ACTIVITY 5.1 Ancient Rome crossword

All the words needed to complete this crossword appear in Chapter 5 of the textbook. See how many you can remember. Check your textbook for any clues you are not sure about. Use the clues below to help guide your search.
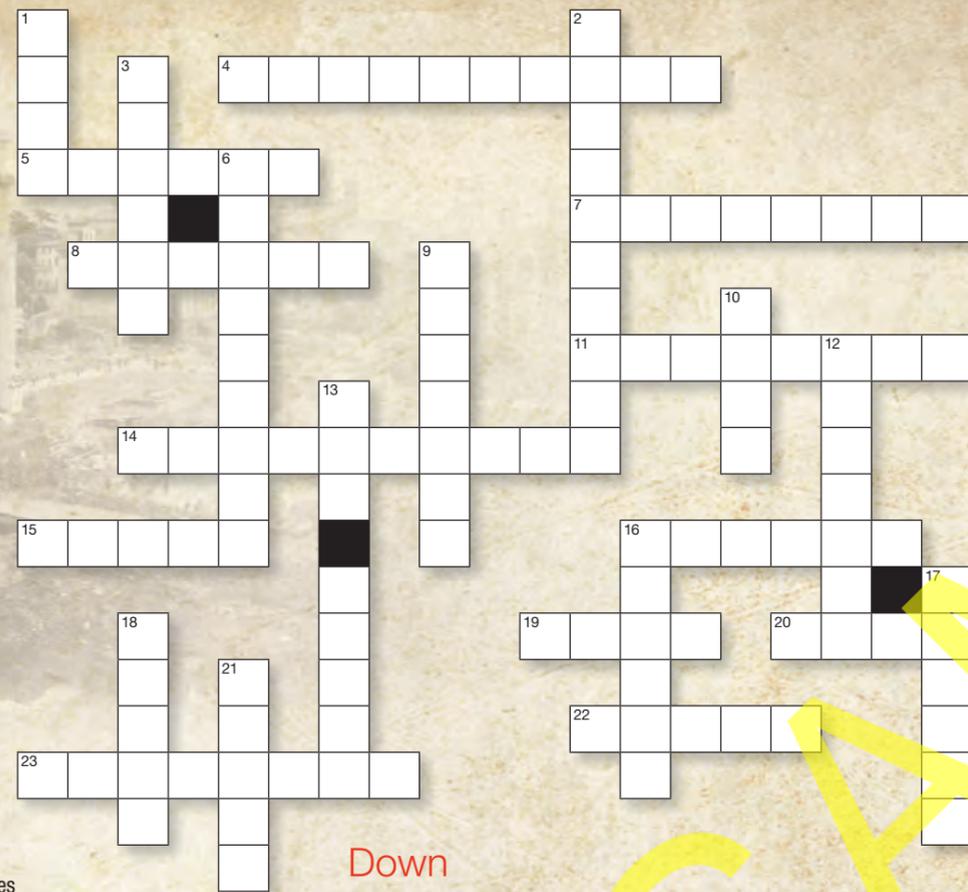
Clues

Across

4 Those who could trace their line of descent to important Roman families
5 Animals who raced in the hippodrome
7 A structure built to supply water to towns, cities and sometimes forts
8 Visigoth leader who attacked and entered Rome in 410 CE
11 Ancient Rome's first emperor
14 Men who fought to the death for the entertainment of the people
15 Favourite places for Romans to get clean, socialise and relax
16 Ancient name of the region where Rome began
19 Garment introduced to Rome by the Etruscans
20 Emperor of Rome from 54 CE to 68 CE
22 Political and social centre of a Roman city or town
23 The leader of Carthage during the Second Punic War

Down

1 A design feature commonly used by the Etruscans
2 Name given by the Romans to those living outside Rome's borders
3 One of the products Rome imported from Greece
6 When Rome was a monarchy, it was ruled by the ....
9 Name of the middle class of businessmen who emerged in Rome as trade grew
10 Cruel and greatly feared group of barbarians
12 Political leader and spokesperson for the plebeians
13 Famous long road built by the ancient Romans (two words separated by a space)
16 Roman army unit comprising 10 centuries
17 Design made by pasting tiny pieces of coloured glass or stone together
18 Animals typically used to kill Christians for entertainment
21 Colour of the tunic typically worn by Roman brides

ACTIVITY 5.2 Roman numerals

Ancient Romans did not use the numerals you use. You use Arabic numerals (1, 2, 3, 4 etc.), first developed by Indian mathematicians and passed on to the Arabs over time. Arabic numerals were introduced into Europe (Italy) in the 13th century CE by a mathematician named Fibonacci.

The ancient Romans used a numbering system they inherited from the Etruscans. It was based on numerals used in Greece. Over time it was modified to become the Roman numerals we know today. Combinations of letters stand for Roman numbers:

I	= 1	C	= 100
V	= 5	D	= 500
X	= 10	M	= 1000
L	= 50		

One of the features of the Roman numbering system is that a letters (numerals) are repeated to make different numbers. But no numeral is ever repeated more than three times. So, the number 2 is II (2 units), the number 3 is III (3 units), the number 21 is XXI (2 tens and 1 unit) and the number 332 is CCCXXXII (3 hundreds, 3 tens and 2 units).

What happens once a numeral has been used three times?

The answer is you go to the next symbol up the scale. If the number is 4 or 9, you go up to V (5) and X (10) respectively, but precede each with I. So 4 = IV (1 less than 5) and 9 = IX (1 less than 10). Similarly, 40 = XL (10 less than 50), 90 = XC (10 less than 100), 400 = CD (100 less than 500) and 900 = CM (100 less than 1000). Can you see a pattern?

Now see if you can apply the pattern to work out why the numbers below are represented as they are:

7	= VII		419	= CDXIX
14	= XIV		468	= CDLXVIII
38	= XXXVIII		686	= DCLXXXVI
73	= LXXIII		842	= DCCCXLII
129	= CXXIX		934	= CMXXXIV
378	= CCCLXXVIII		2697	= MMDCXCVII

Once you are sure you understand the link between Arabic and Roman numbers, cut out the brain teasers on page 75. Bend each shape along the dotted line and paste it together. The front side is the question: the answer is on the reverse. Test yourself, and your family and friends.

ACTIVITY 5.3

Analyse a photograph

> Identify the origin and purpose of primary and secondary sources
> Locate, compare, select and use information from a range of sources as evidence
> Use a range of communication forms (oral, graphic, written) and digital technologies

Photographs are often sources of evidence for a student of history. They may be of artefacts, landscapes, events or ruins. Other photographs are of paintings (ancient or modern) or of texts (engravings in stone or on bone, ancient manuscript etc.). Similar principles apply when analysing any photograph. Here, though, we consider only photographs of the 'real world'. This activity looks closely at the skills needed to analyse a photographed work of art.

Here's some tips to help you analyse a photograph:

1   Decide if the photograph is old or recent.

2   Look at the quality of the image. Is it blurry and poorly framed or crisp and clearly well planned? Given the content of the photograph, what do you conclude?

3   Identify all the big elements first (those that most easily catch your eye). Then study the detail, allowing your eye to move slowly around the photograph. In some instances, you may wish to use a magnifying glass.

4   What element is your eye most drawn to? Why?

5   Look at the relative sizes of elements. For example, are any especially large, or very small? Is there any pattern in what you see?

6   Think about the setting. Does the landscape give clues as to why, say, a city was built where it was? If the item is in, say, a glass case in a museum, think why this might be so. Is there anything about the image that gives clues about climate?

7   If the photograph is of people, look at their clothing, hairstyles and anything they are holding or doing. Compare it with what you know.

8   If the photograph is of a structure or artefact, look at the parts that make it up. Are there materials and design features you recognise? What do you conclude?

9   Is there any element that puzzles you (e.g. an object that is new to you or a human behaviour that seems odd)? Identify it for further research. Think about what you would do to find out more.

10   Does the photograph seem complete or is it cut off? Think about what might lie 'outside' the borders.

On the next page are two photographs. One has been analysed for you and is surrounded by relevant comments. In neat, small writing, add comments based on your analysis around the second photograph.

This is a modern photograph of an ancient ruin.

It is well focused and framed.

There appears to be a barricade towards the top, probably marking a 'keep out' area for tourists.

Relative to the size of the seated man, the height of each step is about 50 cm (distance from foot to knee).

The theatre is built on the side of a hill. This would have minimised the amount of excavation needed to build it.

There are vertical access ways (two clearly evident) running down the rows of seats.

The seating appears to be made from stone blockwork. It is very regular.

The stepped seating curves around a flat area at the bottom (where the play was performed). Not all of the seating is shown in the photograph.

Source 1 Ruins of an old Roman theatre
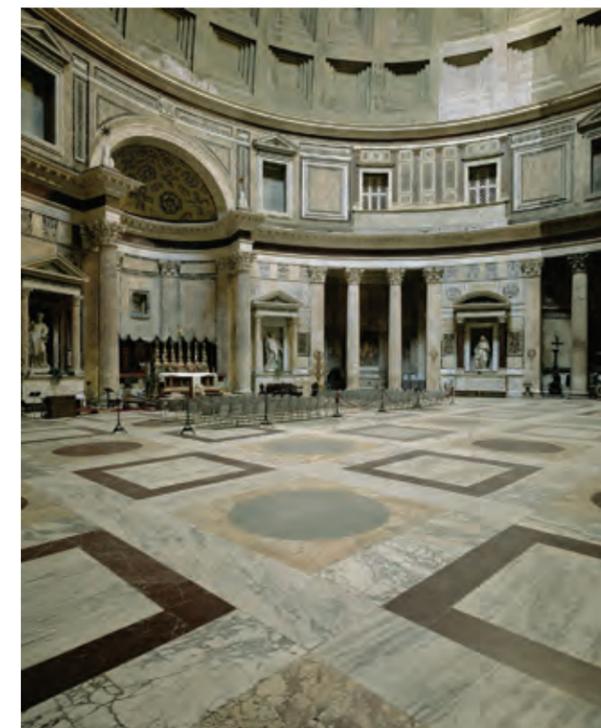
Source 2 Inside the Pantheon in ancient Rome, looking towards the altar

ACTIVITY 5.4

Create a storyboard

A storyboard is an essential part of making a film (of any sort). It is the director's plan. In appearance, a storyboard looks a bit like a comic book, but it provides a lot of important detail about the planned filming process.

Each panel of a storyboard represents a scene in the film and should contain the following elements:

- scene number. A finished storyboard has scenes in number order. In real life, panels may be drawn on cards that are shuffled until the director is satisfied with the order of scenes proposed. For example, a scene first proposed as the final shot may end up being the opening scene.
- simple sketch of what is to be filmed in that scene. The sketch needs only to be basic (stick figures etc.). Storyboards are not meant to be works of art! If desired, cut-outs of magazines could be used for some elements.
- short verbal description of what or whom the camera is focused on in the scene
- dialogue that occurs, if any
- length of the scene
- sound effects (if needed)
- notes on how the camera operator is to film the scene. Some tips in this regard are given below.

| Camera angle or movement	Effect produced
Close up (camera focuses on an object or part of a person, such as the face, so there is very little background)	Gives importance to the object or expression. An extreme close up (e.g. only someone's teeth) is even more dramatic
Long-distance shot (shot at about the distance away that things would appear in real life for an audience)	Makes an audience feel as if they are in the scene; people, for example, appear about the height they are in real life
High-angle shot (camera looks down on subject or action)	Makes what is being filmed seem less significant as it is viewed within a setting
Low-angle shot (camera looks up at subject or action)	Magnifies size or importance (or scariness) or what is being filmed
Pan (film a scene by moving camera horizontally)	Gives an impression of the vastness or size of something (e.g. a landscape, building etc.)
Fade out (scene dissolves into nothing)	Provides a way to move to a new scene or to create an emotional effect (e.g. a death)
Dolly shot (the camera tracks the action along wheeled tracks, or from the back of a moving vehicle)	A way to film action (e.g. a train moving, a man running down a street); increases tension and a sense of action

Your task is to complete a storyboard for a short film on Romulus and Remus. Look at the timeline on pages 210–211 of the textbook, and do some additional internet research to discover the full legend.

The first two panels have been completed by way of example.

Shot no. 1

Description: Man and woman clutching two babies in horror, inside a palace.

Dialogue: Man: He is going to kill the babies!

Woman: [crying loudly]

Length: 5 seconds.

Audio: Sound of distant drums, beating steadily.

Camera: Long shot, zooming in ... mother's

Shot no. 2

Description: Man and woman by river, putting babies in a woven basket.

Dialogue: Woman: Pray to the gods that someone kind finds them.

Man: Drowning would be better than what he had planned.

Length: 10 seconds.

Audio: Sound of babies crying, lapping water.

Camera: Close up of parents, zooming out to pan the length of the river, and then zooming in to a close up of babies in the basket.
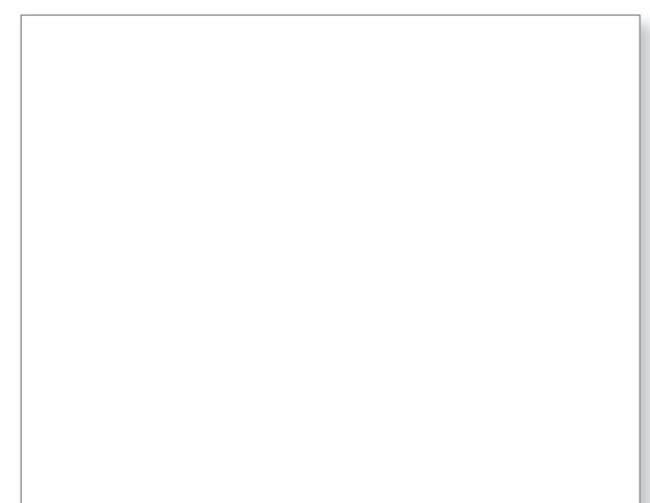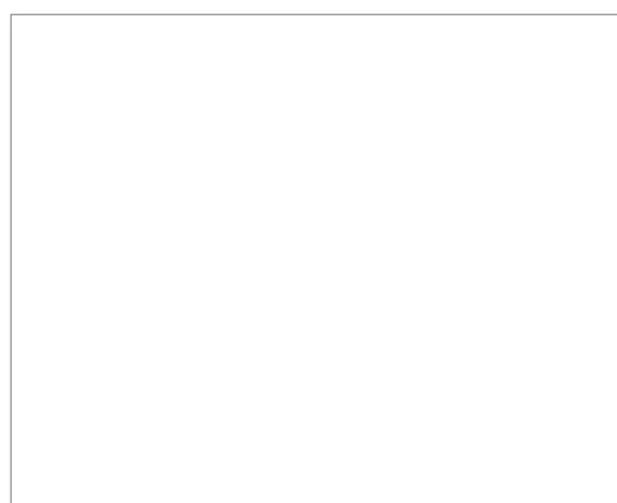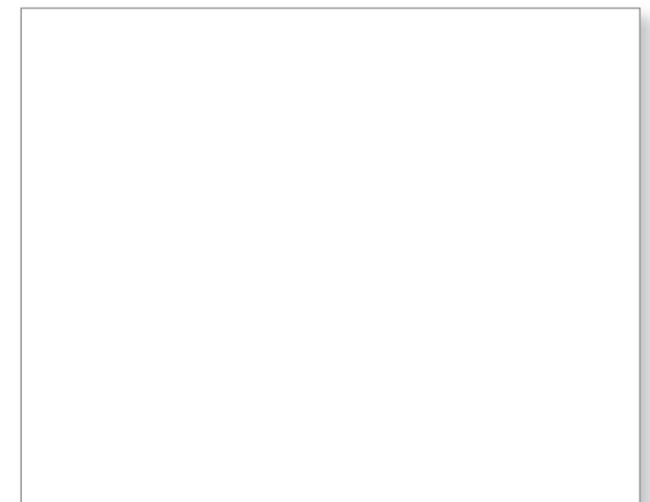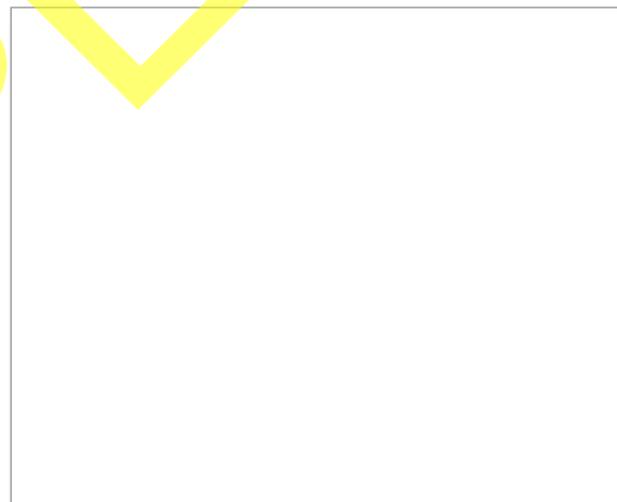
ACTIVITY 5.5

Host a Roman banquet

What we know about the diet of the ancient Romans comes from their art, archaeological records, their writing (including letters) and a Roman cookbook, written by Apicius.

A typical diet for the poor was bread and gruel (a thin porridge, often made from rotting grains) and the odd few vegetables. The rich ate a much more varied diet, especially as ancient Rome expanded, for many foods were then imported.

Fruit and vegetables

Vegetables included asparagus, beans, peas, pumpkin, lettuce, radishes, cabbages, onions, olives and garlic. There were no tomatoes or capsicum. There were also grains (e.g. wheat, but no rice), lentils and nuts (but not peanuts). Fruits included pears, figs, apples, dates, grapes, plums, melons and (later) cherries. Ancient Romans did not have citrus fruits, apricots or peaches.

Meat and eggs

Birds and snails were favourites, as were a special type of mouse and sausage meat. There was also plenty of seafood (including shellfish such as lobster, mussels and sea urchins), especially for those near the coast. Pork, chicken and beef were expensive, but available. Meat was preserved by drying, salting or pickling it. A favourite seasoning, besides spices, was garum, made from dried fish guts.

Bread and wine and other 'tasties'

Bread was standard fare, sometimes salted, or sweetened with honey (there was no sugar). Wealthier families made pastries and cakes. The Romans thought that only barbarians drank milk! But they did use milk to make cheese. Eggs were regularly eaten.

Wine was drunk with the evening meal. It was served warm, diluted with water, with spices and perhaps honey added. The ancient Romans did not know about tea or coffee.

Meals

The poor might be lucky to have one meal a day. The wealthy typically ate three times a day. The main meal (usually in the evening) had three courses:

- *gustation*: appetiser (maybe fish or eggs, and/or fresh vegetables)
- *prima mensa*: main meal (meat or fish and cooked vegetables)
- *secunda mensa*: dessert (fruit and/or sweet cakes and pastries).

On the page opposite you will find a blank menu. Your task is to plan and write a menu for a festive evening banquet for a wealthy Roman family.

Source 1 Roman ingredients

THE VILLA OF
PETRONIUS THEODOSIUS VALERIUS

Banquet: On the first day of Martius [March],
in honour of the god Mars

Gustation
_____
_____
_____
_____

Prima mensa
_____
_____
_____
_____

Secunda mensa
_____
_____
_____
_____

ACTIVITY 5.6 Researching gladiators

Watching gladiators fight was a common entertainment in ancient Rome. The contests were bloody and violent, something that many of us today find much less enjoyable than the Romans did. Yet the subject of gladiators is still one that intrigues us: many books, TV programs, graphic novels and films have been created about the gladiators' endurance and spirit. The award-winning films *Spartacus* (1960) and *Gladiator* (2000), for example, tell the stories of brave and honourable men who fight against injustice and cruel leaders.

As well as entertainment, films can be very useful secondary sources that give us a sense of a historical period or event. Writers, directors, set and costume designers, and even actors often do a lot of research when making a film, so as to get both the big picture and the little details as accurate as possible. Of course, sometimes decisions are made to change the facts in order to make a better story; at other times, errors or oversights can lead to small inaccuracies.

Imagine you're going to make a film or TV show about gladiators. What sort of information do you need to make it as historically accurate as possible? Where will you find this information?

1. As a class, discuss where you could go to find sources of information about gladiators. Try to be more specific than 'the library' or 'the internet' – which section of the library? What kinds of internet sites? Add your suggestions to the concept map below:
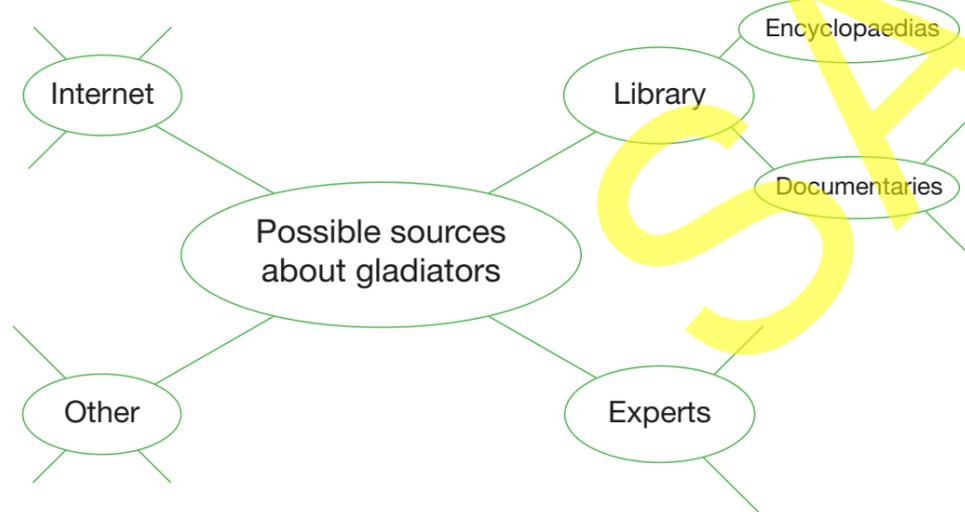
Source 1 Maximus, the hero of *Gladiator*, fights an opponent in the Colosseum

- Internet
- Library
  - Encyclopaedias
  - Documentaries
- Possible sources about gladiators
- Other
- Experts

2. Remember that simply typing "gladiators" into a search engine or catalogue might not locate the best sources. What other key words can you use to make your search more specific?

_____

3. Work with a partner and use your ICT skills to locate online sources of information about gladiators. Try to use a variety of sources – for example, don't just use online encyclopaedias, try some media texts or history sites too. For each source, record in the space below:

   a the title, author, date of publication and web address

   b a brief outline of the kind of information it contains

   c a brief evaluation of the source: how useful and reliable do you think it is?

Source 2 How historically accurate is Maximus' costume?

Source 1

a
_____

b
_____
_____

c
_____
_____

Source 2

a

b

c

Source 3

a

b

c

4 Share your sources and evaluation of them with the class.