

IN VILLA

Stage 2



Annotated Sample Pack

The new layout of the CLC has been designed with **accessibility** and **ease of navigation** in mind. The strong black and red bands on the pages at the beginning of each stage mean that they are easy to find when flicking through the book. The different sections of the book have different colour-coded bands at the tops of the pages to help students identify the section they need. Page numbers have been included on all pages. All fonts have been chosen to be dyslexia friendly and colour-contrasts checked to ensure visual accessibility.

Stages still begin with a large, **full page image** intended to provoke discussion and provide an introduction to the contents of the Stage. Notes for these and all other illustrations can be found in the teacher guidance materials.

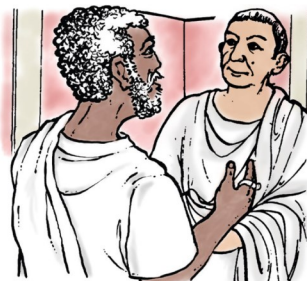




amicus



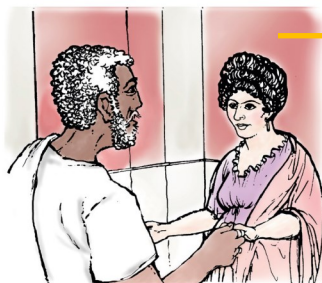
1 Caecilius est in atriō.



2 amicus Caecilium salūtat.



3 Metella est in atriō.



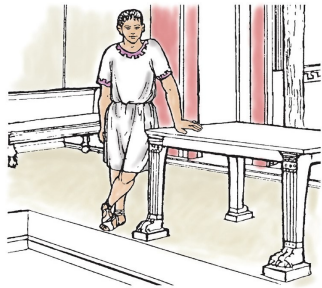
4 amicus Metellam salūtat.

Most Stages still open with illustrated **model sentences** designed to introduce students to new language in a simple, supported and intuitive way.

There are some changes to the narrative throughout Book I, although the core storyline remains the same. The character of **Barbillus** is now introduced in Book I to reduce the number of new characters encountered in Book II. It is also hoped that his inclusion from the beginning of the story will improve student engagement with the over-arching series narrative which is driven forward by Quintus's search for Barbillus' estranged son, Rufus. Barbillus is of Greco-Syrian heritage living in Egypt and he has been re-drawn in a way that more accurately captures his heritage and ethnicity. His presence in Pompeii is explained in later stories: he is a merchant who travels widely across the Roman world.

All illustrations are now in **colour**. Students will be able to see a greater level of detail as a result and will gain a much clearer impression of life in the ancient world.





5 filius est in ātriō.



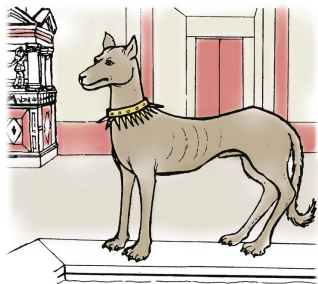
6 amīcus filium salūtat.



7 filia est in ātriō.



8 amīcus filiam salūtat.



9 canis est in ātriō.



10 amīcus canem salūtat.

The character of **Lucia** is also introduced in Book I. Lucia is the daughter of Caecilius and Metella, and sister to Quintus. She is slightly younger than her brother, and has a love of reading and a lively imagination.





Metella



11 coquus est in cūlīnā.



12 Metella cūlīnam intrat.



13 Grumiō labōrat.



14 Metella Grumiōnem spectat.

The household features **enslaved characters** such as the cook Grumio. Their lives are very different from the other people we meet in Pompeii, and we show this through the different interactions they have with each other and with those holding them in slavery. New information in the Cultural Background sections and in the Teacher Guide will help students and teachers identify and navigate these power dynamics in an informed and sensitive manner.





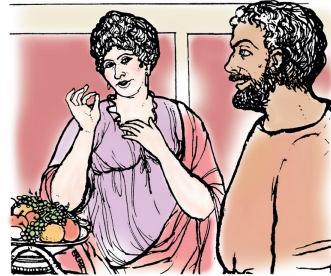
15 cibus est pāvō.



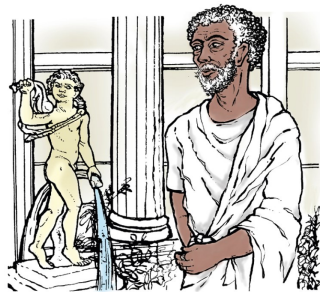
16 Metella cibum gustat.



17 Grumiō est anxius.



18 Metella Grumiōnem laudat.



19 amicus est in hortō.



20 Metella amicum vocat.



mercātor

amīcus Caecilium vīstat. amīcus est Barbillus. Barbillus est mercātor.

mercātor vīllam intrat. Clēmēns est in ātriō Barbillus. Clēmēns mercātōrem salūtat. Caecilius est in tablīnō. Caecilius pecūniam numerat. Caecilius est argentārius. amīcus tablīnum intrat. Caecilius surgit.

‘salvē!’ Caecilius mercātōrem salūtat.

‘salvē!’ mercātor respondet.

Caecilius trīclīnium intrat. Barbillus quoque intrat. amīcus in lectō recumbit. argentārius in lectō recumbit.

Grumiō in culīnā cantat. Grumiō pāvōnem coquit. coquus est laetus. Caecilius coquum audit. Caecilius nōn est laetus. Caecilius cēnam exspectat. amīcus cēnam exspectat. Caecilius Grumiōnem vocat.

in trīclīniō

Grumiō trīclīnium intrat. Grumiō pāvōnem portat. Clēmēns trīclīnium intrat. Clēmēns vīnum portat. Caecilius pāvōnem gustat.

‘pāvō est optimus!’ Caecilius clāmat.

mercātor quoque pāvōnem gustat. cēna Barbillum dēlectat. dominus coquum laudat. Grumiō exit.

ancilla intrat. ancilla est Poppaea. Poppaea suāviter cantat. dominus Poppaeam audit et vīnum bibit. mox dominus dormit. amīcus quoque dormit.

Grumiō trīclīnium intrat et circumspectat. coquus cibum in mēnsā videt. Grumiō cibum cōnsūmit et vīnum bibit. Caecilius Grumiōnem nōn videt. coquus in trīclīniō magnificē cēnat.

Poppaea coquum spectat. coquus ancillam vocat. Poppaea cibum gustat et Grumiōnem laudat. Grumiō est laetissimus.

mercātor *merchant*

amīcus *friend*

vīstat *is visiting*

vīllam *house*

salūtat *greet*

5 pecūniam numerat *is*

counting money

argentārius *banker*

salvē! *hello!*

respondet *replies*

10 quoque *also*

in lectō recumbit *reclines on*

a couch

cantat *is singing*

pāvōnem coquit *is cooking*

peacock

laetus *happy*

audit *hears, listens to*

nōn est *is not*

cēnam exspectat *is waiting*

for dinner

vocat *calls*

portat *is carrying*

vīnum *wine*

gustat *tastes*

optimus *very good, excellent*

dēlectat *pleases*

dominus *master*

5 laudat *praises*

ancilla *(female) slave*

suāviter *sweetly*

et *and*

mox *soon*

10 videt *sees*

cōnsūmit *eats*

magnificē *impressively,*

magnificently

cēnat *dines, has dinner*

spectat *looks at*

laetissimus *very happy*

There are some minor changes to how **glossing** works for the stories. Where two new words appear together, they are glossed as a phrase. Meanings will not run over the line but be on a single line for simplicity (note that the sample stories here do not show this).

Narrative changes have been made to **improve the representation** of the characters and their relationships. This story has been altered to show Grumio and Poppaea meeting and to remove problematic content. It also now begins what will become a key theme of Book I: the same events can be experienced differently by different people. Whilst Caecilius and Barbillus enjoy a dinner party, the enslaved characters are forced to work and go hungry.



About the language

1 Words like **Metella**, **Caecilius** and **mercātor** are known as **nouns**. They often indicate people or animals (e.g. **fīlia**, **canis**), places (e.g. **vīlla**, **hortus**) and things (e.g. **cēna**, **cibus**).

2 You have now met two forms of the same noun:

Metella – Metellam

Caecilius – Caecilium

mercātor – mercātōrem

3 The different forms are known as the **nominative case** and the **accusative case**.

nominative Metella Caecilius mercātor

accusative Metellam Caecilium mercātōrem

4 If Metella does something, such as greeting Grumio, the nominative **Metella** is used:

Metella Grumiōnem salūtāt.

Metella greets Grumio.

5 But if somebody else does something to Metella, the accusative **Metellam** is used:

amīcus **Metellam** salūtāt.

The friend greets Metella.

6 Notice again the difference in word order between Latin and English:

Metella culīnam intrat.

Metella enters the kitchen.

Caecilius pecūniam numerat.

Caecilius is counting money.



Peacocks often featured on Pompeian wall paintings as well as occasionally on their dinner tables.

About the language has been given its own, distinctive key colour which will remain consistent throughout all four books.

This colour is also used at the back of the book for the **Language information** section which contains further notes. The section has been expanded slightly, mainly to offer greater support to the growing numbers of non-specialist teachers and independent learners using the textbooks. Long-term CLC users will notice additional information on nouns and the formation of the perfect tense, along with additional exercises.



Practising the language

in culinā

Grumio finds an uninvited guest in the kitchen.

amīcus Grumiōnem vīsitat. amīcus est Corvus. amīcus villam intrat. Clēmēns est in ātriō. Corvus Clēmēntem videt. Clēmēns Corvum salūtāt. amīcus culinā intrat. amīcus culinā circumspectat.

Grumiō nōn est in culinā. Corvus cibum videt. cibus est parātus! Corvus cibum gustat. cibus est optimus.

Grumiō culinā intrat. Grumiō amīcum videt. amīcus cibum cōnsūmit! coquus est irātus.

‘pestis! furcifer!’ coquus clāmat. coquus amīcum vituperat.

5

parātus ready

vituperat rebukes

1 Explore the story

- a amīcus Grumiōnem vīsitat. amīcus est Corvus (line 1): what two things are we told about the friend?
- b Corvus Clēmēntem videt. Clēmēns Corvum salūtāt (lines 2–3): what happens after Corvus sees Clemens?
- c Grumiō nōn est in culinā. Corvus cibum videt. cibus est parātus! Corvus cibum gustat. cibus est optimus (lines 5–7): which two of the following statements are true?
- A Grumiō is in the kitchen. C Corvus tastes the food.
B The food is not ready. D The food is very good.
- d Grumiō culinā intrat. Grumiō amīcum videt (line 8): what two things does Grumio do?
- e amīcus cibum cōnsūmit! coquus est irātus (lines 8–9): why is the cook angry?
- f ‘pestis! furcifer!’ coquus clāmat. coquus amīcum vituperat (line 10): what does the cook say as he rebukes his friend?

2 Explore the language

Explain why **Clēmēns** and **Clēmēntem** (lines 2–3) have different endings.

nominative case and accusative case: page 25

3 Explore further

Think about the whole of this story and the other stories you have read in this stage. Grumio, Poppaea and Corvus are very hungry and take food wherever they can find it. How different is this to Caecilius’ and Barbillus’ experience of food and eating?

Reviewing the language Stage 2: page 221

Practising the language now contains a story with a series of questions. The expectation is that teachers and students use this section in whichever way is most useful to them. The questions do not have allocated marks in the book, although mark schemes are available for download if required.

Practising the language has its own colour which again will stay the same for all four books. This colour is also used at the back of the book for **Reviewing the language**. This section contains revised forms of the exercises which used to appear in *Practising the language*. They are clearly signposted from each Stage and are designed to be used by students independently to review language when they are feeling less confident.

Explore the story is a series of questions for guided reading. *Explore the language* is a brief opportunity for students to articulate in simple terms what they have observed about the language as they have been working. As the course progresses, these questions change focus to look at the effect of language choices on the narrative. *Explore further* encourages a deeper look at the ways in which the stories represent the ancient world. This section develops from considerations of the plot through questions which ask them to consider the story’s context and eventually to weigh up differing perspectives and attitudes, including the relationships between Romans and those from the areas they are occupying, and the ways in which a narrator’s biases may impact upon stories.



Enquiry: How did Caecilius', Metella's and Grumio's daily activities reflect and reinforce their social status?

Daily life in Caecilius' household

Daily life in Caecilius' household would have been shaped by the expectations and privileges of his status as a wealthy man. Life for most people living in Pompeii at that time would have been very different. Most people would have had a trade, and the majority of their time would have been taken up by work. Caecilius also owned many enslaved people, some of whom would have done the housework under the watchful eye of Metella. Poorer households might also have owned enslaved people but they would have had far fewer, so members of the family would have done more household chores and work themselves.

Thinking point 1: Think about the stories and cultural background material you have read and the pictures you have seen. What do you already know about daily life in Caecilius' household?

My family and I get up at dawn. I don't eat much for breakfast, just a light snack like a piece of bread and a cup of water.

Then I get dressed in a long shirt with short sleeves (**tunica**) and my **toga**. Putting the toga on is a two-person job, as it is a very large, heavy piece of woollen cloth arranged in a series of complex folds. Finally, I put on my shoes. A quick wash of my hands and face with cold water is enough first thing in the morning; later I'll visit a barber and be shaved and maybe take a leisurely trip to the public baths.

Thinking point 2: Look at the statue of a Roman wearing a toga and think about Caecilius' description of getting dressed. What do you think it would be like to wear one for a day? Why do you think male Roman citizens went to the trouble of wearing them?



An important Roman dressed in his toga. Only male citizens were allowed to wear the toga, and the type of toga someone wore reflected his social status.



Every cultural background section contains an **Enquiry** which targets key skills of historical investigation as well as student understanding of the Roman world. There is no obligation to make use of these; they are provided as support for teachers and students and are not required activities.

The Enquiry in this stage has been designed to target the key historical concept of similarity and difference; supporting students as they begin to analyse the diversity of experience within the Roman world.

Thinking Points offer possible prompts for discussion and opportunities to build historical skills such as source analysis. For example, *Thinking Point 1* here asks students to recall information they have seen already and apply it in a new context, while *Thinking Point 2* connects the description in the text to a source and asks students to think more deeply about the information offered in both.

Like *Enquiries*, there is no expectation that people will use all *Thinking Points*. It is expected that people will select those which best support their aims and approach.



I get up and dress in a **stola**, a full-length tunic that is usually worn over the top of another tunic. If I'm going out I wear a **palla**, a large rectangular shawl which can be worn on my head to cover my hair. I wear my hair in the latest fashion, use whitening powder to lighten my skin, and apply blusher and eyeliner. Finally, I arrange my jewellery.

Thinking point 3: Why do you think Roman women a) wore the palla over their heads and b) used powder to whiten their skin?



A Roman woman wearing a stola and palla.



Wealthy women's hairstyles were often very elaborate, and were often created and maintained by a highly skilled enslaved hairdresser known as an ornatrix.



Examples of jewellery a rich woman like Metella might have owned.

By the time dawn arrives the enslaved members of the household have usually been up for hours preparing for the day. Getting washed and dressed is very quick – no toga or fancy hairstyles for me. What little sleep I get is in the kitchen where I work; it's small, dark, hot, smokey and smelly. Sometimes I sit on the steps outside and do things like prepare vegetables so I can have some fresh air. I'm expected to help keep watch and guard the doorway when I do, though.



Some material in the cultural background is now presented in the fictional '**voice**' of particular characters. This feature is intended to improve engagement and make material easier to process for students who may struggle with large blocks of text. The use of characters to deliver cultural context material creates a deeper and more immediate connection between it and the stories, encouraging students to consider the material in an integrated way.

These talking heads also enable the authors to offer more depth to the characters and to offer different points of view on daily life in the ancient world. On this page we see Grumio commenting on his life, offering insights which can be used to develop the more simplistic understanding students may have gained from the sentences and stories so far. For example, in an earlier story students encounter Grumio sleeping in the kitchen and may assume that he is lazy, sleeping on the job rather than at night in his bedroom. Here, however, students learn that he sleeps in the kitchen because he has no bedroom or personal space and that opportunities for sleep are few and far between.



After breakfast I go to the atrium for the **salūtātiō**, the respectful greetings of my **clientēs** (clients), a number of poorer people and freedmen, some of whom were previously enslaved members of my household. I am their **patrōnus** (patron), which means I do things like offer them small sums of money and try to help and protect them if they are in trouble. In return, my clients must do things for me. For example, they accompany me as a group of supporters on public occasions and I employ some of them in my business activities.

After receiving my clients, if I have no further business to conduct at home, I set out for the **forum**, where I spend the rest of the morning making deals and banking.

Lunch is another light meal, perhaps bread with meat or fish followed by fruit. Business ends soon after lunch and then it's time for a nap before going to the baths.



Thinking point 4: What do you think was the purpose of the salutatio? How did both the clients and the patron benefit from this relationship? Do you think they benefited equally?



The outside of the House of Menander. On either side of the door are stone benches; it has been suggested that these were for clients to sit on while waiting to greet their patron.

As in previous editions, plenty of **pictures** are used to support learning. Images and captions have been updated to provide more information and better visual quality.

As far as possible we have tried to give key details such as location and date. This enables students and teachers to more easily find extra information themselves and also better supports student understanding of place and time when it comes to the sources they are studying.



I enjoy doing things like reading and weaving at home, or going out to shop, visit friends or visit the baths, but I am responsible for the management of the whole household, and that keeps me very busy. I supervise the enslaved people who work in the house and manage the household finances. To run a successful household a woman needs to be able to read and write and be well organised.

I am trying to teach Lucia everything she'll need to know when she has her own household to run. I also make sure she understands what's expected of a Roman woman in terms of her behaviour and manners.

A wealthy woman like Metella may not have worked outside the home, but in other households women might make important contributions to the finances by weaving and spinning thread or wool and being involved in the family business. It was unusual for women to manage their own businesses, but widows sometimes took control of their late husbands' business affairs. Women did a range of jobs including being midwives, makers of cloth or gold jewellery, barbers, medical doctors, scribes, or sellers of various goods such as silk, perfumes and fish. We have evidence about many women who lived in Pompeii whose lives may have been very different from Metella's, for example:

- Julia Felix rented out property and owned a bar, restaurant and bath complex.
- Asellina owned a bar and supported some political candidates.
- Eumachia was a priestess of the cult of the emperor, patron of the cloth-workers (fullers) and an important benefactor. She financed construction of one of the largest buildings in Pompeii.
- Naevoleia Tyche was a woman freed from enslavement who probably became wealthy through overseas trade using ships.



Thinking point 5: Based on the descriptions of Caecilius and Metella in Stages 1 and 2, which character's daily life is more appealing to you? Why?

Thinking point 6: How typical of Roman women do you think the character of Metella is?



Fresco of a female shopkeeper standing behind her wooden counter with shoes on it while a customer sits and talks with her. From the façade of the House of the Fullers of M. Vecilius Verecundus.

This page is a good example of the increased amount of space devoted to the lives of women in the new edition. Drawing on a diverse range of historical and archaeological evidence, the information is intended to help students understand the role of women in the broader world of work and patronage in Pompeii.

Thinking Point 6 invites students to question how far Metella was typical of Roman women, encouraging them to consider how female experience was shaped by social status.

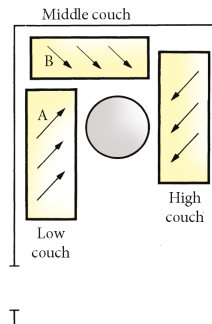
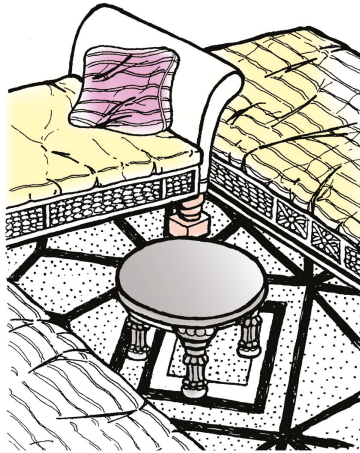


Roman dinner parties

Towards the end of the afternoon, the main meal of the day (*cēna*) begins, although I've usually been preparing it all day (longer if it's a special occasion). A formal dinner party takes place in a dining room (*triclinium*), but often the family eat informally in other rooms or sitting in the garden. During the winter, dinners might be held in the inner dining room near the atrium. In the summer Caecilius generally prefers the dining room at the back of the house looking straight out onto the garden. Most people don't even have one *triclinium* in their house, let alone two, so they will only eat in one if they are invited to a formal dinner party elsewhere.

Enslaved people don't attend dinner parties; we work at them. When the guests arrive one of us will wash their feet. I prepare the food in the kitchen and it is cut up before it is served. While the guests recline and enjoy the food, we sit on the floor or stand out of the way ready to do anything that is asked of us.

These drawings show how the couches were arranged in a Roman dining room. The Latin name *triclinium* means a room with three couches. The arrows show the position of the people eating dinner. Position A is where the host would lie, and B marks the top position of honour.



Thinking point 7: Look at the diagram showing the arrangement of the couches. Where would Caecilius have been seated? What position might a good friend be given? If she attended, where might Metella be?

Students often enjoy the culinary details of Roman dinner parties, from roast dormice to iconic peacocks, but this section now opens with Grumio describing the labour that happens behind the scenes, helping learners explore differing perspectives on Roman life.

In the final layout, the information on this page will sit opposite Metella's speech on the next page. This *Thinking point* is a good example of a task in which students are asked to consider what they learn from Metella's speech and apply that knowledge to the diagram of the triclinium, helping them visualise the information and explore what seating plans can reveal about gender and social status.



In the dining room three couches are arranged around a small, elegant circular table. Three guests can recline on each couch. Diners lean on their left elbow, take food from the table with their right hand and eat using their fingers or a spoon. Poorer families only recline to eat at festivals or public holidays; children and enslaved people eat sitting upright. These days women like me recline with the men, but there was a time when it wasn't very respectable to do so.

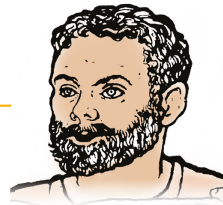
The 'low' couch is where the host reclines with either their family or more important guests. The guest of honour sits directly on the host's left on the 'middle' couch, as this is the best position for chatting with the host. Other high-status guests sit on this couch, while the least prestigious positions are on the 'high' couch. For special occasions I might organise some form of entertainment such as singers, dancers or a poetry recital.



Preparing a meal for an important dinner party can take me all day, and Metella pays especially close attention if important people are coming; if she doesn't like what I have prepared, I can get into terrible trouble.

A dinner party begins with light dishes, for example, eggs, fish – you can get good shellfish in Pompeii because we're so near the coast – and cooked and raw vegetables. Then comes the main course of various meat and fish dishes accompanied by sauces and vegetables. I use a lot of the local fish sauce (**garum**); Pompeii is famous for it. Pork, beef, mutton and poultry are all popular, and when preparing them I try to show off my skill and imagination. I was really pleased with the peacock for today's dinner, and relieved that Metella and the guests liked it too. Dessert consists of fruit, nuts, cheese and sweet dishes.

Wine is drunk throughout the meal, usually mixed with water. The local wine from the vineyards on the side of the mountain to the north of the town is really good, but there's also a lot available that has been imported from all over the world.



Some Roman authors complain about dinner party hosts who give guests different food depending on their status.

'I came to be dining ... with a man who thought he combined elegance with economy, but who appeared to me to be both mean and lavish, for he set the best dishes before himself and a few others and treated the rest to cheap and scrappy food.'

(Pliny, Letter 2.6)

Throughout the new edition, we have increased the number of **sources** quoted in translation so that students can start to consider and critique Roman authors from the very beginning of the course. This will provide better scaffolding for the primary material used in later books.





Dining scene from the House of the Triclinium showing couches, soft furnishings, enslaved people (the smaller figures) and someone clearly not feeling very well!

‘See now that huge lobster being served to my lord, all garnished with asparagus ... Before you is placed a crab hemmed in by half an egg on a tiny plate; a fit banquet for the dead.’

(Juvenal, Satire 5)

The fact that several authors mention this may imply it was a common practice. These sources are highly critical of such hosts, however, so it may not have been regarded as good manners.

Thinking point 8: Why might some hosts have given different food to different guests?



Items of food and drink often feature in the wall paintings and mosaics found in Pompeian houses – for example, this mosaic of sea creatures, and these wall paintings of a rabbit and chicken hanging in a larder and a bowl of fruit.

The *Thinking Point* on this page is intended to build historical skills by offering scope for simple source analysis. Learners are encouraged to consider the ways that the food served at Roman dinner parties reflected the diner’s position in the social hierarchy. In turn, this references the overarching focus of the enquiry: how social status influenced the lives of individuals in the Roman world.

The section closes with a reminder of the *Enquiry*, this time with bullet points outlining the information that has been covered in the section to help scaffold student responses.

Enquiry: How did Caecilius’, Metella’s and Grumio’s daily activities reflect and reinforce their social status?

You may wish to consider the following:

- how they dressed
- how they spent their time
- clients and patrons
- Roman dinner parties
- comparisons which can be made between them.



Vocabulary checklist 2

| | |
|-----------------|-----------------------|
| amicus | <i>friend</i> |
| ancilla | <i>(female) slave</i> |
| cēna | <i>dinner</i> |
| cibus | <i>food</i> |
| dominus | <i>master</i> |
| dormit | <i>sleeps</i> |
| intrat | <i>enters</i> |
| laetus | <i>happy</i> |
| laudat | <i>praises</i> |
| mercātor | <i>merchant</i> |
| quoque | <i>also</i> |
| salūtat | <i>greet</i> |



Most cooking was done in the *culina* with pans and grills over charcoal, like a barbecue.

Each Stage still ends with a **checklist** containing the key words which a student ought to have acquired by this point. Most of the checklists in Book I have seen some minor editing. This is mainly to prioritise specific words, according to how frequently they occur in authentic Latin or in Defined Vocabulary Lists. Sometimes the meaning of a word has been updated: this usually reflects a move towards greater clarity or a change in best practice. The lists grow incrementally longer as the course progresses and the way in which the words are listed evolves in line with the new language features used in the text. From Stage 6, verbs are now listed with the present and perfect tenses in the 3rd person singular.

The **Vocabulary** section at the back of the textbook reflects these changes as well as now indicating where a word appears in a specific checklist.

