



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book IV Stage 29

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 29 Rōma

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The Forum Romanum, heart of Rome and the Empire. The dedication of the arch of Titus, commemorating the conquest of Judaea.	Haterius, a wealthy contractor, and his workmen complete the arch of Titus, and the Jewish prisoners lament their fate. The mother of one of the prisoners, Simon, tells her son about the Roman sack of Jerusalem, the Jews' last stand at Masada, and his father's death in the mass suicide there. At the dedication of the arch next day, Simon seizes the sacrificial knife and kills his family and himself.	<ul style="list-style-type: none">• Present and imperfect passive (3rd person singular and plural)• Purpose clauses introduced by qui and ubi <p>Word Patterns Compound verbs with dē-, ex- and re-.</p>	<ol style="list-style-type: none">1. Imperative Subjunctive2. Agreement of present participles3. Selection of correct Latin words to translate an English sentence

Content Warning: *this stage contains depictions of suicide and violence that should be handled carefully and with sensitivity.*

Opening page (p. 1)

This model, made for Mussolini, shows Rome in the time of Constantine, 4th century AD, with a population of a million (*Museo della Civiltà Romana, Rome*). Ask students for their first impressions of the city. They may comment on its unplanned layout, its position on the Tiber and prominent buildings like the Colosseum and the Circus.

As preparation for the model sentences identify the Capitol, surmounted by the temple of Jupiter, and the Forum Romanum below. The annotated drawing on p. 43 will prove useful in pin-pointing these sites on the model.

This is probably sufficient by way of introduction to this Stage which concentrates on the Forum Romanum. Additional information on the city as a whole is given in the background section of Stage 31 and in the notes on the plan on p. 43.

Model sentences (pp. 2-3)

Story. A description of the Forum Romanum (notes on line drawings, below).

New language feature. Present passive, 3rd person singular and plural.

New vocabulary. *appellātur, lectīcīs, ignis, Virginibus, extrēmō.*

First reading. Build up a cumulative picture of the Forum by reading all the sentences through in Latin slowly enough for students to register each line drawing before you move on. Then elicit the correct translation by comprehension questions formulated in the passive, e.g. What is in the middle of Rome? What is it called? Who is worshipped in the temple? What is the Forum filled with? What is heard there? etc. In discussing the drawing focus initially on the features described in the sentences and do not go into details unless students ask. (See notes below.)

Discussion. Ask students to write a translation of the model sentences, working in pairs. As you go over these, invite comment on the form of the Latin, and confirm that the -ur ending indicates a new form of the verb.

Encourage students to translate, using English passives for the time being, e.g. *is called, is worshipped, are greeted, are carried,* etc. As usual, students will be guided towards more flexibility in translation after some experience.

Concentrate on developing confidence in recognition and translation. English does not use the passive form as frequently, or as naturally, as Latin. In the course of language development, children begin to generate passive forms only at about thirteen years of age. Unless students themselves recognise the new verb-ending as passive, postpone terminology and explanation until 'About the language' (p. 8).

Consolidation. At the beginning or end of subsequent lessons, write up (or reproduce on the smart/whiteboard) for translation simple sentences in the passive form, based on

the model sentences, e.g.:

negōtium in forō agitur. pompae per forum dūcuntur.

ōrā tiōnēs in forō audiuntur.

templum ā Virginibus Vestālibus cūrātur. captīvī in carcere custōdiuntur.

or on the stories which follow, e.g.:

marmoris massae ad summum arcum tolluntur. victimae ad sacrificium dūcuntur.

Line drawings: The drawings are reconstructions of today's ruins and depict Rome in the fourth century; they include some developments which took place after the time of the story.

1. *Capitol overlooking Forum.* On hilltop, temple of Jupiter Optimus Maximus, Juno and Minerva, centre of traditional Roman state religion. Next level, the Tarpeian rock, place of execution (left); tabulārium, the state record office (right). At Forum level, temple of Saturn, containing treasury (left); temple of Vespasian and Titus, probably unfinished at the time of the story (centre); temple of Concord (right). In the foreground: Basilica Julia, containing several law courts (left); Rostra (centre). The row of honorific columns in front of the Basilica Julia is fourth century.
2. *Close-up of Capitol and Forum,* showing a person of status being carried in a litter by eight bearers.
3. *Sacrificial procession,* with trumpeters leading the way, priest with head covered, carrying an axe, and ox garlanded for the sacrifice.
4. *Temple of Vesta,* containing the hearth fire of Rome which must never be allowed to go out. Smoke rises from the sacred fire which stands in the centre of the temple instead of the more usual statue. At an annual ceremony on March 1st, the flames were extinguished and then relit by concentrating the rays of the sun through a glass vessel of water.
5. *The Rostra,* platform for political speeches, adorned along the front with the beaks (rōstra) of ships captured in war at the battle of Antium in 338 BC.
6. *The prison.* Situated north of the Rostra (see plan, p. 16), it was on two levels. Cells on the upper level, of which only one now remains, housed criminals and suspects; on the lower level was the death cell (see photograph, p. 18 top, and note, p. 25 of this Guide).

Follow up this initial discussion by reading the background material, pp. 16-19.

Aim at consolidating the information in the model sentences and at giving students a clear picture of the layout of the Forum. For example, provide them with an enlarged

copy of the plan on p. 16 and ask them to annotate it with brief descriptions of the buildings they met in the model sentences. Students may be interested to see how much (or how little) remains of these buildings today in the photograph on pp. 16-17. There will be further opportunities to return to the background section later in the Stage.

nox I (p. 4)

Story. A moonlit night in Rome finds rich men banqueting, poor men writing begging letters to their patrons or plotting crimes, and workmen desperately trying to complete the arch of Titus which is to be dedicated the next day.

First reading. The model sentences have given a taste of Rome by day; this passage presents Rome by night. Handle it briskly in a single lesson, so that the atmosphere of city life is firmly established, and the scene is set for **nox II**.

Start with an expressive Latin reading of the first paragraph, giving students a few moments to translate it in pairs, before you go over it. In discussing **nūlla quiēs, nūllum silentium**, compare the lack of peace and quiet in Rome with night time in London, or any familiar big city, and ask what would be disturbing the peace. Encourage students to think about the night life of the wealthy, and the darkness as cover for desperation or criminal activities.

Then read the next two paragraphs aloud in Latin. On the board create two columns headed **magnīs in domibus** and **in altīs insulis**, and invite the class to explore the two paragraphs and suggest the points to be listed under each heading. Translation of the paragraphs could be set for homework. Going over the translations just before you read **nox II** will help students to recapture the night-time atmosphere.

Lines 13-23 are challenging, with imperfect actives and passives, new vocabulary and a difficult last sentence. One approach is to direct students' attention to the drawing on p. 5 and ask 'What signs are there in the picture that the arch is unfinished?' Elicit the points made in the 'Illustration' note on p. 16 of this Guide, linking discussion with relevant words in the glossary. Then use comprehension questions to elicit the meaning, e.g.:

Why was a great noise heard near the forum?

Where was the huge crane?

-
- What three tasks were the workmen engaged in?
Why were they all working so hard?
What was the Emperor Domitian planning to do the next day?
What had he felt about his brother while Titus was alive?
Why had he decided to honour him now?
Whose favour did he want to win?
What had been their attitude to Titus?

Translate these lines orally and follow up by a written translation of lines 19 (**nam Imperātor**)-23.

Discussion

1. *Domitian's position.* Vespasian, Domitian's father, was commander of the Second Legion which invaded the south-west of Britain in AD 43 (Book II, pp. 56-7). He was entrusted by Nero with the task of quelling the Jewish revolt, and when he left Judaea for Rome to become emperor, his elder son, Titus, took over. Titus completed the defeat of the Jews, and succeeded his father as emperor in AD 79. When Domitian succeeded Titus in AD 81, he put up the arch to gain credibility with the people by associating himself with his father's and brother's success and popularity.
2. *Style.* Use questions to draw attention to stylistic features, e.g.:
In paragraph 2, which words does the writer use to convey a sense of luxury?
In paragraph 3, which words suggest poverty?
In lines 16-18, what is the effect of **aliū ... aliū ... aliū**?
In lines 20-21, which two words emphasise the change which had affected Domitian's attitude to his brother?

Consolidation

Practise passive forms to develop confidence in recognition and translation, using simplified sentences from the story. It is helpful at this early stage to include the agent of the action, e.g.:

cēnae splendidae ā dīvitibus cōnsūmēbantur. cibus ā servīs offerēbātur.
vīnum ab ancillīs fundēbātur.
carmina ā citharoedīs cantābantur. magnus strepitus ā fabrīs tollēbātur.
arcus magnificus ā fabrīs exstruēbātur.

Revise the forms of the 4th declension by building up from paragraph 4 the pattern of the noun *arcus*:

arcus (nom) line 13, **arcuī** (dat.) line 14, **arcum** (acc.) line 15, **arcū** (abl.) line 16, **arcūs** (gen.) and **arcum** (acc.) line 17, **arcum** (acc.) lines 18 and 19. Study the decision on p. 114 and point out the difficult *-ūs* ending. Give practice with the following examples:

manūs puerī erant sordidae. sacerdos manūs ad caelum sustulit. captīvus ad genua mīlitis sē iēcit. supplex in genibus prō arā manet. cīvēs sonitūs audīvērunt.
gemmae ē manū fūris dēcidērunt.

nox II (pp. 4-5)

Story. Under pressure from Salvius, Haterius drives his workmen to finish the arch before dawn. As silence falls, the cries of two women prisoners are heard.

First reading. Read lines 1-12 in Latin and help them to explore the meaning with questions, e.g.:

- Who was Q. Haterius Latronianus?
- What was he doing at the building site?
- How can you tell that he was anxious?
- What was Salvius doing there?
- Why was he anxious?
- How did he show his anxiety?
- What did the foreman try to do?
- What did he say?
- What examples does he give to indicate that the arch is on the very verge of completion?

How does he give emphasis to his message?

If students have difficulty with the complex sentence **hic ... dēsisterent** (lines 5-7), it may be helpful to clarify its structure as follows:

hic igitur fabrīs identidem imperāvit.

hic igitur fabrīs identidem imperāvit nē labōre dēsisterent.

hic igitur fabrīs, quamquam omnīnō fessī erant, identidem imperāvit nē labōre dēsisterent.

Lines 13-18 are straightforward enough for students to read on their own. The words of the lamentation (line 18), especially **Deus**, should be highlighted in preparation for the next story.

Discussion topics

1. *Salvius' presence in Rome.* What are the implications of Salvius' presence in Rome as an adviser to Domitian? What does it suggest about his boast to Agricola (Book III p. 97) that he, rather than the general, knew the emperor's wishes? Was he acting under orders in plotting the murder of Cogidubnus (III, p. 11), in taking over Cogidubnus' palace and extorting money from the Britons (III, p. 126), and in murdering Belimicus (III, p. 131)? It is known that the historical Salvius was in Rome on 30th September, 81, in the early days of Domitian's principate, but the stories about him in Books II and III are fictitious. His career and relationship with the emperors are described in Book II (p. 21).
2. *Roman time.* The Romans divided every stretch of daylight and every stretch of darkness into twelve hours. Except at the equinox, daylight and night-time hours were of different lengths. Dawn broke at the first hour.

Consolidation. Ask students to write out a translation of Glitus' speech (lines 9-12). Use the instances of *arcus* for oral practice.

Illustration. The crane, partly shown on the left raising a stone block, will feature in the next Stage. On top of the arch the triumphal **quadrīga** (four-horse chariot) is only partly in place, and the winged Victory, playing a trumpet, still awaits her opposite number. Workmen holding torches provide light for others working on different parts of the arch.

Masada I (pp. 6-7)

Story. The Jewish woman tells Simon, her eldest son, about Titus' sack of Jerusalem, the Jews' resistance to the Romans, and their final stand at Masada under Eleazar.

Content warning: these stories raise difficult and upsetting issues relating to the treatment of the Jewish people (and other subjugated communities), violence, death, and suicide. These are important areas to discuss with students, and the reality of such events should not be forgotten, but it is advisable to consider the nature of your students and their circumstances before proceeding. If appropriate these stories could provide a vehicle for discussion of the brutality of the Roman Empire, the treatment of the Jewish people throughout history, and matters relating to death, suicide and grief.

First reading. Read lines 1-11 aloud in Latin and then ask students to translate in pairs. As you go through their translation in class, check that they have given full weight to the range of tenses in this passage.

Read lines 12-19 in Latin, and follow with questions, e.g.:

What two questions did Simon ask?

What did he beg his mother to do?

sed tantus ... dicere posset (lines 14-15). Why could Simon's mother not speak?

What do you think was the cause of her grief?

Why had she not previously told her children about their father's death?

Why is she no longer afraid to tell the story?

Take lines 20-37 together so that the class appreciate the escalation and remorselessness of the Roman attack, and finish with a sense of climax and expectation. Refer the class to the photographs on pp. 6, 20 and 21, which illustrate the seemingly impregnable rock of Masada and the Roman siege works. Possible questions to use as you translate or to serve as a summary afterwards:

How long did the Jews rebel against the Romans (line 20)?

What terrible events occurred in the sack of Jerusalem (lines 22-5)?

How many Jews survived?

What did they do (lines 26-7)?

How old was Simon at the time (lines 27-8)?

Look at the photograph on p. 6. Which Latin words describe it (lines 29-30)?

In which three ways did the Roman commander take action against the Jews (lines 31-5)?

Was he confident of success or not? Give a reason for your answer.

Discussion topics

1. *Jewish tradition.* Ask students to recall the words of the Jewish lament (p. 5, line 18). These words occur on several occasions in the Old Testament, and were used by Jesus on the Cross. Lamentation plays a traditional role in Jewish culture (cf. the famous chorus from Verdi's opera, *Nabucco*).

The Temple in Jerusalem was, and still is, of central importance to the Jewish faith. After Titus' sack of Jerusalem all that was left was one wall of the foundation platform, which became known as the Wailing Wall, the holiest place in the world for Jews. The Dome of the Rock is a Muslim mosque built on top of this platform and is, after Mecca and Medina, the holiest place in the world for Muslims. This conjunction is one source of modern Jewish - Arab dispute. In line 24 note that **ipsum** is used to emphasise the speaker's veneration of the holy place, and her horror at the sacrilege perpetrated by the Romans.

The sack of Jerusalem was a byword in the ancient world for dreadful devastation. Students should be able to cite modern parallels such as Dresden and Hiroshima.

2. *Non-Roman view of "Romanisation" and Empire.* Compare the woman's view of Titus (line 21) with that of the Roman people (p. 4, line 22). These stories give an alternative to the Roman narrative of them bringing peace, civilization and order; showing the brutality experienced by those who resisted "Romanisation" and even that some preferred death to life under Roman rule.

Students should be encouraged to think about the reality of conquest, and the impact on the people and cultures that are subjugated. This discussion might take in other examples from history, such as the British Empire, or more modern – often less formally 'Imperial' - acts of conquest or cultural subjugation.

Consolidation

Elicit individual translations of lines 1-11. If students are still having difficulty with the long sentence **ūnā cum ... temptābat** (lines 5-6), use comprehension questions or build up the sentence gradually.

Ask the class to identify the different ways in which the subjunctive is used in lines 12-

19. If necessary, refer to p. 138.

This is a useful passage for revising the ablative case. Ask students in pairs to jot down all the examples of the ablative case they can find in lines 20-37, and how they would translate **duce Eleazārō** (line 26); **illō tempore** (line 27); **mūnitiōnibus** (line 30); **castellīs multīs** (line 32); **iussū** (line 32); **ignī** (line 35; do not labour this unfamiliar form). Compare translations, drawing up a list of all acceptable variants to consolidate the range of meanings.

Help students to identify the 4th declension nouns in this story, translate them in context and identify the case: **anus septuāgintā annōrum** (line 4), **nātū maximus** (line 6), **prope lacum** (line 29), **iussū Silvae** (line 32).

Illustration. The rock of Masada seen from the south, with the Dead Sea on the far right.

**** Masada II (p. 7)**

Story. Simon hears how most Jews, including his father, took part in mass suicide rather than submit to the Romans, while his mother and grandmother hid underground with the children. He is inspired by his father's example.

Content warning: the depiction of suicide as a method of resistance or a 'heroic' act should be treated extremely carefully. Such depictions can have a real impact on those who may have suicidal ideations, or who are have been affected by the suicide of another. You may wish to have places students can access help or advice regarding mental health generally or suicide specifically displayed prominently in your classroom.

First reading. Help the class with lines 1-6 and let them attempt the rest on their own. Check their understanding with comprehension questions.

Discussion

1. **ego ipse mortem ... accipiō, servitūtem spernō** (lines 5-6). How does Eleazar emphasise the stark choice facing the Jews?
2. Did Simon's mother achieve anything by saving her children from the suicide pact?
3. Which words show most clearly Simon's opinion of what happened on

Masada?

4. At the fall of Masada ten years ago, Simon was not quite five (**Masada I**, line 27). At fifteen he is now a young man. What do you think will happen?

Consolidation

This story may lend itself to spending some time thinking about how the atmosphere and drama of the Latin can best be captured in an idiomatic English translation or piece of creative writing. For some students, this is likely to be a very emotional or difficult task, and so any instruction given to the class should be flexible and provide opportunities for different approaches or outcomes. For example, one student may wish to write a dramatic first person narrative or speech, but one who is affected by the issues of the story may struggle “putting themselves in the mind” of the characters in such a way, they may find it easier to write in the third person or in a more abstract manner.

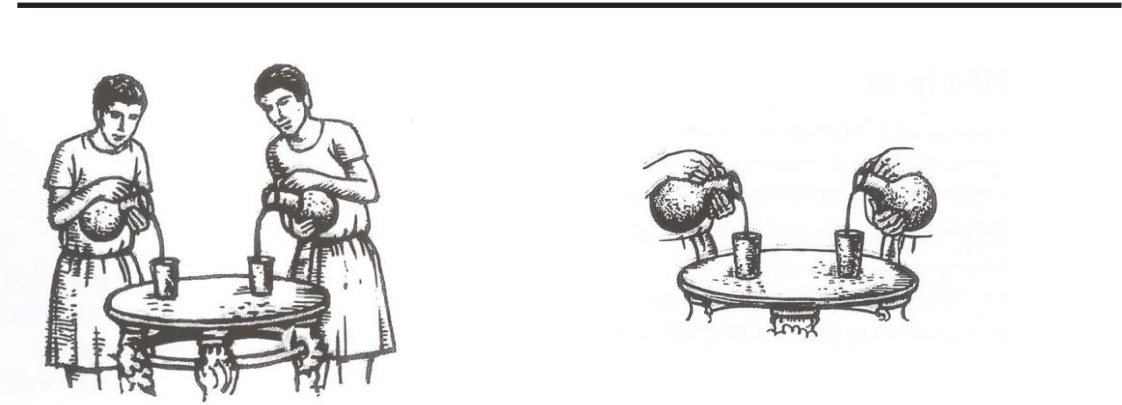
Masada I and **II** contain examples of the pronouns **ego**, **tū**, **nōs**, **vōs** and **sē**. Divide the class into two and set half to find the pronouns in **Masada I** (lines 10-37) and the other half to find those in **Masada II**. Tell them to be prepared to translate the sentence containing the pronoun and to state its case. With students’ help build up tables on the board or reproduce the complete tables by OHP or data projector and tick off the cases found in the stories. There are further opportunities for pronoun practice on p. 120.

At this point read ‘The Jews and the Romans’ (pp. 19-20) so that students can set what they have just read in its wider context and be prepared for the next passage describing the dedication of the arch of Titus.

About the language 1: passive verbs (p. 8)

New language feature. Present and imperfect passive, 3rd person singular and plural.

Discussion. Read through paragraphs 1-3 with the class. They will already be familiar with the terms ‘active’ and ‘passive’ which they have met in connection with the participles. Ask them to describe the difference between the examples in paragraph 1 and those in paragraph 2. If they say ‘They mean the same’ accept this, but encourage them to work out for themselves that the action is the same, but seen from a different point of view. The following pairs of pictures and captions may help to make the point.



active: servī vīnum fundēbant.
Slaves were pouring the wine.

passive: vīnum ā servīs fundēbātur.
The wine was being poured by the slaves.



active: puer versūs legit.
The boy is reading verses.

passive: versūs puerō leguntur.
Verses are being read by the boy.



Then set students to translate the examples in paragraph 4.

Consolidation. Ask students to write a translation of p. 7, lines 20-8, or to pick out and translate examples of the passive form of the verb on pp. 6-7. In several subsequent lessons give a few minutes to oral practice with further examples, e.g.:

puer iānuam claudit. iānuā ā puerō clauditur.
nūntius spectāculum nūntiat. spectāculum ā nūntiō nūntiātur.
pauperēs ad patrōnōs epistolās scrībēbant.
epistolae ad patrōnōs ā pauperibus scrībēbantur.
multī Rōmā nī Masadam circumveniēbant.
Masada ā multīs Rōmānīs circumveniēbātur.

A quick way of giving practice in handling the passive is to ask for English sentences to be turned from active to passive and vice versa.

arcus Titī I (p. 9)

Story. Salvius and Haterius are among the crowd which gathers next morning to watch the procession of musicians, sacrificial bulls, Jewish treasure, Jewish prisoners, emperor, consuls and statue of Titus.

First reading. This is an opportunity to let the class attempt a Latin passage unaided. Allocate 'The scene at the arch' (lines 1-14) to half the class, and 'The procession' (lines 15-30) to the other half, and ask students to draw or list all the components of their scene. Some may like to prepare a broadcast commentary. Then let each group give descriptions of the scene to the other.

Discussion. Read lines 1-14 aloud and examine the content in more depth by asking questions, e.g.:

Where do senators sit (lines 6-7)?

Which phrase suggests that many senators were insincere in their enthusiasm to witness the ceremony?

What was in Salvius' mind as he chose his seat?

How do the arrangements made for equites differ from those for senators (lines 9-10)?

What does this tell you about their social status?

What arrangements are being made to secure the approval of the gods (lines 12-14)? If necessary, remind students of the information about religious ritual in Book III, Stage 23.

Repeat the process with lines 15-30, e.g.:

Why was the Jewish treasure put on display (lines 18-21)?

Which elements of it can you recognise in the photograph of the carving on p. 10?

What was the Roman attitude to prisoners?

Are there modern parallels?

How is the status of the emperor emphasised?

Why was it suitable for Lucius Flavius Silva to be with the emperor on this occasion?

Consolidation

Pick out examples of 5th declension nouns, identify their cases in context and then put them up in case order. Add further examples from pp. 6-7.

diēs festus (p. 9, line 2), nūlla spēs (p. 7, line 4);

effigiem Titī (p. 9, line 29), cum ... rem cōnfēcissent (p. 7, line 9); eō diē (p. 9, line 3), spē favōris (p. 9, line 7);

in rēbus adversīs (p. 6, lines 7-8);

Revise the declension (p. 114), pointing out that all cases of diēs (except the nominative singular) have affinities with corresponding cases in other declensions, and give students more practice with examples in sentences, e.g.:

tandem diēs festus adest!

diem festum Rōmānī celebrant.

illō diē omnēs ad arcum convēnerunt. captīvī omnem spem amiserant.

multōs diēs captīvī in carcere manserunt. rem dīram māter timēbat.

spē favōris multī senātōrēs aderant.

Simōn in rēbus adversīs fortitudinem praestitit.

Remind students of 4th declension nouns: **ad arcum** (line 1), **iussū** (line 4), **prō arcū** (line 12), **serēnō vultū** (lines 23-4), **currū magnificō** (line 27), **magistrātūs nōbilissimī** (line 29).

Give oral practice with passive verbs, e.g. by following up **pompa dūcēbātur** (lines 4-5) with *pompaē dūcēbantur* and *pompa dūcitur* and so on.

This would be a good time to trace the processional route through the Forum to the arch of Titus, with the help of the plan and illustrations on pp. 16-18 and the information about the Via Sacra on p. 18.

arcus Titī II (pp. 10-11)

Story. After congratulating Salvius and sending thanks to Haterius, Domitian dedicates the arch. Simon seizes the sacrificial knife and kills his family and himself.

Content warning: *this story depicts 'honour'-based violence and suicide. Any discussion should take into consideration the sensitive nature of the topic and the potential for students to be affected by the content. You may wish to display information advising students where they can access help or information concerning familial violence. The following organisations can offer support:*

<https://www.haloproject.org.uk/>

<https://karmanirvana.org.uk/help/>

First reading. Divide the story into manageable sections with titles, e.g.:

The arrival. **ad arcum ... ageret** (lines 1-5), questions 1-5.

The ceremony. **inde ad āram ... aguntur** (lines 5-9), questions 6-8.

The interruption. **subitō ... pedem rettulit** (lines 10-13), questions 9-12.

Simon's defiance. **nōn Imperātōrem ... trānsfixit** (lines 13-21), questions 13-15.

Read each section in Latin twice. Between the two readings ask students to study the questions for that section; remind them to find clues to the meaning in the questions. After the second reading give them time to study the Latin and answer the questions. If you move around as they work at their answers, you will be able to identify anything which is causing difficulty and either help immediately or plan further practice at a later time. The class may need considerable help with question 15. It is useful to take in the answers for marking, and return in a later lesson to do more work on the story. This is a good routine to establish with straightforward narratives as preparation for GCSE.

Discussion topics

- 1 *Simon's behaviour.* Can you understand why Simon did what he did? Do you think he was right? (Note: the details about the fate of the Jewish prisoners in this Stage are fictitious.) Would people act like this today?
- 2 *The arch.* Do you agree with Domitian's admiration of the workmanship of the arch (illustrations pp. 10, 15 and 24)? How do we know that it celebrated a victory over the Jews? What is depicted in the carving? How would a Jew regard the carving?
What was Domitian's motive in setting up the arch? Why do you think he had it placed at the entrance to the ancient Forum Romanum (see illustration p. 18), rather than in one of the more modern fora?

Consolidation

Pick out participial phrases and ask the class to identify who is described by the participle and which case is used: **ē currū ēgressus** (line 1), **admīrātiōne affectus** (line 3), **ad sē arcessītum** (line 4), **ad āram prōgressus** (line 5), **haec locūtus** (line 7), **occāsīōnem nactus** (line 11), **audāciā eius attonitī** (lines 12-13), **pavōre commōtus** (line 13), **in manū tenēns** (line 14), **haec locūtus** (line 18), **mātre ... amplexus** (lines 18-19), **haudquāquam resistantēs** (lines 19-20), **populum ... dētestātus** (line 21).

Note in particular how students cope with the examples where the participle and the noun in agreement occur in different sentences.

Further practice of present participles is provided by exercise 2, p. 14.

Illustration. Detail of carving inside the arch. The Jewish treasure from the Temple in Jerusalem is shown being carried in Titus' triumph, which had taken place after the sack of Jerusalem. The items visible are (from left to right): a placard naming the object being carried nearby; the menorah (the sacred candlestick with seven branches), supported at shoulder level on poles; another placard; the golden table from the temple, with the next placard to the right, and the silver trumpets in front. On the right is a triumphal arch through which the procession is passing.

About the language 2: more about purpose clauses (p. 12)

New language feature. Purpose clauses introduced by the relative pronoun and conjunctions other than **ut**. The examples given are introduced by **quī** and **ubi**.

Discussion. Help students to recognise that the old man in example 1, and the woman in example 2, both acted with an intention, or purpose; the sentences do not indicate whether the intention was actually carried out. The subjunctive form of the verb is used to show this. Compare the sentence in paragraph 2 with: **fēmina servum mīsīt quī cibum ēmit**.

We use several different English expressions to express purpose. Generate as many different ways as possible of translating the examples in paragraph 3.

Consolidation. See if students can identify those sentences on pp. 9 and 10 which express intention or purpose (either with **ut** or some other introductory word. Half the

class could take p. 9 and half p. 10). The sentences are.:

inter eōs ... esset (p. 9, lines 7-9).

aderant ... īspicerent (p. 9, lines 13-14).

Domitiānus ... faceret ... salūtāvit (p. 10, lines 1-2).

inde ... sacrificāret (p. 10, lines 5-6).

Do not draw attention to **nē ... perīrētis** (p. 6, lines 16-17), unless a student recognises it as a purpose. If this happens, confirm that it is an *intention to prevent other people from doing something*, and ask them to look out for more examples in the coming stories.

Practise recognition of the subjunctive by setting sentences in pairs for translation, basing them on paragraph 3, e.g.:

sacerdōs haruspicem arcessīvit quī victimam īspexit.

sacerdōs haruspicem arcessīvit quī victimam īspiceret.

Haterius quīnque fabrōs ēlēgit quī figurās in arcū sculperent.

Haterius quīnque fabrōs ēlēgit quī figurās in arcū sculpsērunt.

Ask students what part of the verb appears when the personal endings are subtracted from the imperfect subjunctive (see p. 128).

This may be a suitable moment at which to take exercise 1, p. 14.

Illustration. Statue of Titus (British Museum). Do you think he shows any family likeness to Domitian (p. 110)?

Word patterns: compound verbs 1 (p. 13)

New language feature. Verbs formed with the prefixes dē-, ex- and re-.

Discussion. Ask students to work through the page for homework and go over their work in a subsequent lesson. The study of English derivatives in paragraph 5 may be extended by using examples from paragraphs 1-3.

Practising the language (pp. 14-15)

Exercise 1. Complete the sentences with the imperfect subjunctive by adding the appropriate personal endings to the given infinitives. Less able students may need help with this exercise.

Exercise 2. Complete the sentences by selecting the correct participle from the alternatives provided.

Exercise 3. Translate English sentences into Latin by selecting from the alternative Latin words provided. Explain your choice.

Illustration. The arch of Titus today (note standing figure at left for scale). Ask students to compare this photograph with the line drawing on p. 24 and to identify what is missing. Note the decorative features: two winged victories filling in the triangular spaces immediately above the curve of the arch, and a triumphal procession in the shade of the overhang just above them. The inscription reads as follows (brackets represent explanatory additions):

SENATVS
POPVLVSQVE ROMANVS
DIVO TITO DIVI VESPASIANI F(ILIO)
VESPASIANO AVGVSTO
DIVO

*The Senate
and the Roman people (give this arch)
to the Divine Titus, Divine Vespasian's son,
Vespasian Augustus
(divine) is the title given to a dead
emperor who has been deified.*

Cultural background material (pp. 16-21)

Content. There are three topics in the cultural background of this Stage:

- the Roman Forum (best introduced with the model sentences and studied in more detail at appropriate points in the Stage);
- the arch of Titus (see nox I and II, pp. 4-5, and arcus Titī I and II, pp. 9-10); other public monuments and buildings;
- the conquest of Judaea by the Romans, which forms the background to the story told to Simon in Masada I and II, pp. 6-7.

Discussion

1. *Scene in the Forum Romanum.* Encourage students to identify the major buildings illustrated on pp. 16-17. Let them use their recollections of Pompeii and the provinces to fill out their mental picture of the scene in the Roman Forum and describe the activities which would occur there. What would have been the reaction of a British or an Egyptian visitor to the scene in the Roman Forum?
2. *Monumental architecture in the centre of Rome.* What was the purpose of the arch of Titus? How did its architecture contribute to this? Examine the pictures of different Roman public buildings in the Forum. What decoration did they have? Which

features, or which buildings, do you consider to be characteristically Roman? Which features of Roman architecture do you see in many towns or cities today?

3. *The Romans and the Jews*. Why did the Jews find Roman rule intolerable? Why were the Jews able to harass the Romans so effectively and hold out against them for so long? What happened to the Jewish nation as a result of this defeat by the Romans?

Illustrations

p.16-17 Three views of the Roman Forum. Plan and photograph are both seen from the Palatine; the reconstruction looks towards the Palatine, from point 7 on the plan. The brick senate-house (8) had a marble portico in front but above the line of vision was, like so many Roman buildings, coated in stucco to imitate marble. The nearby arch of Septimius Severus would not have been there at the time of the stories in this Stage. The lower part of the darker stone building (top left of photograph) is what remains of the Tabularium, the public record office. The imperial fora are underneath and beyond the trees (top right).

p.18 Inside the prison. This circular Etruscan water cistern, with a hole in the roof for lowering a bucket, became the Roman death cell, and was described by the Roman historian, Sallust, writing in 40 BC, as 'repugnant and fearsome from neglect, darkness and stench'. It was the place where convicted enemies of the state were strangled, if they were not publicly thrown off the Tarpeian rock. It is now a Christian chapel because it was the place of imprisonment of Saints Peter and Paul.

A reconstructed fragment of the temple of Vesta, with the house of the Vestal Virgins in the background. They held a privileged position in Roman society, enjoying, for instance, front seats at the games, but any infringement of their virginity was punishable by being immured alive. There were six vestals, separated at the age of 6-10 from noble families, who served for thirty years and were then free to return to private life, even to marry, although few were willing to sacrifice their status for the subordinate role of a Roman wife.

The Sacred Way, paved with hard volcanic stone, winding up to the arch of Titus which is here seen from the Forum, the opposite direction from earlier illustrations. The inscription on this side is modern, recording those who reconstructed the arch in 1822, using travertine stone to distinguish it from the original work in Pentelic marble.

p. 19 Remains of a synagogue on the rock of Masada. Built as palace stables by Herod the Great, it was later turned into a synagogue for 250 people, by the addition of tiers of benches.

Baths at Masada, with floor raised over hypocaust, and flues in walls, showing

that the Jewish palace contained the luxuries of the Roman world.

- p. 20 Drawing of pottery sherd bearing Eleazar's name, possibly used for drawing lots.

The view from Masada looking down at the camp which was Silva's headquarters. One of a ring of eight, it has the typical shape of a Roman camp. Note the curving protective barrier at the entrance, and the inner camp.

- p. 21 General view of Masada from the air.

- p. 22 Reverse of a coin of Vespasian, celebrating Titus' defeat of the Jews. A bronze sestertius, it was minted by decree of the Senate (SC - *senātūs cōnsultō*). At this time the Senate minted bronze and copper coins, while the emperor had the monopoly of minting gold and silver coins.

Checklist vocabulary: cognates and compounds

audāx, audēre, dēscendere, revenīre, scelestus, vīta.

Suggested activities

1. You are a Jewish general. You led resistance against the Romans. When your city fell, part way through the war, Titus treated you well and you now live in Rome as a friend of the imperial family. Although you are still a Jew by faith, you have changed your name from Joseph ben Matthias to Flavius Josephus. You plan to write a book about the Jewish War. Draw up a summary for your book, using the information on pp. 19-21 to explain: why the Jews rebelled, what the Roman army did when Jerusalem fell, how you came to be in Rome, how you found out about the end of the war at Masada, and your feelings about your own change of fortune and the dedication of the arch. When you have finished your summary, read Josephus' story of his capture in *The Jewish War* trans. G. Williamson (Penguin Classics, pp. 220-2).
2. Make an annotated plan of the Forum. Include it in a folder (to be developed during Stages 30 and 31) about important buildings in Rome in the 1st century AD. Make notes about materials and methods of construction, where the buildings stood in the city, what they were used for, and what effect they might have had on the citizens.