

The Cambridge Latin Course

Fifth edition:

a more reflective and diverse exploration of the ancient world

Our popular *Cambridge Latin Course* is now 24 years old, and we are so pleased that it continues to be an integral part of your Latin classrooms both in the UK and around the world! The team at the Cambridge School Classics Project (CSCP) began exploring the possibility of updating the series several years ago, and so the research initiative 'Caecilius is Listening' was launched in 2018 to gather your views on the fourth edition. Dozens of teachers and students attended the first event in Cambridge in November 2018, and more than 600 people completed the survey that followed. This crucial feedback has helped shape the seven guiding principles for the new edition:

- Preserve the integration of culture, stories and language learning
- Maintain the narrative strength of ongoing storylines and characters
- Ensure suitability and accessibility for all classrooms, with special focus on funding, time and exam pressures
- Improve representation of different sectors of society
- Update the course to reflect current views on sensitive issues and associated language
- Ensure cultural background and stories are in line with latest research
- Create a user-friendly online platform to house digital materials

The writing process

To ensure that we ‘improved representation of different sectors of society’, we worked with a diverse range of people, including those from marginalised groups, to undertake the academic review and authoring of each book. You will see many of the contributor names in the acknowledgement section. In addition, we are putting each book through multiple sensitivity reviews by independent third parties to make sure we are drawing from wide-ranging expertise and different perspectives.

Stories and characters

Historically grounded stories remain at the heart of the series. We have updated them and introduced new characters to reflect a modern understanding of the diverse Roman world.

Characters

- We are introduced in Book 1 to Caecilius’ friend Barbillus, a Greco-Syrian merchant who lives in Egypt.
- Students will benefit from a more detailed and nuanced portrayal of Metella (Caecilius’ wife) and through the introduction of their daughter, Lucia.

The many working women of Pompeii are also better represented by the inclusion of Clara, the professional artist hired by Caecilius to create a new fresco for his house.



Storylines

The updated storylines better represent the experiences of a wider range of people within society, including enslaved characters such as Grumio the cook and the ornatrix Melissa:

- Instead of Melissa being introduced through the eyes of the men who enslave her, her anxieties about her new situation are centred from her first appearance.
- Melissa also explains her history and how she became enslaved to Grumio. This provides an opportunity for students to see such people as fully realised characters, independent of those who hold them in slavery.

Detailed advice is included in the forthcoming teacher guide to help identify and navigate these power dynamics in an informed and sensitive manner.



Critical analysis

Rather than passive acceptance of the Roman norms and values encountered in the stories, we have provided activities to promote engagement, for example:

- In Stage 2, Caecilius and Barbillus enjoy a dinner party, however Grumio and Poppaea are forced to work and take what food they can. Meanwhile, Grumio's enslaved friend Corvus steals food from the kitchen. Students are invited to consider the actions of the characters:

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?





Cultural background

As the integrated teaching of language and culture remains one of the *Cambridge Latin Course*'s core principles, we have updated the cultural background sections to reflect modern scholarship and better support learning. These rewritten sections encourage a more nuanced understanding of Roman history, building skills of historical enquiry and source analysis from the outset. For example:

- How people, such as gladiators, may have coped with life-changing injuries, including the use of ancient prosthetics.
- Prominent women such as Julia Felix and Eumachia are joined by ordinary women who wrote election graffiti or had their names and professions recorded on their funeral urns.
- Higher visibility of different groups in the given sources, for example a votive offering made by an enslaved man, or a love poem written by one woman to another.

Enquiry questions and Thinking points

These make use of best practice in history pedagogy and provide support for teachers and students looking to undertake in-depth historical investigations or smaller scale classroom discussions and activities.

Stage 2

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

Stage 1

Thinking point 3: *What claims can we make about the status of Roman women compared with Roman men based on*

- a) *Roman names*
- b) *Roman marriage customs and*
- c) *there being less evidence about Roman women than about Roman men?*

Character voices

In a new feature, characters from the stories narrate some of the cultural information, highlighting the variety of experiences of people in the past. This makes material easier to process for students who may find large blocks of text challenging, but also helps learners to make links between cultural material and the stories.

- Lucia explains the importance of local politics in Pompeii and reflects on the interest taken by women even if they cannot vote or stand for election.
- Metella, Caecilius and Grumio explain what their daily lives entail, encouraging comparison and reflection. Grumio comments that he has no bedroom and few opportunities for sleep, so students will critically reflect on their first impressions of him sleeping in the kitchen in the first story of the book.
- Clara the artist takes the reader on a tour of the forum and explains its importance for Pompeians.

Even though women can't vote or stand for public office, plenty of us still take a real interest in local politics and express support for our favourite candidates. Here are two examples of graffiti I've noticed recently:

'Parthenope and Rufinus ask for Helvius Sabinus as aedile.'

'Vote for Lucius Popidius Secundus as aedile. It's Taedia Secunda, his grandmother, who asks you to do so.'

Lots of tradeswomen are interested in the elections as well; there are notices from female laundry workers, innkeepers and bakers announcing their political favourites.



Text design and artwork

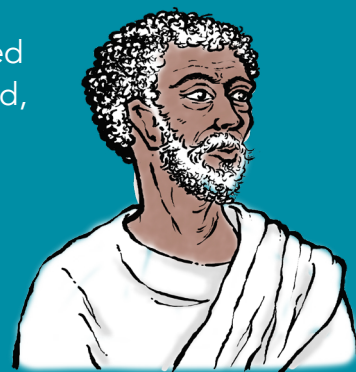
Accessibility

We have revised the layout of the new *Cambridge Latin Course* to ensure the resources are accessible and easy to navigate:

- Colour-coded sections will make content easier to find.
- Fonts are dyslexia friendly and colour contrasted to ensure visual accessibility.

In full colour and with greater attention to detail, the updated illustrations better represent the diversity of the Roman world, for example:

- The character of Barbillus has been in previous editions, however we have redrawn him in accordance with a carefully researched brief in a way that better acknowledges his heritage, ethnicity and complexity.



Photos

Photos, including examples of historical and archaeological artefacts, are included throughout to support learning.

- We have updated the images and captions to provide more detailed source information (such as location and date) to increase student awareness of the geographical range of the Roman world.

To explore the changes further and learn more about the updates to the new *Cambridge Latin Course*, visit the CSCP's blog: blog.cambridgescp.com