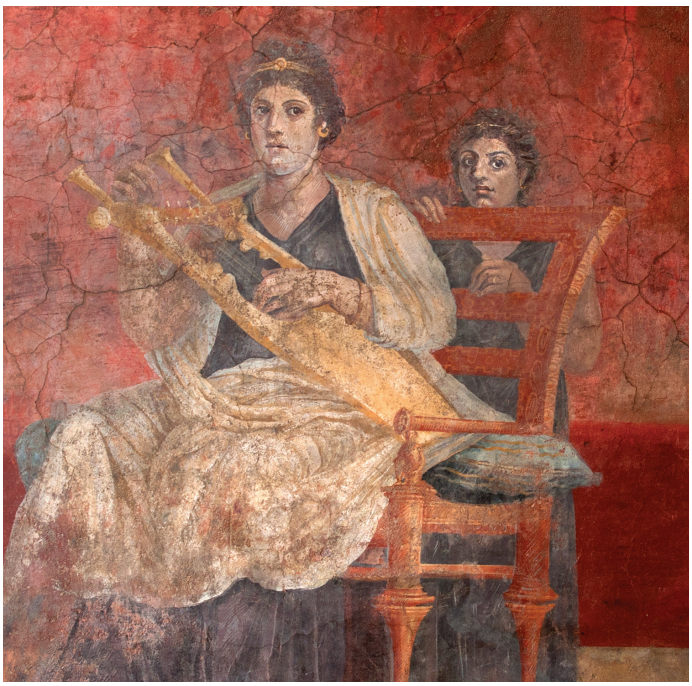
Ecce Caecilia et Verus

Instructor Manual



Frances R. Spielhagen

Illustrations by Christopher Tice

Photographs with related history, cultural context, and discussion of the illustrations by Thomas Milton Kemnitz

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Author's Notes

"Traduttore e traditore!" To translate is to betray! This Italian aphorism captures the essence of second-language learning. Children, especially, make meaning out of language when they encounter it simply and at a reasonable pace. Consider the success of the Dr. Suess books, each containing its own particular set of vocabulary and each comprehensible to readers, whether the stories are being read to preschoolers or are being read by young children themselves. The *brillig* and *slithytoads* of Lewis Carroll's Jabberwocky have delighted readers for generations, as meaning radiates from the message and structure of the poem.

This philosophy has guided the production of the Fabulae Caecilia series. The narratives simply and clearly provide the basis for comprehension. Gradually, with the support of the photos and illustrations, young readers will make meaning from the text and will begin to incorporate the Latin language into their understanding. The grammar of Latin will flow logically from the basic understanding of the text.

Consider how a toddler learns to speak his native language. When the child says, "Me do it!" the parent doesn't usually launch into a lecture on the correct use of the nominative pronoun *I*. Instead, the adult presents the correct form clearly and consistently, and gradually the child incorporates the correct form into his lexicon. In the same way, the Fabulae Caecilia series provides a gradual release of forms and vocabulary, with intentional and subtle repetitions that allow both instructors and students to interact with the text. Students learn the language in increments, through interactions with the narratives, and with the guidance of an instructor. This process is meant to be reciprocal in the natural way that people come to learn language.

What about Latin grammar? Aren't there declensions, conjugations, cases, and tenses? Latin is laden with all of these, as are most Western European languages, including English. However, native speakers rarely consider these when speaking or reading. Therefore, the Fabulae Caecilia series strives first to provide a combination of simple narrative text and illustrations that will foster a growing understanding of the language. The instructor manuals contain a concise summary of the grammar and forms contained in the narratives. Whether or not you, the adult reader, have studied Latin, these manuals will provide the information you need to help young readers learn the language.

Objectives of *Ecce Caecilia et Verus*

The goals of this book are straightforward:

- To bring students to a basic understanding of Latin through reading a simple narrative
- To provide knowledge of Latin grammar through repetition and the gradual release of new forms
- To provide a basis for further study in Latin
- To present ancient Roman culture and history through the narrative, photos, and illustrations
- To enhance English vocabulary through the Latin vocabulary contained in the narrative

How to Use This Book

The intent of this book is that the text, in combination with the photos and illustrations on each page, will enable readers to understand the story in a natural and reciprocal way. Each page builds on the pages before it. Gradually, comprehension will emerge from incremental interactions with the Latin narrative. Readers will notice repeated patterns and vocabulary; this is intentional and is essential to the learning process.

To enable students to begin to "think in Latin," the instructor should follow these basic steps:

Start by reading aloud

Each selection should be read *three times* in order to facilitate discussion.

1. Start with the Latin narrative on each page. Read it aloud.
    - Look at the illustration that provides the context for the narrative. The illustration explains the action taking place on the page. If it is a photograph, the explanations contained in this manual will provide a historical context for the narrative.
    - Ask the students, "What is happening on this page?"
2. Read the Latin narrative aloud again.
    - Ask, "What is this about?"
    - Connect the students' responses to the illustration on the page.
    - Responses can be in Latin or English or both.
    - Expect general responses.
    - Resist the temptation simply to translate the sentence, although that may result from the process.
3. Read the Latin narrative again.
    - Ask the questions provided for each chapter in this manual.
    - Brainstorm other questions you might ask.
    - Discuss connections between the Latin words and their English meanings and related English derivatives, which are listed for each chapter in the section starting on page 61 in this manual.

Getting Started in Latin

Pronunciation note: *All pronunciation notes refer to the classical pronunciation of Latin, believed to be that used during the Roman Republic and early Empire period. Ecclesiastical or "church" Latin, as used by the Roman Catholic Church starting in the Middle Ages, contains softer sounds that are similar to Italian. For example, Caecilia is pronounced "Chay-chee-lee-ah" in Roman Catholic Latin. In classical Latin, it is pronounced "Kay-kee-lee-ah." This text prefers the classical Latin pronunciation because it is the way the great Roman authors Caesar, Cicero, and Virgil spoke.*

Let's get started! In the first chapter, we meet Cecilia. Note that her name is spelled *Caecilia* in Latin, but the English version shortens the first syllable by removing the *a*. The combination of *ae* is called a diphthong, or two sounds blended together to make one sound. In this case, *a+e* becomes *ah+eh* and yields the sound *eye.* Another diphthong in the chapter is in the word *Europa. E+u* becomes *eh+oo* and yields the sound *you*.

Most of the letters in this text are pronounced as they are in standard English. Here are a few sounds that are different:

c = k
v = w
ae = eye
eu = you
e = eh
i = ee
o = oh
u = ooh

Some of the vowel sounds in Latin are long—i.e., prolonged when pronounced. To aid in pronunciation, the convention arose by which these vowels may be marked with *macrons*, which are long lines over the vowel. For example, the final *a* in the word *villa* may be long depending on the case or use of the noun.

Chapter I: ***Villa*** *mea in urbe magna est*. My house is in a large city.

In this sentence, ***Villa*** does not need a macron because it is not prolonged when pronounced.

Chapter II: *Mater in* ***villā*** *manet.* Mother stays in the house.

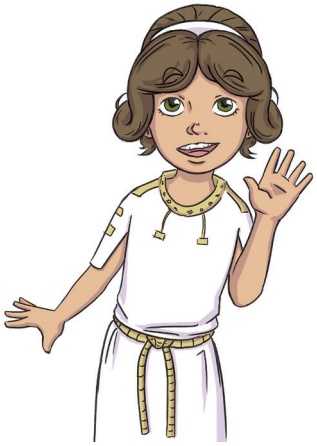
In this sentence, ***villā*** is in a prepositional phrase in the ablative case. It is prolonged and needs a macron.

In accordance with inductive pedagogy inherent in the Fabulae Caeciliae series, the student text does not contain any macrons. However, the sounds are lengthened on the recordings provided and are noted in this manual.

Capitulus I: Ecce Caecilia

Capitulus I
Ecce Caecilia

Salve! Mihi nomen est Caecilia.



1

Translation:

Hello! My name is Cecilia.

Illustration:

A lot of work went into the hairstyles of patrician women and girls. Hairdos often were elaborate, with many different adornments, including hairbands like the kind shown in this painting. Hairstyles for patrician women often incorporated added hair or wigs.

Puella Romana sum.

2

Translation:

I am a Roman girl.

Illustration:

Many Roman paintings of individuals still exist. In the case of the cover, the title page, and page 2 of this book, we have a painting of a mother and daughter from the middle of the first century B.C. The mother is playing a kithara, a stringed instrument more elaborate and sophisticated than a lyre. Note that the chair has arms and a back, which are not usual in the depictions we have from Rome. Most people are shown sitting on what we could call stools, with neither arms nor a back. Patrician girls often were given gold rings and other small pieces of jewelry, and Cecilia wears a ring on the ring finger of her left hand.

Quaestiones/Questions

I. Quis est Caecilia?	*Caecilia est puella Romana.*
Who is Cecilia?	Cecilia is a Roman girl.
II. Ubi habitat Caecilia?	*In Italia habitat.*
Where does Cecilia live?	She lives in Italy.
III. Ubi est Italia?	*Italia in Europa est.*
Where is Italy?	Italy is in Europe.
IV. Ubi est villa?	*Villa in urbe magna est.*
Where is her house?	The house is in a big city.
V. Quid est nomen urbis?	*Nomen urbis est Roma.*
What is the name of the city?	The name of the city is Rome.
VI. Quid est haec fabula?	*Haec fabula est de Romanis et urbe Roma antiqua.*
What is this story about?	This story is about the Romans and the ancient city of Rome.

Grammar and Forms

Nouns: A basic overview

In Latin, nouns change their forms by changing their endings according to their grammatical use in a sentence. This is called the *case* of the noun.

There are **five basic cases** in Latin, explained simply as follows:

Nominative = subject or main part of the sentence; also may be a *predicate nominative* with a form of verbs of being

Genitive = possessive form

Dative = indirect object

Accusative = direct object or following certain prepositions

Ablative = used in relational phrases, with or without prepositions

Declensions

The term *declension* refers to nouns in two ways:

1. Declensions are groups of nouns that share the same endings. There are five groups, or declensions. Nouns are grouped into declensions according to the spelling of their second form, the genitive case, which provides the base of the noun.

2. When a noun is displayed in all of its forms, singular and plural, this process is called *declining* a noun. A noun listed in all of its forms is referred to as *declined*, and the result of that process can be called a *declension*.

Fabula (story) is a typical first-declension noun. This is the declension of ***fabula, fabulae***:

Case	Singular forms	Translation	Plural forms	Translation
Nominative	*fabula*	story (subject)	*fabulae*	stories (subject)
Genitive	*fabulae*	of the story	*fabularum*	of the stories
Dative	*fabulae*	to/for a story	*fabulis*	to/for stories
Accusative	*fabulam*	story (direct object)	*fabulas*	stories (direct object)
Ablative	*fabula*	story (with or without a preposition)	*fabulis*	stories (with or without a preposition)

Noun forms in this chapter

This chapter contains four of the basic cases:

Nominative: *Caecilia, puella, villa*. These nouns serve as the subject of the verb in the sentence.

Genitive: *urbis* (of the city = possession)

Accusative: with prepositions: *ad meam urbem antiquam* (to my ancient city)

Ablative: *in Italia* (in Italy), *mecum* (with me)

The prepositional phrase *mecum* (with me) is an example of colloquial or conversational Latin. The Romans attached the preposition *cum* to the personal pronoun *me*. It indicates the connection between the speaker and the pronoun. Similar expressions not present in this book are:

tecum = with you

nobiscum = with us

Readers who are familiar with the Roman Catholic Latin Mass may recall the phrase:

Dominus vobiscum, which means "May the Lord be with you."

Verbs: A basic overview

Latin verbs change their forms according to the number, person, and tense of the action.

Number: Singular or plural

Person: Who is doing the action of the verb? What is the main focus of the sentence? For most verbs, the person is indicated by one of the *personal* endings. This endings chart summarizes these concepts:

Person	Singular		Plural	
	Ending	Meaning	Ending	Meaning
1	*–o(m)*	I	*–mus*	we
2	*–s*	you (s.)	*–tis*	you (pl.)
3	*–t*	he/she/it	*–nt*	they

Tense: In this chapter, we see only present tense. For example:

habito = I live

habitant = they live

We also see the irregular verb *to be*: ***sum***. It is considered irregular because it changes forms rather than using the same stem throughout. For example:

sum = I am

est = he/she/it is

Capitulus IV: In Horto

Mater irata est!

31

Translation:

Mother is angry!

Illustration:

A face like this often was used as a decoration for a roof waterspout or for a fountain; water would flow through the open mouth. The eyes would have been inset with colored glass or stone to give the pupils color.

Verus ridet, sed Mater non ridet.

32

Translation:

Verus laughs, but Mother doesn't laugh.

Capitulus VI: Vita Cotidiana

Capitulus VI
Vita Cotidiana

Cotidie ubi sol surgit
nos surgimus.

42

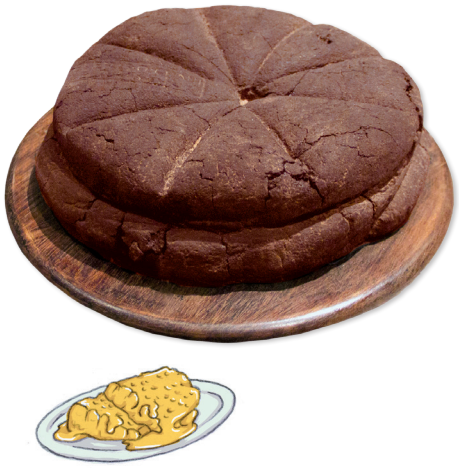
Translation:

Every day when the sun rises we get up.

Illustration:

Daylight was precious to Romans, and their day began at sunrise.

Mane panem cum mele edimus.



43

Translation:

In the morning we eat bread with honey.

Illustration:

The Roman loaf of bread was round and was divided into eight wedges like a pizza. The indentation around the circumference was likely caused by twine, which was used to hang the freshly baked loaf so it could be displayed for sale while it cooled. This particular loaf survived the eruption of Mount Vesuvius, which over-cooked it. It looks exactly like surviving mosaics of bread except that the mosaics depict the bread as a golden brown color.

Capitulus VI: Vita Cotidiana

Vocabulary

aquam = water
bibimus = we drink
cenamus = we eat supper
cotidiana = everyday
dormio = I sleep
edimus = we eat
fessa = tired
ficos = figs
mane = in the morning
mele = honey
meridie = midday
nos = we
panem = bread
pisces = fish
pullum = chicken
sol = sun
surgit = he/she/it rises
surgimus = we get up
tunc = then
ubi = when
vespere = in the evening
vinum = wine
vita = life

Having Fun with Latin Vocabulary: English Derivatives

Latin vocabulary words provide the basis for at least sixty percent of the English language. The vocabulary contained in this book yields a rich array of words in English, known as derivatives, that look and sound like their Latin roots and have a meaning that is similar to the root word. How do the following examples fulfill the three requirements for being derivatives? Look up their English meanings to see how they resemble the Latin roots because they look and sound like them and have similar meanings.

Vocabulary and Derivatives: Chapter I

Latin word	English meaning	Derivatives
antiqua	ancient	antique, antiguity
fabula	story	fable, fabulous
habito	I live	inhabit, habitat
magna	big	magnify, magnificent
multae	many	multiply, multiplication
nomen	name	nominate, nominal
urbe	city	urban

Vocabulary and Derivatives: Chapter II

Latin word	English meaning	Derivatives
culina	kitchen	culinary
currere	to run	current, courier
familia	family	family, familial
frater	brother	fraternity
laborat	he/she works	labor, laboratory
mater	mother	ma, maternal
parat	he/she prepares	prepare
pater	father	pa, paternal
ridere	to laugh	ridiculous

Roman History and Culture

This book introduces the life and culture of the Romans during the early Roman Empire. Cecilia tells the story of her life as she sees it as a little girl. The following pages provide additional background information to support the content of each chapter.

Chapter I: Situating This Story in History

The story takes place at the height of the Roman Empire when Hadrian was emperor, during the second century A.D. At the time of the narrative, the Roman Empire was at its greatest extent geographically. It was a multicultural empire with diverse populations throughout the land. The emperor held near-absolute power—so long as he used it wisely—although the Roman Senate still met to discuss issues of the day. Roman history is divided into three main periods:

Monarchy: 753 – 509 B.C. Rome was ruled by Etruscan kings.

Republic: 509 – 27 B.C. Rome had a representative government largely run by the patricians, who were wealthy landholders.

Empire: 27 B.C. – 476 A.D./1453 A.D. The first emperor, Augustus, consolidated rule into the hands of one man. The western Roman Empire fell in the fifth century A.D. The eastern Roman Empire, with its capital at Constantinople (modern-day Istanbul in Turkey), continued to flourish for another millennium.

Chapter II: Social Classes

Cecilia belongs to a *patrician* family—i.e., the oldest families who were wealthy landholders. Her father is a Roman senator. There were four basic levels of social status in the Roman Empire: patricians, knights (wealthy merchants), plebeians (poor working people), and slaves. Census rolls provided more specific distinctions depending on the type and amount of property owned, but for the purposes of this series, the four basic levels suffice.

Slaves in ancient Rome were those people who had been captured in one of the many conquests that Rome had made to become an empire. Unlike in the United States, where slavery was based on race, in ancient Rome slavery was a condition that had nothing to do with race. As a young child, Cecilia knows little about the economic classifications of the people in her world. Therefore, slaves are part of her normal existence. She would have no understanding of the injustice of slavery. Like children in the U.S. in the nineteenth century, slavery would have been a fact of her life. This reality in this chapter provides an opportunity for reflection on the institution of slavery and the basic human rights of all people.