



# CHAPTER 18 (PP. 311–324)

## GRAMMAR IN LANGUAGE FACTS

Future Perfect Active Tense of All Conjugations; Future Perfect Tense of *Sum* and *Possum*; Fifth Declension Nouns

### PAGE 311

Standards 1.1, 2.1

RRA 6A

### MEMORĀBILE DICTŪ VOCABULARY

**fiō, fierī, factus sum** (the passive of *faciō*) – to happen, to become

**nēmō, nēminis, m.** – no one

**nōscō, noscere, nōvī, nōtum** – to get to know (in the perfect tense, “to know”)

**paene** (*adv.*) – almost



#### TEACHER BY THE WAY

Just as Ovid’s *Transformations* is called the *Metamorphōsēs* in Latin, likewise Apuleius’s *Transformations* is named the *Metamorphōsēs*.



#### TEACHING TIP

The image of Cupid and Psyche can generate a prereading discussion of what students think the Latin reading might be about. After reading the adapted Apuleius, students should return to the sculpture and discuss how it connects to what they learned from reading the Latin passage. Teachers are encouraged to have students conduct these discussions in Latin. Alternatively, students could write their responses in Latin and then share those with the class.



#### TEACHER BY THE WAY

The word “novel” to describe a type of literature was not used before the end of the eighteenth century and was a transliteration of the Italian *novella* (used to describe works like *The Decameron*). A novel emphasizes character rather than plot as can be seen by the titles of early English works like *Robinson Crusōe*, *Moll Flanders*, *Pamela*, and *Tom Jones*.

However, the novel was not only developed in eighteenth-century Europe, as can be attested to by *The Tale of Genji* from eleventh-century China. A thousand years earlier, Apuleius had written *The Golden Ass* which, despite its title, is a story about a man (Lucius) and his struggle to find