin derivatives in English, French, Spanish, or Italian.

### Course Planning

You need to build balance, variety, and progression into the Course in order to help students achieve their highest level of success.

- 1 It is important to plan the whole Course in advance, identifying targets and drawing up a timetable. Remember that the grammatical gradient of the Course is spread over all four Units and that students have not completed their study of basic grammar until the end of Unit 4.

A suggested plan for teaching the entire Course in high school is as follows:

Latin I: Units 1 and 2

Latin II: Unit 3

Latin III: Unit 4

After completing Unit 4, classes should be ready to start reading authors of their choice, or to follow the Advanced Placement syllabus.

For teachers who have only a three-year program, it is possible to finish Unit 3 and begin Unit 4 in the second year. Latin III would then start by finishing Unit 4, and at least the second half of the Course could be used for reading chosen authors or selections.

In junior high or middle school, the Latin I curriculum could be spread over two years:

Seventh Grade: Unit 1

Eighth Grade: Unit 2

A suggested plan for teaching the Course in college or university is to complete Units 1–4 in the Freshman Year.

2 Whatever the length of your course, you should regularly include elements of:

story line

linguistic material

cultural and historical content

derivative study

teacher-aided reading with discussion to develop literary response

independent reading of the easier stories.

3 Give students an exercise in translation or comprehension on a regular basis, as homework or classwork. The latter has the advantage that you can monitor students' progress directly and give help as needed. Use stories in the Course, or complementary ones which you make up or obtain from supplementary sources about the characters and situations, so that the overall story line (and therefore students' motivation) is maintained.

4 Plan allocations of time for systematic review. Ensure that you build in both formative and summative evaluation.

5 Stick to your timetable, even if it means cutting or summarizing some of the stories and exercises (see the note on Optional stories on p. 13).

### Lesson Planning

There are four key principles in lesson planning, whether you are planning a whole Stage, a series of lessons, or a single period.

**Motivation.** Lessons should have built-in pace and provide regular experience of success for the students. A sense of progress and achievement is the single most motivating factor for students.

**Developing Independence.** A teacher promotes independent reading by having students work individually or in groups for short periods, and by encouraging them to seek help as required.

**Integration.** The reading materials are not only a medium for acquiring language but also the basis for exploring plot, character, and the Roman world in which the narrative is set. This coherence should constantly be reflected in the work planned for the class.

**Variety.** Although reading forms the major part of each lesson, the activities pursued by the students, or the work they are set to produce, should be varied to ensure that the lesson has several different phases and momentum is sustained.

An example of a series of 75-minute lessons for Stage 5 is outlined below. It includes some of the typical routines which are the basis of most lessons and also indicates how the pace and detail of each lesson will vary according to the difficulty or subject matter of the material.

### **1st Period**

- 1 Written test on Stages 3/4 (including a written translation of a Latin passage); tests handed in.
- 2 Discuss title page of Stage 5 to introduce new cultural context.
- 3 Model Sentences (Students read the Latin; teacher elicits meaning of the Latin and, using the line drawings, continues discussion on Roman theater; if students comment on singular/plural endings, teacher confirms.)
- 4 Cloze exercise for **āctōrēs** begun in class and completed for homework.

### **2nd Period**

- 1 Consolidate new nominative singular/plural and 3rd person singular and plural signals by reviewing Model Sentences.
- 2 Correct the cloze exercise for **āctōrēs** with the class.
- 3 About the Language I.
- 4 Using an OHP set of illustrations (drawn by teacher or student(s)), review the plot line of **āctōrēs** in preparation for the next story; have students speculate on reasons for Grumio staying home; review new forms singular/plural.
- 5 **Poppaea** pictogram: Students write a translation for the Latin on the pictogram (cartoon pictures illustrating the story). Have various students read their translations.
- 6 Worksheet on the cultural essay, "The Theater at Pompeii," begun in class and completed for homework.

### **3rd Period**

- 1 Return Stage 3/4 test and discuss.
- 2 About the Language II.
- 3 Oral drill of new and old noun signals; OHP exercise changing singular to plural.
- 4 Vocabulary Checklist. Read the Latin, discuss meanings and possible English derivatives.
- 5 Discuss Roman theater; answer any questions arising from students' reading and doing worksheet; show slides of Greek and Roman theaters.
- 6 Word Study exercises.
- 7 Students study the Vocabulary Checklist for homework.

#### **4th Period**

- 1 Practicing the Language (exercises and translation).
- 2 Further review, oral or written, as necessary.
- 3 Play a vocabulary game.
- 4 Show a clip from *A Funny Thing Happened on the Way to the Forum*.
- 5 Students study for test tomorrow.

#### **5th period**

- 1 Stage 5 test (circle correct noun, circle correct verb, change singular to plural, derivatives, theater questions, Latin story to translate).
- 2 Begin Stage 6.

#### **Assessing Student Progress**

Informal assessment by the teacher is a continuous part of classroom management and lesson planning. It is also essential that formally assessed work be regularly given in class or for homework to provide evidence of individual students' understanding and retention. Students should be fully aware of the criteria for assessment.

There are various assessment tools available with this Course.

- Machine Scored Stage Tests focus on the content of each specific Stage and are available from Cambridge University Press.
- This Manual contains Diagnostic Tests to be used after every four Stages to assess the level of student understanding.
- North American Cambridge Latin Examinations are available from CUP to assess progress at the end of each Unit. These booklets include detailed guidance for administering and grading the exams.

Assessment, whether on a final exam or over smaller amounts of material, should emphasize the comprehension of a continuous Latin passage. To reflect the objectives of this Course, the students' final grade should include assessment from the following:

- 1 Comprehension and translation. At least 60 percent of the final grade should come from this essential element.
- 2 Grammatical analysis, e.g.:
  - sentence completion exercises
  - multiple choice: Which word is not in the dative case? Which word is perfect tense?

- picking out grammatical features (e.g. imperfect tense, accusative plural) in a Latin passage.

**3** Socio-historical background, e.g.:

- written questions (in English) based on the notes and stories in the textbook
- projects, including essays, models, art work, computer programs, etc.
- written reports on museum visits, travel to Pompeii, independent research.

**4** Word study, e.g.:

- identifying the Latin root from which particular words derive in the Latin passage
- questions modeled on the exercises in the text
- projects: derivative “tree” for **faciō**, etc.; scientific terms based on Latin.

**5** Oral/aural mastery, e.g.:

- students reading a passage aloud
- students responding in Latin to Latin questions based on a passage previously studied
- students in a group performing a playlet in Latin
- students listening, with books closed, to audio material or to the teacher reading aloud a passage of Latin and writing answers to questions based on listening only.

Any passage in the book can be used for aural comprehension. Read the passage aloud or play a tape. Ask questions either at different points in the story or at the end. An extra aural comprehension passage is available in Appendix B (page 94) of this Manual.

**6** Vocabulary, e.g.:

- a quick quiz of isolated Latin words
- Checklist words in complete sentences
- combination with word study: along with writing a meaning for the Latin word, give one English derivative.

The weighting of these ingredients (comprehension, translation, socio-historical, word study, etc.) should reflect the weighting in time and importance teachers give to them in the course of a year’s study of Latin.

### **Correlation of Unit 1 with the National Latin Exam**

Many American and Canadian high school students take the Level I National Latin Exam (sponsored by the American Classical League and the National Junior Classical League) in early March of their Latin I school year.

Since Latin I students using the Course will normally have reached the middle of Unit 2 by March (ca. Stage 17), they will be quite prepared to succeed on the Level I exam.

For further information about the National Latin Exam, back copies, and a syllabus, write to A.C.L./N.J.C.L. National Latin Exam, P.O. Box 95, Mt. Vernon, VA 22121.

### **Audio and Video Materials**

Latin read aloud correctly is both a medium for expressing meaning and a joy to hear. The system adopted by the Course for its audio materials is the restored pronunciation, and the rules for pronouncing all letters of the Latin alphabet according to this system are summarized in Allen's definitive work, *Vox Latina*.

Audio recordings of selected passages from Units 1 to 4 are available from Cambridge University Press on audio CDs. Furthermore, audio recordings of all stories and model sentences for Units 1 and 2, as well as video dramatizations of some stories, can be found on the E-Learning Resource DVDs, again available from Cambridge University Press.