

Ancient Rome

Fun Projects for World History

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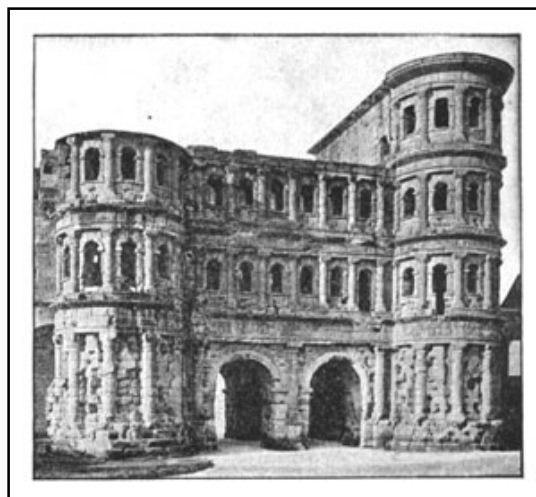
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History, Language Arts, Art - ANCIENT ROME

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GENERAL OVERVIEW

This collection of nine enrichment activities was designed to complement existing curricula and expand one's understanding of the ancient Romans. Studies have confirmed that using our hands helps us retain information. So, if you are looking for creative and simple, yet stimulating and exciting projects to spark learning, take the next step toward a highly engaging encounter.

There is truly nothing more stimulating than combining a hands-on activity with a subject being studied. Regardless of a learner's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.

In this collection, there are a total of nine hands-on projects and writing activities. To enhance the complete learning experience using this collection, character and setting development statements as well as extensive vocabulary lists are provided. A general materials list, detailed instructions, and extensive activity suggestions are provided for the nine projects that focus on the collection theme.

As an educator with 18 plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection are based on actual artifacts representative of ancient Rome. A conscious effort was made to develop activities that are constructed from readily available materials, yet result in stunning end products. Although having a wonderful end product is desirable, an essential part of learning is the process of creating something. A young person will gain a greater appreciation for the skills required by the ancient Romans when they accomplish an activity.

It is my heartfelt desire that both teacher and student will find the nine activities in this book a wonderful journey of creativity. Jean Henrich



History, Language Arts, Art - ANCIENT ROME



ROMAN GLADIATORS IN FOCUS



History Roman Gladiators

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ROMAN GLADIATORS IN FOCUS

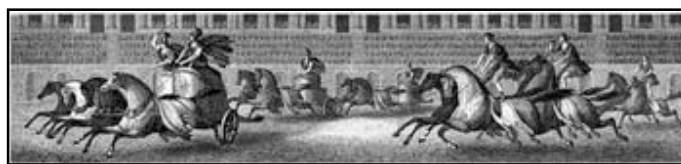


"Hail, Caesar. Those about to die Salute thee." Saluting one's death is what faced the gladiators of ancient Rome. The term gladiator comes from the Latin word *gladius*, meaning "sword."

As trained professional combatants, gladiators were essentially entertainers. This form of entertainment resulted with the defeated being killed.

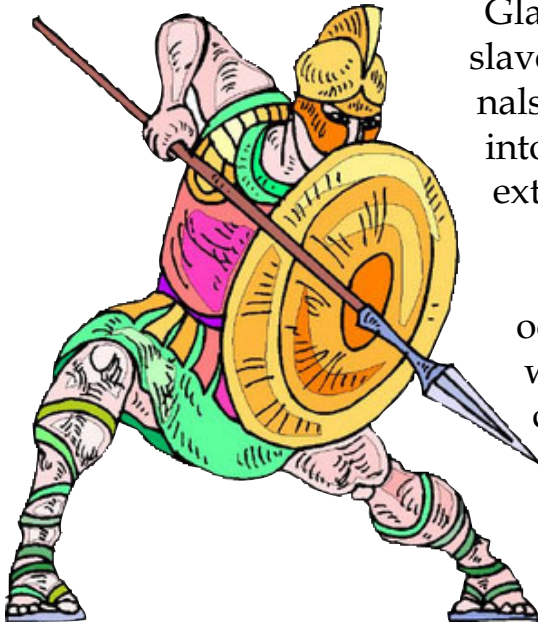
The idea of having trained fighting men fight to the death began in central Italy in the region of Etruria. It is believed by historians that it most likely began as part of a funeral sacrifice. The first staged Roman event was held in the year 264 BC. Three pairs of gladiators fought to the death as part of a funeral celebration. By the year 174 BC, the popularity of the event had grown enormously and involved many men fighting against one another over several days. On one occasion Julius Caesar held a gladiatorial event that involved upwards of 300 pairs or 600 men, but this event holds no light to the largest event held by the emperor Trajan in the year 107 AD. In a victory celebration, the emperor Trajan had 10,000 gladiators fighting one another.

One of the most unusual gladiatorial events was presented by the emperor Domitian in the year 90 AD. This event included both women and dwarves as well as male gladiators.



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ROMAN GLADIATORS IN FOCUS



Gladiators came from different places. Some were slaves, others prisoners of war or condemned criminals, and in some cases Christians. They were forced into training at special schools where they received extreme training using different weapons.

Gladiators that were victorious in combat were occasionally freed. The Roman populace would write poems about their victories, artists would render their portraits on vases, and the women of Rome would provide them with numerous favors. Sometimes gladiators would use chariots or fight on horseback. When an opponent was overpowered, the Roman spectators would then indicate if he should live or die. Waving handkerchiefs

indicated the defeated gladiator should be spared, but thumbs down meant he should be killed.

The concept of a spectator sport that resulted in death was a primary form of entertainment in ancient Rome. Bloodthirsty spectacles were held in huge amphitheaters such as the colosseum. The government would sponsor events called *ludi* (public games and festivals) where the battle was to honor the gods. Private Roman citizens would offer gladiatorial events called *munera* that were often held in conjunction with funerals.

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ROMAN GLADIATORS IN FOCUS

Gladiators were divided into two divisions: light- and heavy-armored classes. Depending on the class, a gladiator would wear certain clothing and use certain weapons. The following are some of the different types of gladiators and their weapons:

ANDABATAE - These gladiators wore a complete set of body armor, but it was hindered by a helmet covered by a visor, restricting vision.

BESTIARII - These gladiators were trained to fight wild animals. Animals were gathered and brought to the colosseum from all parts of the Roman Empire. Lions, elk, zebras, and elephants would be kept beneath the arena in cages. A ramp would lead to a trap door letting the animal gain entrance to the arena after passing through a corridor. Sometimes cages were hoisted to the arena and then released. Inside the arena, gladiators were held underground in staging areas. They would enter the arena through a series of passageways.

CATERVARII - This gladiator was one of the few that fought alone, rather than as a team with another gladiator.

DIMACHERI - Dimachaeri gladiators were given two swords to fight their opponent.

EQUITES - This type of gladiator would challenge his adversary on horseback with a lance. Their thighs were protected and they also used round shields.



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ROMAN GLADIATORS IN FOCUS

ESSEDARII - Using chariots, the Essedarii were dangerous fighters.

HOPLOMACHI - They wore protective leg guards called *ocrea* and wore leather bands which protected their wrists and knees. They were heavily armed and used swords against other gladiators.

LAQUEATORES - These gladiators used a rope-like noose to try and capture their opponents. They wore little protective body armor.

MERIDIANI - Gladiators would fight at different times of the day. These gladiators usually fought at midday. They were lightly armed and protected.

MYRMILLO - These gladiators featured a “fish crest” styled helmet. They carried both a straight sword and shield. Their armor consisted of a *manica* made of leather and metal on their left arm, an *ocrea* (leg guard), and a *scutum*, a large oblong shield.



The following is a historic account of the famous uprising by the gladiator Spartacus as recorded by the historian Plutarch:

The gladiators took refuge atop the mountain, which was accessible only by one narrow and difficult passage. By keeping this passageway guarded, the Roman general thought that he had caught the gladiators in a trap, since the mountain top was surrounded on all other sides with steep and slippery cliffs. On the mountain top was a crater, in which grew a profusion of wild vines. Cutting as many vines as they needed, the gladiators twisted them into ropes and constructed ladders long enough to reach the bottom of the cliffs. By this means they all descended except for one man, who remained at the top long enough to lower their weapons; then he also descended. The Romans had failed to notice what was happening, so the gladiators decided to attack them by surprise. They stormed into the rear of the Roman camp and captured it. Many of the slaves in that region now revolted against their masters and joined the rebel gladiators.

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ROMAN GLADIATORS IN FOCUS



ORDINARII - Ordinarii gladiators were called such since they fought in a traditional manner and as a pair.

PROVOCATOR - These gladiators were often set against a Myrmillo gladiator and used the *parma* (round shield) and a *hasta* (lance) to attack the other fighter.

RETIARIUS - This gladiator would attempt to thwart an opponent with his net and then kill him with a trident or three-pronged spear.

SAMNITE - *Scutum* (oblong shields) and *ocrea* (leg protectors) and a visored helmet distinguished these gladiators. Samnite gladiators fought with swords.

SECUTOR - The fully-armored gladiator wore a high-visored helmet and elbow and wrist guards. His left leg was protected with an *ocrea* and his primary weapon was a dagger or sword.

THRACIAN - This gladiator used a *sica* (curved sword). He wore a helmet and had leg protection. His chest was covered with either leather or metal and he carried a square-styled shield.

VELITES - Velites fought with a spear that was attached to a cord. When it was thrown he could then recover it by pulling it back towards him.



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ROMAN GLADIATORS IN FOCUS

GLADIATOR WEAPONS

fascina - harpoon

galea - visored helmet

galerus - metal shoulder piece

gladius - sword

hasta - lance

iaculum - net

manicae - leather elbow or wrist bands

ocrea - metal or boiled leather greave

parma - round shield

scutum - large oblong shield

sica - curved scimitar

subligaculum - loin cloth

UNIQUE TERMS ASSOCIATED WITH GLADIATORS

venationes - wild beast hunts

ludi circenses - term for gladiatorial games

paria - term meaning two contestants

Auctorati - Roman citizens who sold themselves into gladiatorial games

Damnati ad mortem - condemned criminals who committed capital crimes

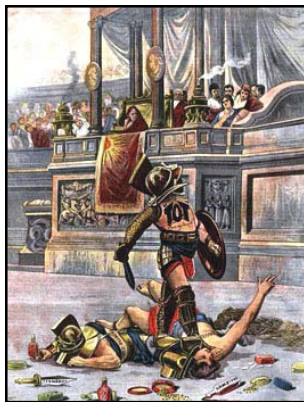
lanistae - owned and operated by private citizens as private gladiatorial schools

familia - groups of gladiators from the same troop

lanistae director - an individual in charge of a private gladiatorial school

ludus - gladiator barracks

doctores - individuals who trained gladiator trainers



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ROMAN GLADIATOR WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 126 - 132.

<u>PAST</u> Prisoner of war Criminal Captured enemy Roman outcast	<u>CLOTHING</u> Leather belt Leather boots Long cloak Sandals Helmet	<u>BUILD</u> Gigantic Small Muscular Thin Plump Slender Heavy	<u>EXPRESSIONS</u> Mischievous Bright Gloomy Happy Angry	<u>NAMES</u> Spartacus Marcus Antonio Petronio
<u>FACIAL TEXTURE</u> Dry Gnarled Hairy Oily Rough Work-worn Clean-shaven Smooth		<u>EQUIPMENT</u> Bronze helmet Bronze shield Net Sword Fisherman's spear Trident Mace	<u>FEELINGS PRIOR TO FIGHTING IN THE ARENA</u> Excited Nervous Fearful Relaxed Tense Prepared Uptight	<u>VIRTUES</u> Curious Forgiving Helpful Perceptive Cowardly Brave

STEPS

1. Indent and write one sentence introducing your gladiator by name and occupation. (Use your own words for this step).
2. Write several sentences describing his clothing & equipment.
3. Write several sentences describing his facial texture.
4. Write one sentence describing his mouth. (Use your own words for this step).
5. Write one or more sentences describing his eyes and ears. (Use your own words for this step).
6. Write one sentence describing his hair. (Use your own words for this step).
7. Write one sentence describing his feelings prior to fighting in the arena.
8. Write one or more sentences describing his reputation as a gladiator. (Use your own words for this step).
9. Write one or more sentences describing his virtues.
10. Write several sentences describing what he hopes to gather for his reward following the battle. (Use your own words for this step).
11. Write one or more sentences describing his feelings about being a gladiator. (Use your own words for this step).

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Gladiator Helmet

MATERIALS NEEDED

- *Medium sized balloon - 9" size
- *Bowl
- *Newspaper
- Papier-mache paste recipe - (See recipe below)
- *Scissors
- *Posterboard
- *ACTIVA[®] Celluclay Instant Papier-Mache
- *PLAID FolkArt[®] Acrylic Paint - black, shades of green, bronze, and gold
- *Sponge
- *Paintbrush
- *Ruler
- *Pen or pencil
- *Tissue paper
- *All purpose glue
- *Hot glue gun & glue - ADULT SUPERVISION REQUIRED**
- *1/2" thick piece of STYROFOAM[®] Brand Foam
- *1 Block of STYROFOAM[®] Brand Gentle Grip[™] Dry Floral Foam
- *Serrated knife - ADULT SUPERVISION REQUIRED**
- *Duct tape
- *Piece of window screen

PAPIER-MACHE PASTE RECIPE

Ingredients:

1/2 cup rice flour
2 cups cold water
2 cups boiling water in a pot
3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.



GLADIATOR HELMETS

Gladiators often wore elaborate helmets. This helmet would have been worn by a heavily armed gladiator. The helmet features decorative bronze crest flaps at the back to protect the neck and large flaps to protect the throat. On the front of the helmet is a bust of Hercules.

Try this Web site for an interesting experience with gladiators:

http://www.bbc.co.uk/history/ancient/romans/launch_gms_gladiator.shtml

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1. COVER THE BALLOON

*Blow up a large balloon.

*Cut out the “Crest of Helmet” - Pattern # 4 on page 19 from a piece of 1” foam with a serrated knife **(ADULT SUPERVISION REQUIRED)**. Tape on top of the balloon with duct tape

*Mix up a batch of the papier-mache paste (see recipe on page 10).

*Tear up small strips and pieces of newspaper.

*Dip the newspaper pieces into the papier-mache paste and cover all of the balloon’s surface except for the area around the tied end of the balloon. Cover with at least three layers of newspaper.

*Set aside and let dry completely.

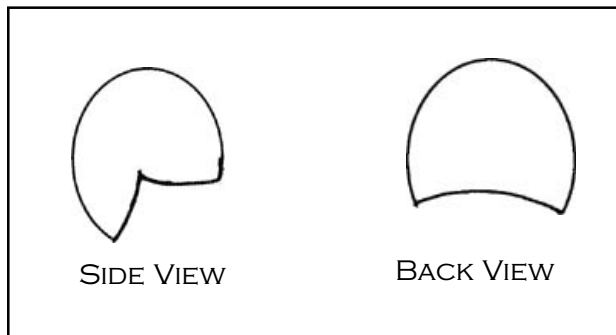
*Tear tissue paper into large pieces and set aside.

*Using all purpose glue, completely cover the surface of the balloon. Take the torn sheets of tissue paper and layer them over the surface of the newspaper. Don’t worry if the sheets are not completely smooth, it will add a nice texture. Set aside to dry.

IMPORTANT NOTE - The patterns provided in this activity require adjustment to fit the balloon size you have selected. Use the patterns as guides and change them as necessary.



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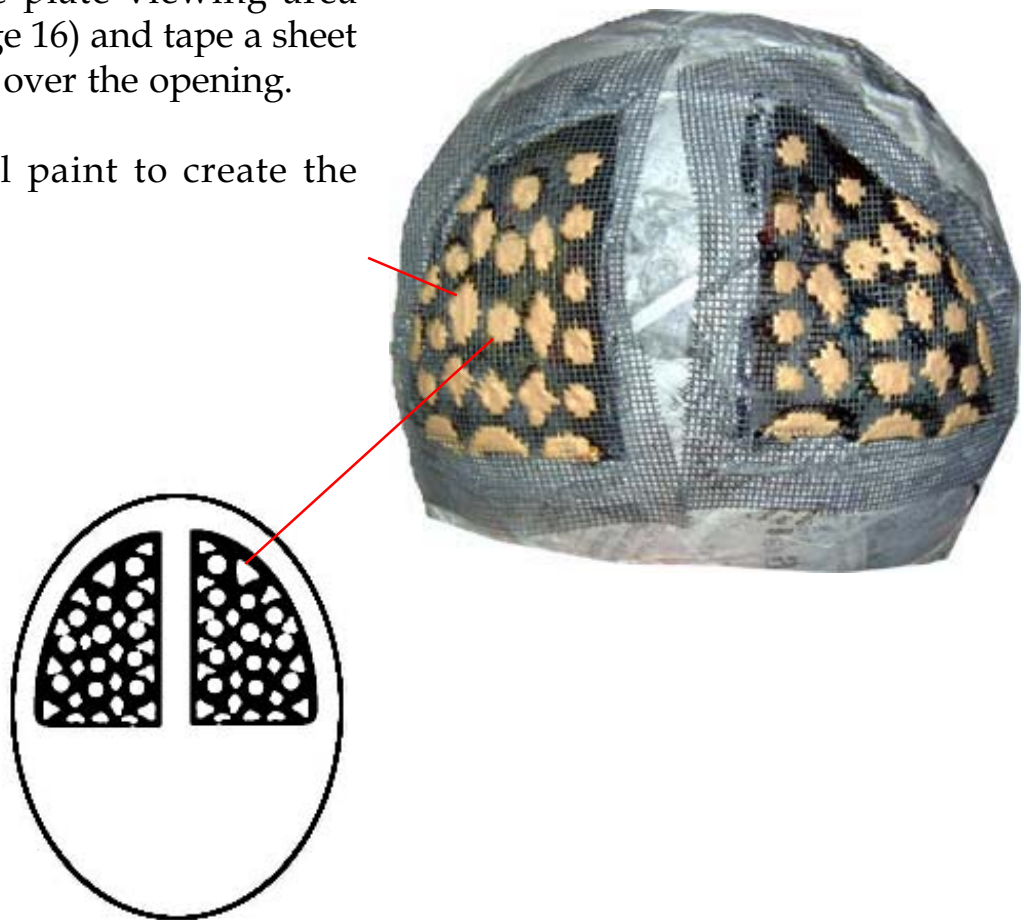
2. PREPARE THE PIECES

*Gently remove the air from the balloon by making a small cut at the top with scissors and remove the deflated balloon from the dried papier-mache form.

*Cut off the side and back sections of the helmet as shown above.

*Cut out the face plate viewing area (Pattern #1 on page 16) and tape a sheet of window screen over the opening.

*Use dimensional paint to create the design. Let dry.



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3. ADD THE HELMET RIM AND "FIN"

*Enlarge or reduce the "helmet rim" (Pattern #3 on page 18) from a piece of posterboard that has been papier-mached with brown paper bag pieces.

*Cut around the center of the helmet rim and stretch over the top of the papier-mache helmet. Glue in place.

*Cut out the "fin" (Pattern #4 on page 19) from a 1/2" STYROFOAM Brand Foam and glue into place on top of the helmet. **WITH ADULT SUPERVISION**, use a serrated knife to help form the fin to the helmet



HELPFUL HINT: If the rim does not go far enough down the helmet to be positioned correctly, make the slits on the inside of the rim larger.

LEARN * DREAM * AWAKEN * DISCOVER * ENLIGHTEN * INVESTIGATE * QUESTION * EXPLORE

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4. ADD THE NECK GUARDS

***WITH ADULT SUPERVISION**, attach the “Neck Guards” (Pattern #2 on page 17) along the glue tabs on the inside of the helmet with hot glue.

*Mix up a small amount of ACTIVA® Instant Papier-Mache and add details around the fin, rim, and front of the helmet. Let dry completely.



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5. PAINT

*Completely paint the entire surface of the helmet with the black paint. Let dry.

*Dampen a sponge and dip it into some metallic gold and bronze FolkArt[®] acrylic paint. Dab the sponge over the entire surface of the helmet. Leave some areas with the black paint showing to create an “aged” appearance to the helmet.



*For a “professional” display, insert a dowel into a wooden base. Press a piece of STYROFOAM[®] Brand Gentle Grip[™] Dry Floral Foam on one end of the dowel. Spray paint the entire surface with black spray paint.

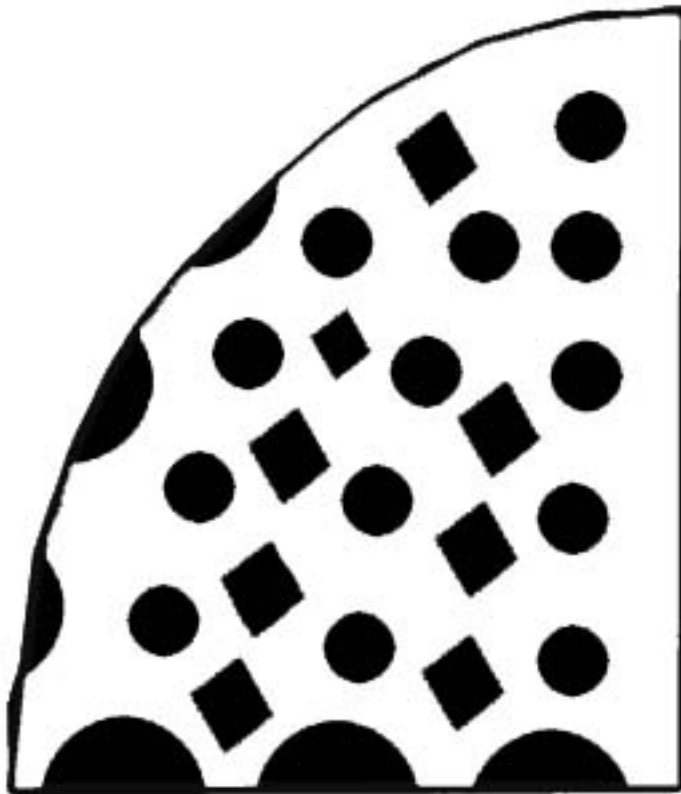


*Wash the sponge out. Squeeze out the excess water and dab the damp sponge into some shades of FolkArt[®] green acrylic paint. Dab the green paint over selected areas of the helmet to accent the “aged” appearance and to create a “rustic green” look.

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FACE PLATE VIEWING AREA - Pattern #1

Make one copy for each side of the helmet.

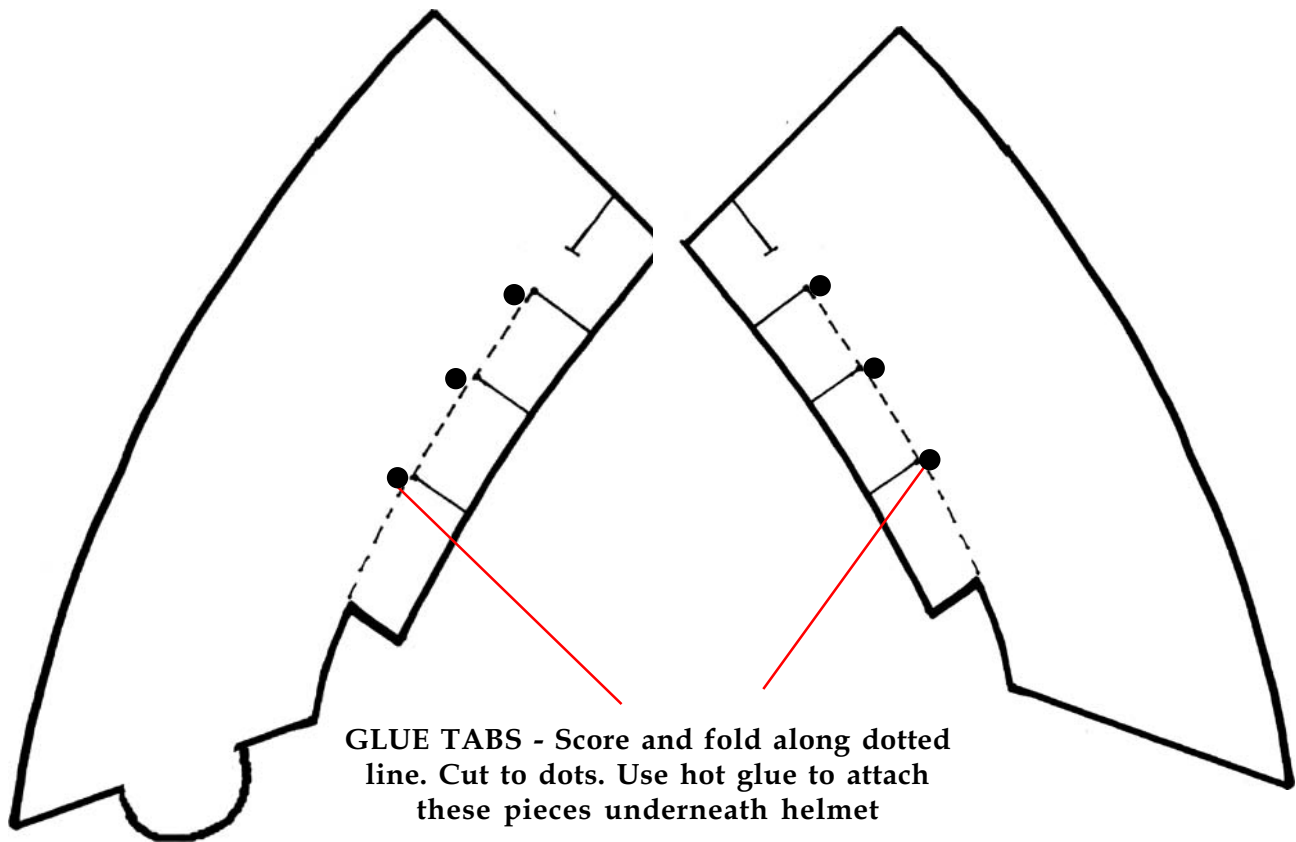


HELPFUL HINT:

Removing the dark areas can be difficult. Consider using a drill to help remove the spaces.

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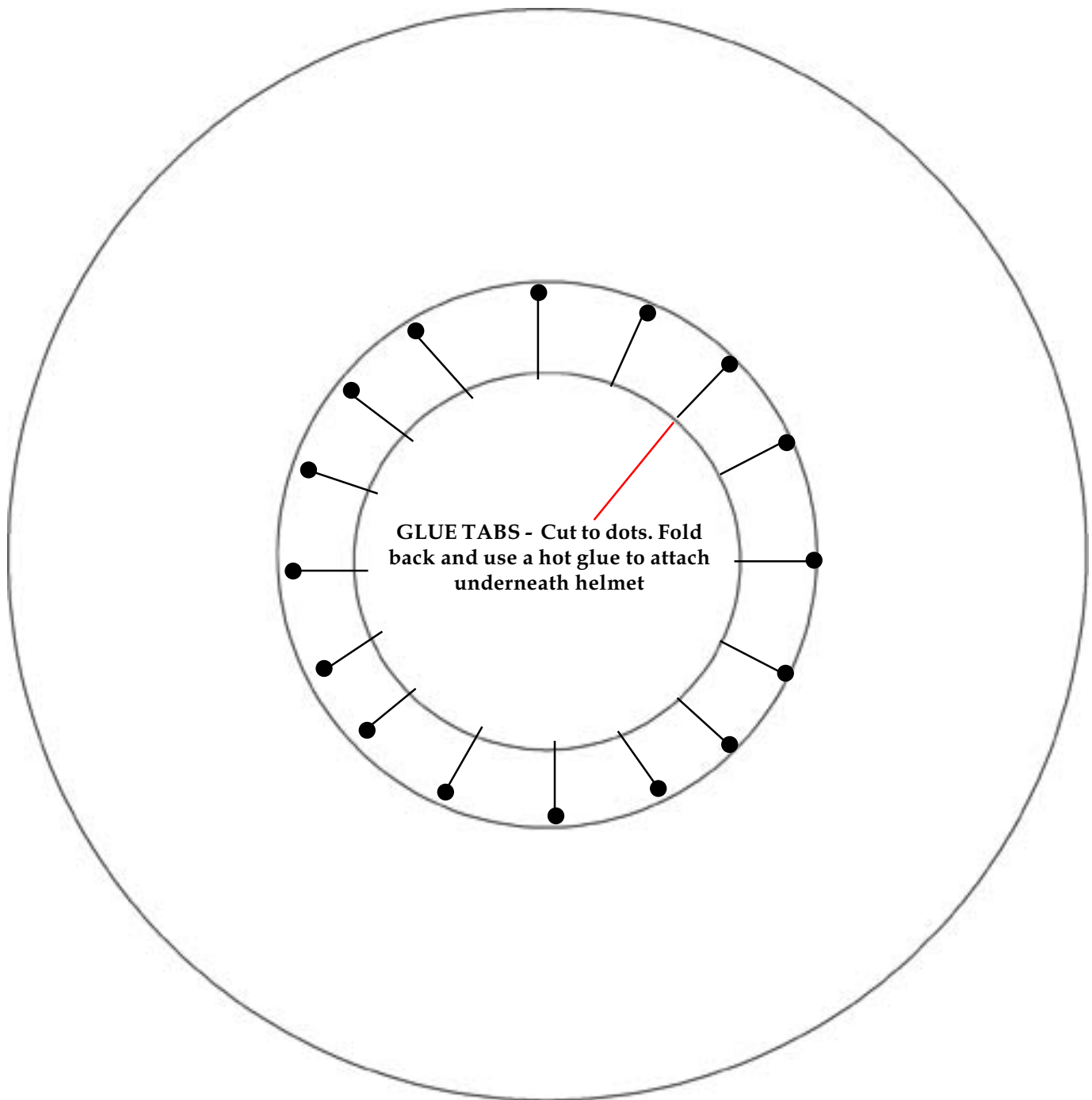
NECK GUARDS - Pattern #2
Make one copy of right and left
side.



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"Helmet Rim" - Pattern #3

Make one copy. Cut along slits to dots.
Use hot glue to attach tabs to outside of
helmet



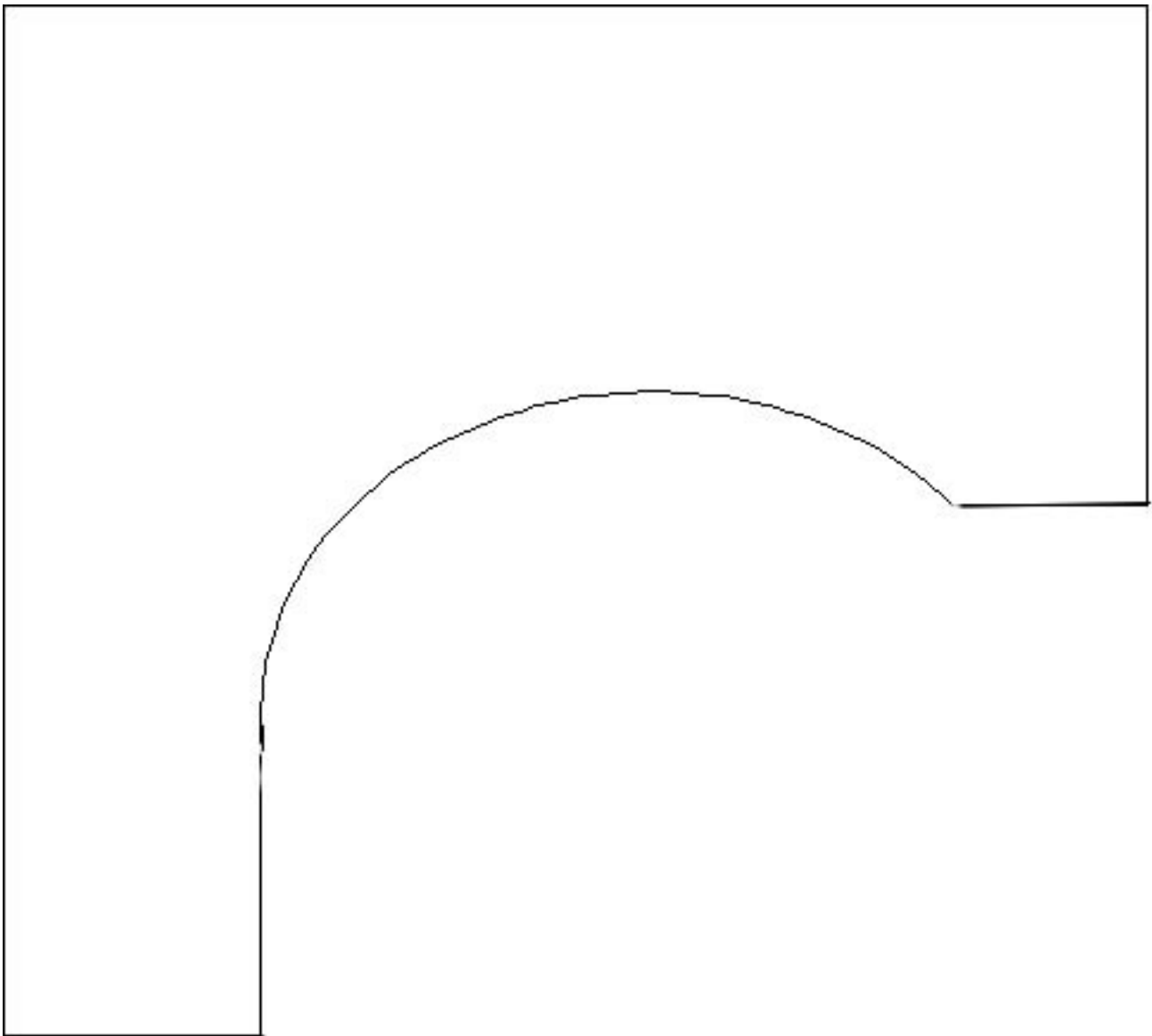
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"Fin OF HELMET" -

Pattern #4

Make one piece from 1" STYROFOAM

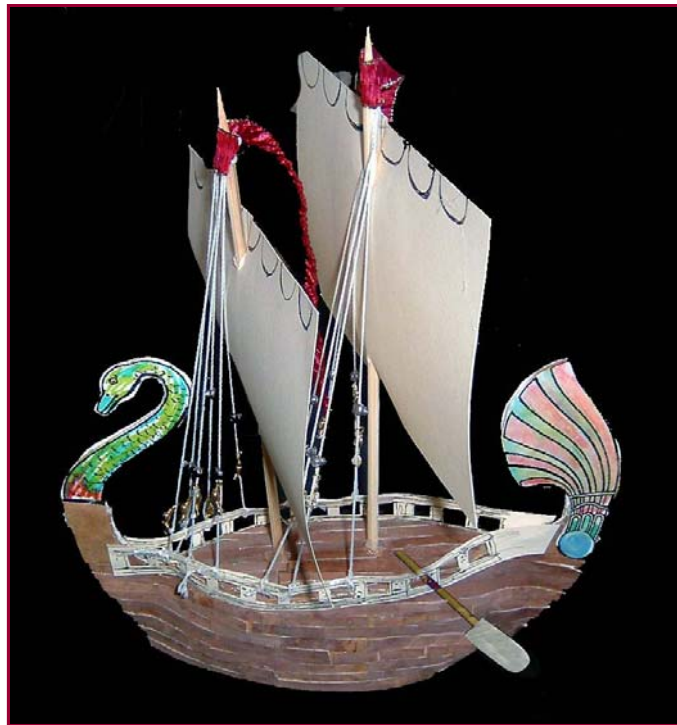
Brand Foam. Tape on top of the
balloon with duct tape



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ROMAN MERCHANTS IN FOCUS



History Roman Merchants

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ROMAN MERCHANTS IN FOCUS



Roman merchants had a hard and dangerous life. If they were fortunate, wealth could be theirs. Travel on the ancient trade routes was not for the timid. The potential for death was there each and every day, yet it was through their efforts that the marketplaces of ancient Rome received wondrous goods from distant lands.



Roman merchants imported and exported goods throughout the empire. The citizens of Rome liked luxuries such as spices, silk, and slaves. Roman merchants used the expansive network of roads and waterways to import and export goods. Trade gave the Romans a high standard of living. They traded for British silver, Far East silk, and wild animals from Africa.

Trade also assisted with the exchange of ideas, customs, and beliefs between the various lands. Merchants traveled by both land and sea. Transport over land was accomplished primarily by pack animals such as the Bactrian camel, horse, or donkey. Travel by sea was accomplished by merchant ships on the prevailing winds of the oceans. Elaborate networks of trading posts known as emporia were strategically located in distant lands. These posts provided the merchants with safe havens from theft and death and a place to store goods or exchange them with other merchants.

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ROMAN MERCHANTS IN FOCUS

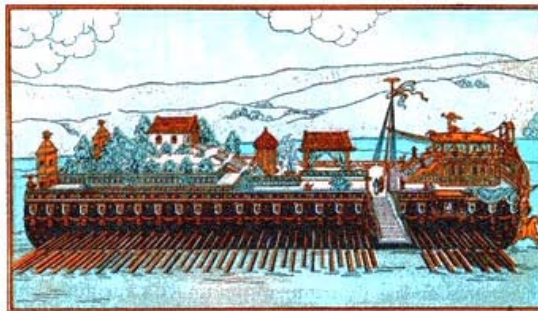


Trade routes extended throughout the Roman empire, many of them to the east. Northern trade routes went through the Caucasus to the Caspian sea. The Mediterranean routes went through Damascus into the desert to the city of Palmyra and onto Mesopotamia. Other trade routes took merchants through the Red Sea to India.

Roman merchants traveled extensively on seagoing vessels. These vessels would be filled with such items as olive oil, glassware, animals, exotic spices, and grains. Tall pottery jars called amphorae were used to carry liquids such as olive oil and wine. These were arranged in the ship's hull on wooden racks.

Alexandria in Egypt was a favorite destination for merchants. The farms of Alexandria provided Rome with the much needed grains to feed its population. Wheat was the primary grain, but barley and millet were also grown and taken to markets in Rome.

Roman merchants even traveled to Britain where they obtained different types of metal. Cornwall, located in the western part, of Britain had tin mines. Tin was a primary ingredient in the production of bronze items such as tools, weapons, jewelry, and even sculpture.



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ROMAN MERCHANTS IN FOCUS



Numerous trade goods were brought to the Roman empire by merchants. For example, the Roman provinces of Achaia and Cilicia offered grain, olives, fruit, and wine. The provinces of Africa and parts of Spain offered wild animals, grain, fruits, slaves, and various metals. Traders from Asia brought in exotic silks, perfume, and jewels. Other provinces such as Cyprus, Britannia, and Macedonia were sources for various types of metal, pottery, and wool items. Crete and Cyrenaica provided marble and purple dye. Syrian merchants transported almonds, fish sauce, wine, and various fruits and grains.

The following is a description of merchant ships arriving at Rome:

“So many merchant ships arrive in Rome with cargoes from everywhere, at all times of the year, and after each harvest, that the city seems like the world’s warehouse. The arrival and departure of ships never stops - it’s amazing that the sea, not to mention the harbor, is big enough for these merchant ships.”
Aelius Aristides, second-century AD

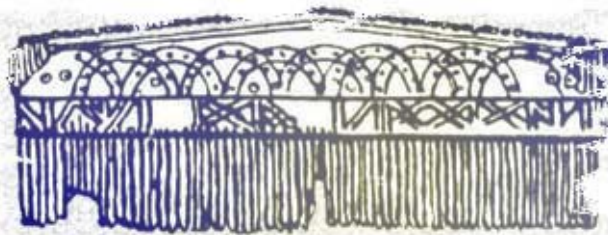
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ROMAN MERCHANTS IN FOCUS

Roman harbors must have been an exciting place to visit. Not only was there such variety of trade items being brought into Rome, but there were the merchants themselves that must have been interesting to observe. Traders from distant lands would bring their distinctive languages, foods, music, and dress.

Commerce also creates opportunities for others to succeed. Various citizens would provide shelter and food for the merchants. Goods were moved off of the ships by smaller vessels and then by cart into the cities markets. Exotic animals selected for future games in the arena needed to be housed and fed as well.

It was through the efforts of Emperor Claudius that a new harbor and lighthouse were built at the port city of Ostia. The great cargo merchant ships were unloaded by smaller ferryboats and the goods taken to land, where carts would transport the goods to the market.



NOTE IN HISTORY: During the Roman occupation of Israel, many Hebrew cities were constructed in the Greek style. Large *agora*, or places of assembly, were designed to be the social and commercial center of a town. It was here that people talked, children played, and the ill were brought to Jesus for healing.

“When He went out about nine o’clock, He saw others standing idle in the marketplace...”

-Matthew 20:3

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ROMAN MERCHANT WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 126 - 132.

<u>NATIONALITY</u>	<u>CLOTHING</u>	<u>PERSONAL ITEMS</u>	<u>EXPRESSIONS</u>	<u>NAMES</u>
African	Leather belt	Bandages	Mischievous	Petronio
Asian	Leather boots	Fuel for cooking	Bright	Serius
Greek	Long cloak	Ivory drinking horn	Dull	Mariua
Roman	Sandals	knife	Angry	
	Helmet	pouch	Smiling	<u>VIRTUES</u>
			Sad	Curious
<u>FACIAL</u>		<u>EARS</u>		Forgiving
<u>TEXTURE</u>	<u>PRODUCTS</u>	Missing one	<u>EYES</u>	Helpful
Dry	Animal skins	Very obvious	Glassy	Perceptive
Gnarled	Armor	Nicely formed	Dull	Cowardly
Hairy	Art	Covered with a scarf	Sharp & clear	Brave
Oily	Books		Dangerous	
Rough	Coins		Shifty	
Work-worn	Gems			
Clean-shaven	Maps			
Smooth	Musical instruments			
	Sculpture			

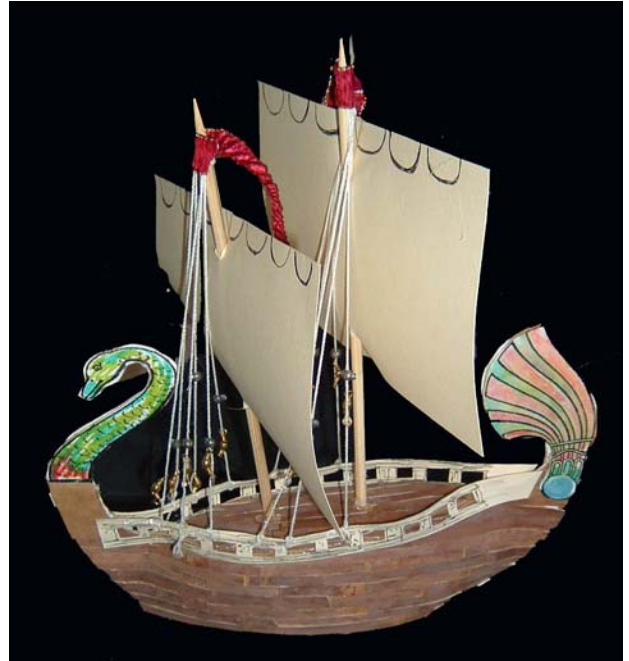
STEPS

1. Indent and write one sentence introducing your merchant by name and occupation. (Use your own words for this step).
2. Write one sentence detailing his/her nationality.
3. Write several sentences describing his/her clothing & personal items.
4. Write several sentences describing his/her facial texture.
5. Write one or more sentences describing his/her expressions.
6. Write one sentence describing his/her mouth. (Use your own words for this step).
7. Write one or more sentences describing his/her eyes and ears.
8. Write one sentence describing his/her hair. (Use your own words for this step).
9. Write one sentence describing his/her virtues.
10. Write one or more sentences describing his/her reputation as a merchant. (Use your own words for this step).
11. Write one or more sentences detail his/her products.
12. Write one or more sentences describing his/her greatest ambition. (Use your own words for this step).

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Roman Merchant's Ship

In the first-century BC, Romans built larger ships to carry cargo. Some ships were more than 164 feet long. Roman ships carried goods from all over their empire. Their ships often had swan's heads carved at the stem. The ships carried wild animals from Africa to fight gladiators, and cargoes of gems, spices, and silk from the Orient.



MATERIALS

- *Posterboard
- *Scissors
- *Glue - (Tacky Glue recommended)
- *Kite string
- *Brown paper grocery bag
- *PLAID FolkArt[®] Acrylic Paint - black, chocolate brown, grey rust red, forest green, powder blue
- *Thin-tipped and wide paintbrushes
- *Water
- *Bamboo skewers
- *Crayon - (used to make stripes on sails)
- *1 package of removable split shot sinkers BB size - (Found in the fishing tackle section of stores)
- *barrel swivels (Found in the tackle section of stores)
- *STYROFOAM[®] Brand Gentle Grip[™] Dry Floral Foam
- *PLAID Crackle Medium - (OPTIONAL, but excellent to give wood an aged look)

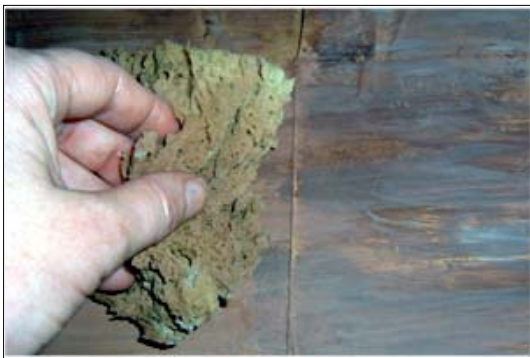
Helpful Hint: The hardest part about this project is it takes time to do well.
Consider working on it a little at a time.

History, Language Arts, Art - ANCIENT ROME

1. MAKE THE WOOD PLANKS

*Using a small piece of corrugated cardboard as a squeegee, spread a layer of glue over the entire sheet of posterboard.

*Take a paper bag that has been cut to lay flat, and press it on top of the posterboard. Let dry. Use a variety of brown, black, and gray FolkArt Acrylic Paint to decorate the surface of the brown paper bag. Let dry



*Make copies of the Ship's Hull Template (Pattern #1) and the Bow & Stern Templates (Patterns #2 & 3) on pages 33 and 34. Place these copies (as templates) onto the brown paper covered posterboard and cut out.



*Staple the edges of the hull together. Do not staple the bottom edge.

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2. MAKE THE SHIP'S HULL

*Cut 1/4" strips of various lengths from the same posterboard and then into smaller strips. Coat the sides of the ship with glue and layer the cardboard "planking" over the edges. Overlapping is fine.



*Cut off excess planking from the edges of the ship.

*Use magic markers to create the look of wood stripping along the stripping on the hull.



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*Cut out a “leaf” shape from a piece of STYROFOAM[®] Brand Gentle Grip[™] Dry Floral Foam that will fit inside the base of the ship.



*Coat the STYROFOAM[®] Brand Gentle Grip[™] Dry Floral Foam shape with glue and cover with a piece of brown paper bag. Let dry.



*Carefully insert the STYROFOAM[®] Brand Gentle Grip[™] Dry Floral Foam shape into the center of the ships hull.

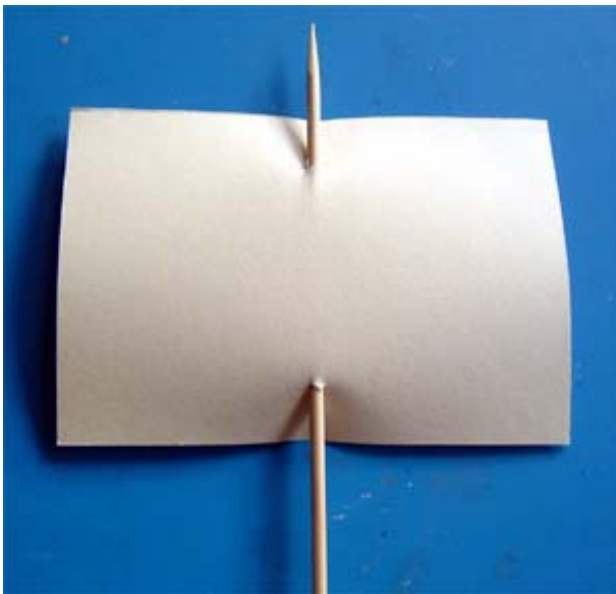
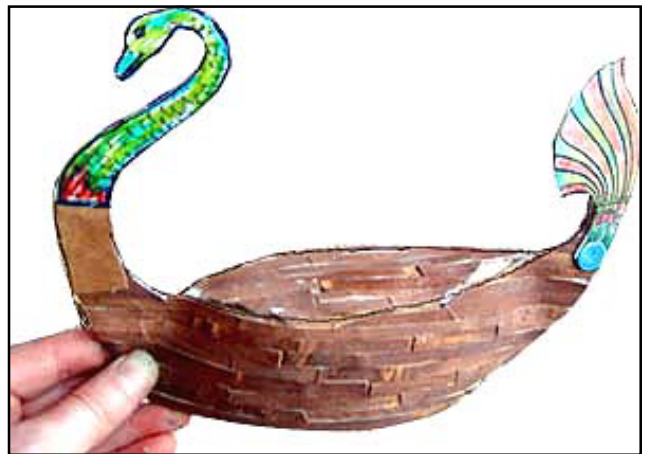


History, Language Arts, Art - ANCIENT ROME

*Cover the top of the shape with wood stripping just like you did on the outside of the ship.



*Color and decorate the bow and stern patterns. Add the Bow & Stern templates (Patterns #2 & 3) to the front and rear of the ship.



*Make two copies of the Sail Pattern (Pattern #4) on page 34. Color and decorate the sails as desired.

*Make two small "x's" at the top and bottom of each sail. Insert the skewer as illustrated.

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3. ADD THE SAILS AND RIGGING

*Using the ship picture provided on page 35, or pictures from books about Roman merchant ships, attach a series of “ropes” from the skewers to the hull. Use the barrel swivels and removable split shot sinkers to add a look of authenticity. You may attach the ropes in various lengths to create visual interest. Add a bit of glue where you tie the strings to add strength to the “ropes.”

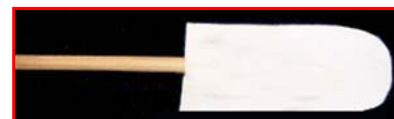
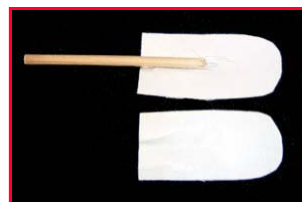


*Make a drawing of the deck of the ship with a piece of paper. On the paper, make two small “X’s” where you want to place the masts. Use this template to then make two small holes in the deck of the ship. Carefully twist and push the skewer into the holes. Secure the skewers in place with some glue.



*Make several copies of the rail pattern (Pattern #5) on page 33. Cut out, decorate as desired, and glue around the top edge of the ship. Trim as necessary to make it fit correctly.

*Make an oar from a piece of posterboard and dowel. Glue one end of the dowel to one side of the posterboard and glue the two sides together. Trim away any excess posterboard around the oar. Paint the oar as desired.



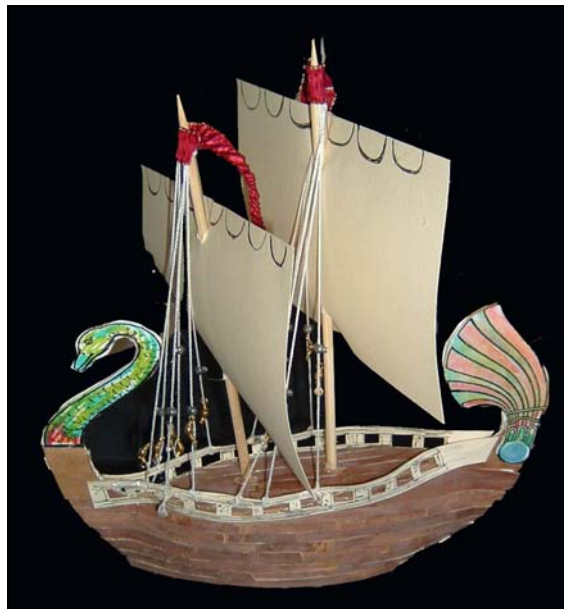
History, Language Arts, Art - ANCIENT ROME

4. THE FINAL TOUCHES

*Cut two small ribbons and glue or tie to the top of each mast.

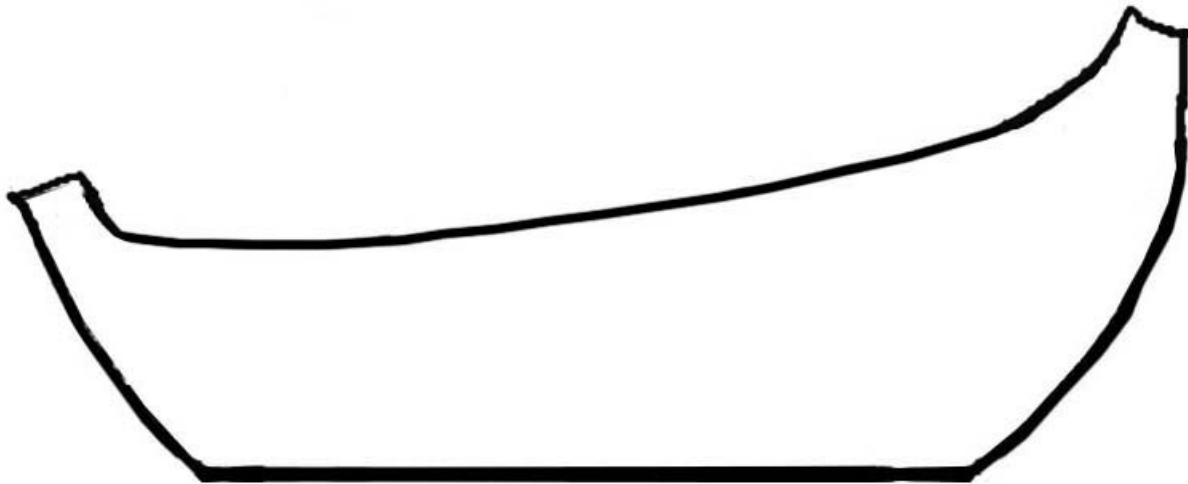


*Add the oar and display as desired.

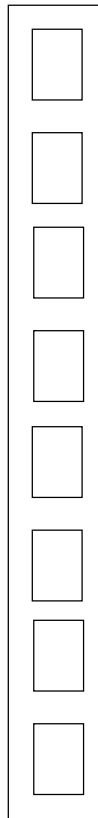


History, Language Arts, Art - ANCIENT ROME

**"Ship Base"-
Pattern #1
Enlarge by 200%
Make 2 copies**

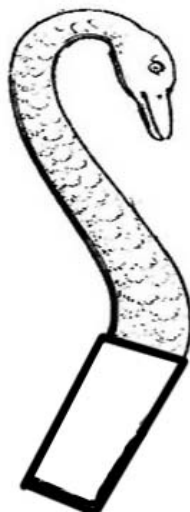
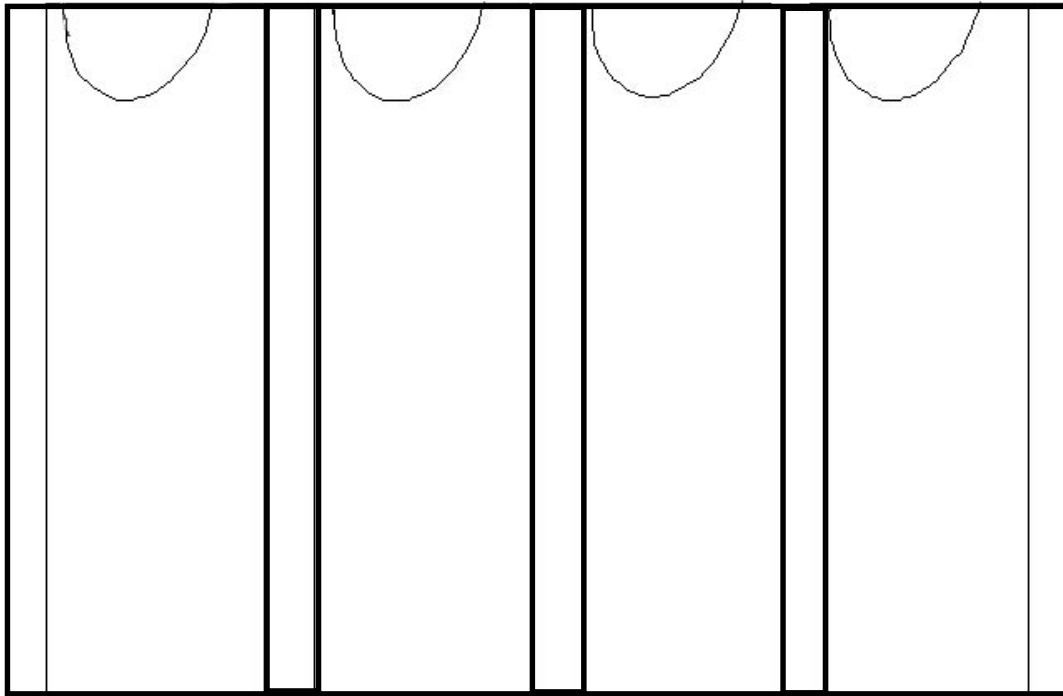


**RAIL PATTERN #5
Enlarge by 200%
MAKE AS MANY AS
NECESSARY**



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"Ship Sails"- Pattern #4
Enlarge by 200%



"Prow Ornament"-
Pattern #2
Enlarge by 200%



"Stern Ornament"-
Pattern #3
Enlarge by 200%

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History, Language Arts, Art - ANCIENT ROME



ROMAN SLAVES IN FOCUS



History Roman Slaves

History, Language Arts, Art - ANCIENT ROME

ROMAN SLAVES IN FOCUS



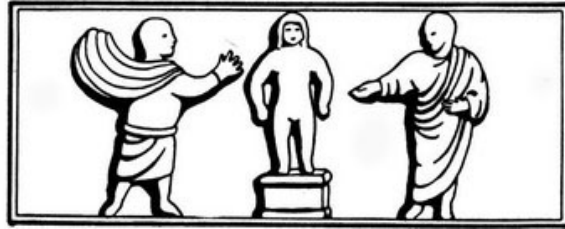
Slavery was an essential part of ancient Roman society. Slaves performed just about every type of service for their owners and since many were captured from distant lands, they brought a variety of cultural influences into Roman life. The Roman economy operated on slave labor. Slaves were employed throughout the Roman empire as house slaves, on farms and even as artists. They worked in the mines, on ships, and as gladiators.

Roman life depended on slaves. Slaves were not always harshly treated. Some were valued members of a Roman family and were viewed more as friends than servants. Slaves would assist family members in getting dressed, running errands, taking children to school, preparing food, operating the household, and much more. In some cases, slaves pleased their owners so much they were given their freedom. A freed slave who helped run a Roman household and supervised other slaves was called either a *procurator* or *atriensis*.



History, Language Arts, Art - ANCIENT ROME

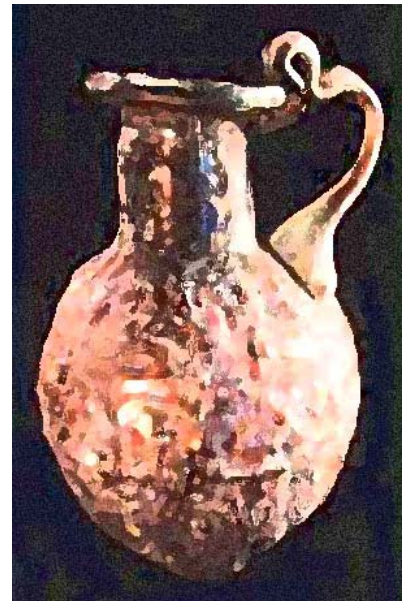
ROMAN SLAVES IN FOCUS



The slave market was a lucrative business. Many slaves were acquired through provincial tax collectors, who would serve as middlemen for the slave market. They would supply and buy slaves at slave markets in wholesale lots and then ship them to Rome for resale. Some wholesale markets were enormous and could manage upwards of 10,000 slaves.

Slaves were sold in open markets or forums or shops. They were often stripped of their clothes and placed upon revolving stands for view. A bronze or ceramic plaque that included important details about the slave was hung from their necks describing their home country, their traits, and any special skills or qualities.

Slaves that showed the potential of being especially valuable and had uncommon skills, such as being educated or skilled in a certain area, were sold in a location called the *saepta* which was near the forum. This was considered the area where the best quality “products” could be purchased by Roman citizens.



History, Language Arts, Art - ANCIENT ROME

ROMAN SLAVES IN FOCUS

Slaves were not protected by any Roman law. Marriages and families were not recognized. Children born to slaves were the property of their parent's owner. Slaves that tried to escape and were captured faced branding, being sold off to a worse situation, and even death. Treatment of slaves was at the discretion of their owners.



Men who showed uncommon strength or skill in fighting were sometimes purchased and then trained as gladiators. One of the most famous of all slaves was Spartacus who led a massive slave revolt in 73 BC. Spartacus and his comrades did not win against Rome, but they did establish the fact there was tremendous unrest within the Roman slave culture.

Life as a slave could also be extremely wretched. Slaves that worked on farms or maintained city functions such as the sewer system worked together in "gangs." These slave gangs were chained together in the fields or community service projects and locked into large barracks each night.

Although a rare occurrence, slaves could buy or earn their freedom. Some slaves actually had side businesses where they earned extra income which they were allowed to keep. If they were able to save enough money, they might be able to buy their freedom from their owners. Some owners would set free an elderly slave or one they favored out of the kindness of their hearts. Freed slaves were given equal rights to other Roman citizens except for being allowed to hold public office or full citizenship.

History, Language Arts, Art - ANCIENT ROME



ROMAN SLAVE WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 126 - 132.

BUILD

Small
Slender
Sturdy
Fat
Pudgy
Skinny

DUTIES

Servant of a noble
Watches a noble's child
Prepares food
Constructs buildings
Fights as a gladiator
Raises crops

APPEARANCE

Clean
Attractive
Gentle
Dirty
Rough
Rugged

EXPRESSIONS

Happy
Proud
Sad
Dejected
Lonely
Content

VIRTUES

Liar
Brave
Forgiving
Helpful
Fearless
Cowardly
Cautious

INTERESTS

Politics
Music
Art
Raising food
Hunting
Taking care of animals

FACIAL TEXTURE

Dry
Gnarled
Hairy
Oily
Rough
Work-worn
Clean-shaven
Smooth

PLANS FOR THE FUTURE

Become free
Seek revenge
Lead a slave revolt
Change his/her duties
Own a home

STEPS

1. Indent and write one sentence introducing your slave by name and occupation. (Use your own words for this step).
2. Write one sentence detailing his/her nationality. (Use your own words for this step).
3. Write several sentences describing his/her clothing and personal items. (Use your own words for this step).
4. Write several sentences describing his/her build.
5. Write one or more sentences describing his/her appearance.
6. Write one sentence describing his/her facial texture.
7. Write one or more sentences describing his/her expressions.
8. Write one sentence describing his/her virtues. (Use your own words for this step).
9. Write one sentence describing his/her interests.
10. Write one or more sentences describing his/her duties as a slave.
11. Write one or more sentences detail his/her plans for the future.
12. Write one or more sentences describing his/her greatest ambition. (Use your own words for this step).

History, Language Arts, Art - ANCIENT ROME

Metal Slave Plaque

The Romans made metal plaques for many different purposes. Some were made to indicate their appreciation for the services or kindness shown by another, or to identify items they owned, including slaves. Plaques were either made of metal or on ceramic. They were inscribed with information about the slave such as his/her name, country of origin, special skills or talents, personality traits, etc. In this activity, you will recreate a model of a slave plaque that will incorporate Latin words.



MATERIALS

- *Scissors
- *Tooling metal - heavy duty aluminum foil, soft brass, or copper
- *Old pen or pencil
- *Copy Machine
- *PLAID FolkArt® Acrylic Paint - black and burnt umber
- *Paintbrush
- *Paper towels

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LEARN * DREAM * AWAKEN * DISCOVER * ENLIGHTEN * INVESTIGATE * QUESTION * EXPLORE

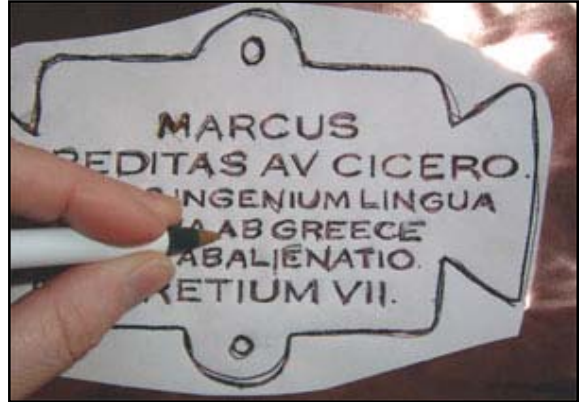
History, Language Arts, Art - ANCIENT ROME

1. MAKE THE PLAQUE PIECES

*Make a copy of the plaque on page 46. An example of a possible wording layout is provided on page 45.

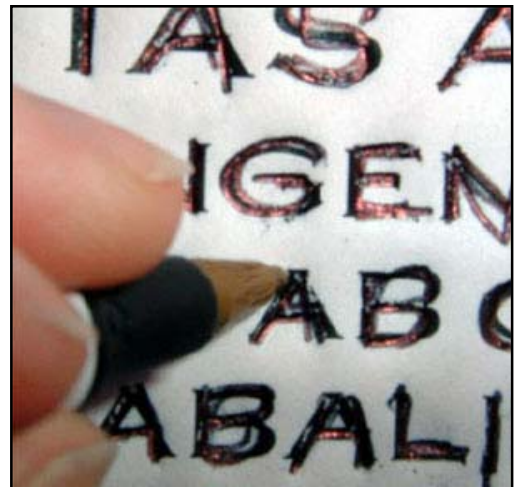
*Tape a photocopy of your slave inscription onto a sheet of thin metal such as aluminum, copper, or brass foil.

*Use an old pen or pencil to trace over the printed letters and numbers.



2. DEEPEN AND ANTIQUE THE DESIGN

*Go over each letter or number in your inscription to deepen the impression. Be careful not to press too hard or you will go through the tooling foil.



History, Language Arts, Art - ANCIENT ROME

3. FINISHING TOUCHES



*Cut out the slave plaque. Be careful, the edges of the foil can become sharp.

*Paint the surface of the plaque with a combination of FolkArt black and burnt umber acrylic paint. Make sure the paint seeps into the crevices of the letters and numbers. Let the paint partially dry.

*Using a clean, damp paper towel, remove some of the paint from the plaque.



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CREATING THE LATIN TEXT

The following is a list of English words and their Latin translations. We have provided an imaginary slave plaque inscription as an example on page 45. You can easily change the name of the slave and his/her owner, alter his/her country of origin, change his/her talent and the his/her price. Keep the number of words to a minimum to fit onto the plaque size.

ENGLISH

slave
free
of
for
sale
price
property
owner
country

talent
language
learning
soldier
teaching
artist
cook
gladiator

LATIN

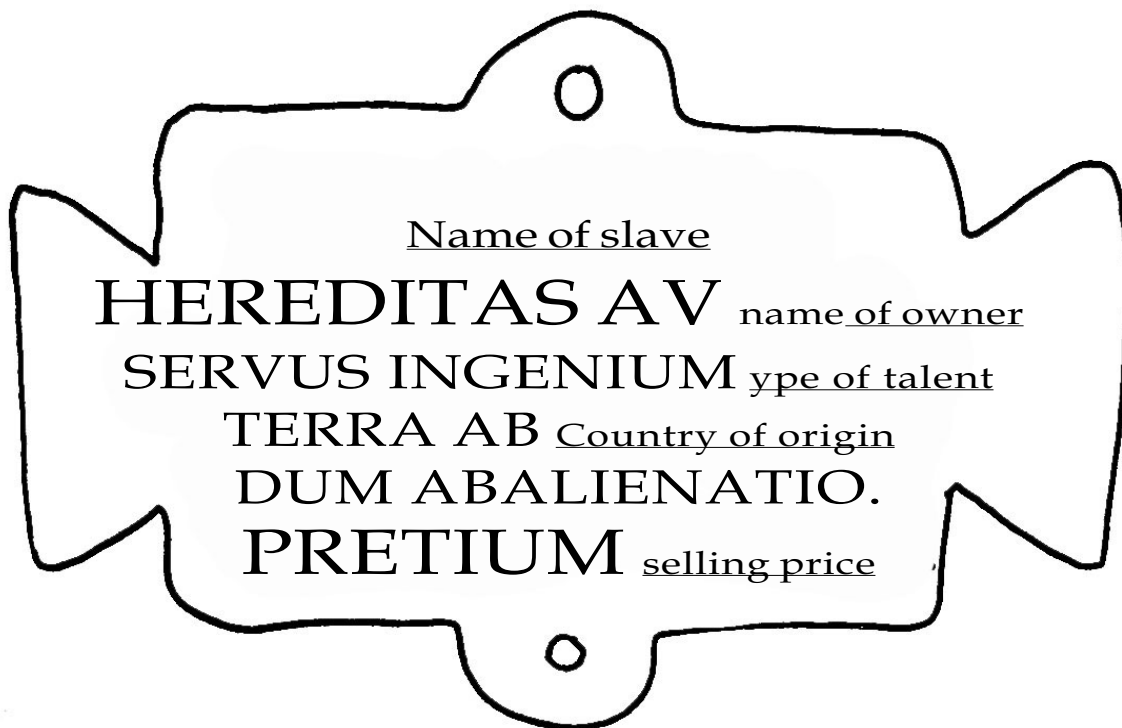
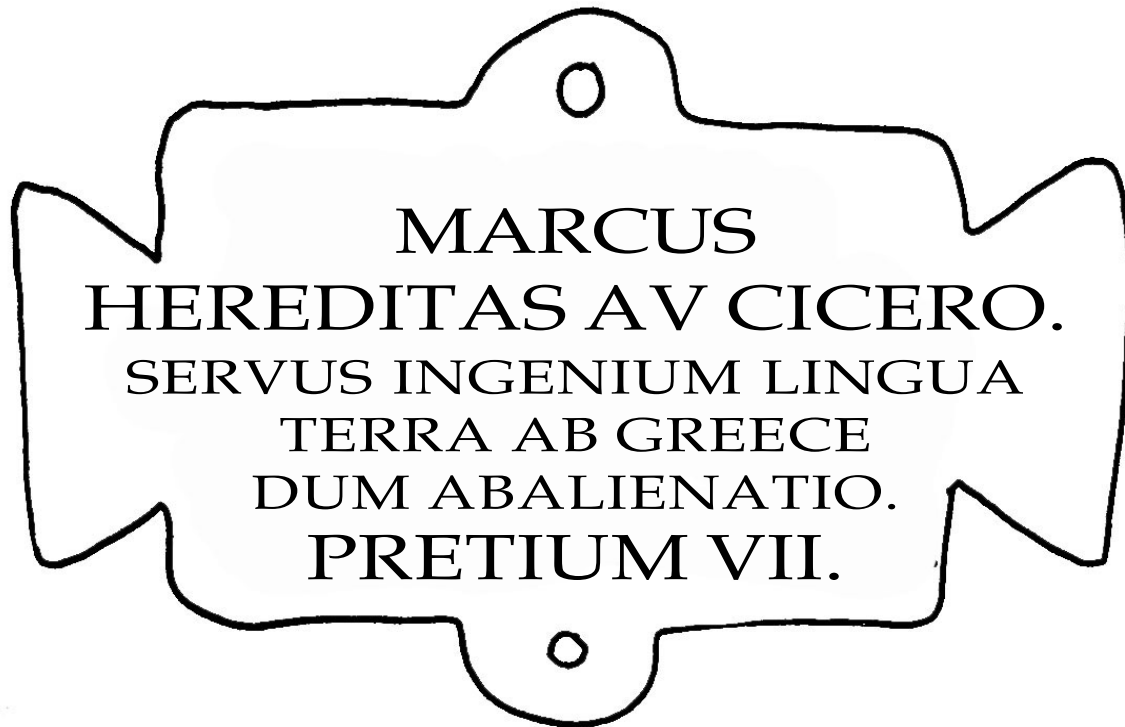
servus
solvo, eripio, extrico, licens
ab
dum
abalienatio
pretium
hereditas
erus
solum, terra

ingenium
lingua
eruditio
miles militis
doctrina
artifex
coquus
gladiator

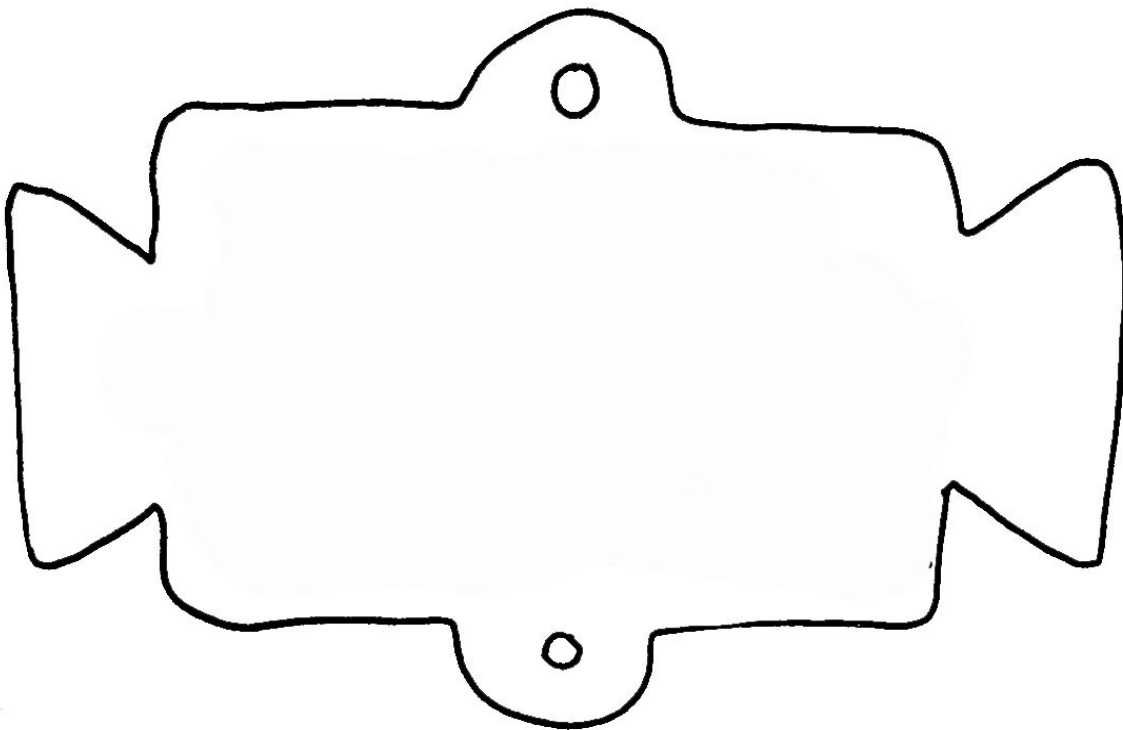
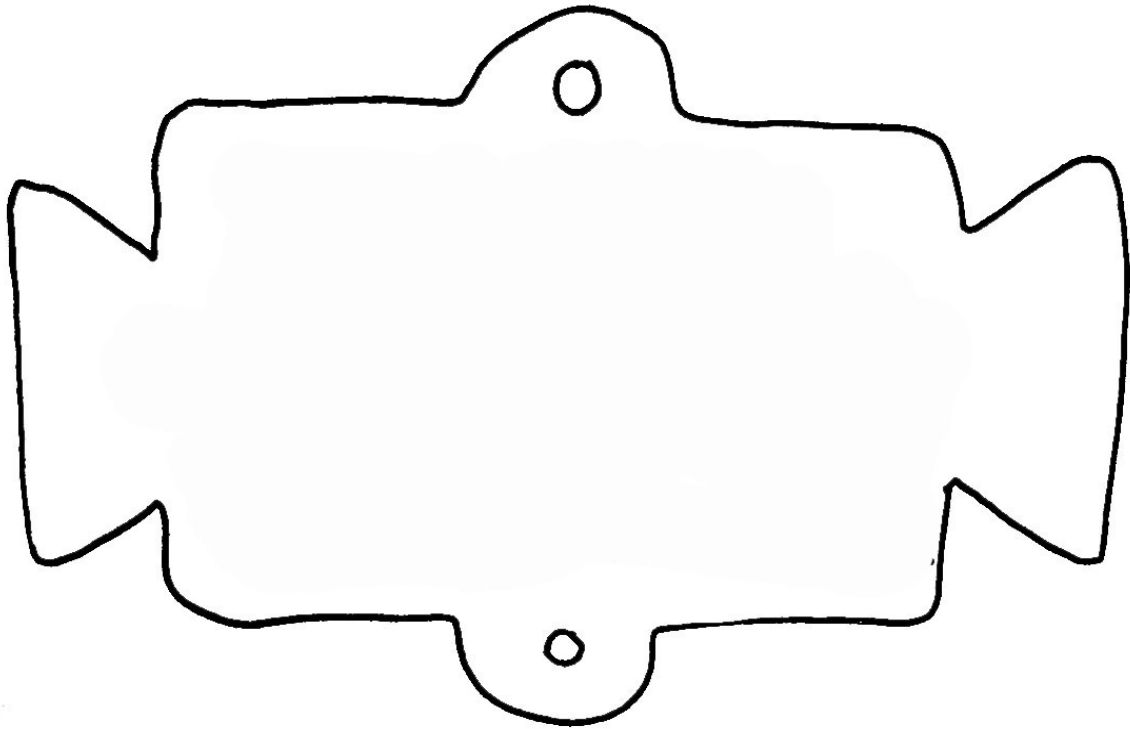
Marcus HEREDITAS AV Cicero.
Servus Ingenium lingua.
Terra Ab Greece.
Dum Abalienatio. Pretium VII.

Translation
Marcus property of Cicero.
Slave talent language
Country of Greece
For Sale. Price 7.

History, Language Arts, Art - ANCIENT ROME



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ROMAN EMPERORS IN FOCUS



History Roman Emperors

History, Language Arts, Art - ANCIENT ROME

ROMAN EMPERORS IN FOCUS



Ancient Roman emperors ran the gamut of great leaders to vicious despots. As supreme rulers of a vast empire, Roman emperors sought not only power for themselves, but sought to conquer and rule other countries. They were military, political, and social leaders. They controlled through pleasure, harassment, fear, and example.

Roman emperors had the power to do just about anything they wanted. They were the main authority of the Roman magistrates or consuls. Even though the consuls held enormous power by themselves, it was the emperors that reigned supreme.

Roman government was ruled by a collection of men. There were the consuls, who were considered the most important, the praetors, consuls, aediles, and quaestors.

The following are definitions of each of the primary government officials as defined by **Wikipedia**

<http://en.wikipedia.org/wiki/Special:Search?search=Quaestors&fulltext=Search>

Freely available under the GFDL

Praetor - Praetor was a title which designated the consuls as the leaders of the armies of the state.

Aediles - Aedile was an office of the Roman Republic. Based in Rome, the aediles were responsible for maintenance of public buildings and regulation of public festivals. They also had powers to enforce public order.

Quaestors - Quaestors were elected officials of the Roman Republic who supervised the treasury and financial affairs of the state, its armies, and its officers.

Each of these groups of rulers sought to expand their power and the emperors that ruled ancient Rome either gained their support or found themselves in danger of being assassinated.

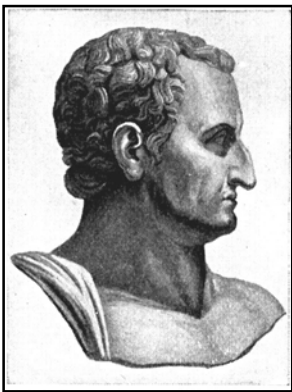


History, Language Arts, Art - ANCIENT ROME

ROMAN EMPERORS IN FOCUS

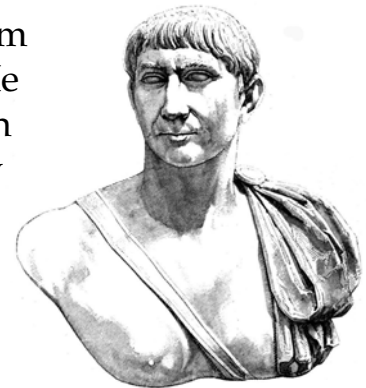
As in any culture or society, Rome was ruled by both “good” and “bad” emperors. On the next several pages, five good emperors and five bad emperors are presented.

THE FIVE GOOD EMPERORS



Emperor Marcus Cocceius Nerva was considered the first of the five most outstanding Roman emperors. He was a 60-year-old senator when he became emperor. The Roman Senate appointed him emperor, and although he was ill and only ruled for two years, he was supported by the military. Unlike his predecessors, Nerva selected a non-family heir, Trajan, rather than a relative. His financial increases to military pensions and his welfare payments to the Roman population made him very popular. He ruled Rome from 96-98 AD. He died of natural causes.

Emperor Marcus Ulpius Traianus (Trajan) ruled from 98 -117 AD. He was born in Spain to Roman parents. He was one of the first emperors to come from a non-Italian province. Trajan was recognized as a skilled military leader. He conquered and annexed Dacia, fought the Parthians, and extended the Roman Empire. He commissioned several public works, including the Column of Trajan which featured carved details of his military achievements. Trajan died of a stroke while on a military campaign.



The following Web site is excellent. It offers an outstanding selection of information about ancient Rome.

<http://www.roman-empire.net/>

History, Language Arts, Art - ANCIENT ROME

ROMAN EMPERORS IN FOCUS



Emperor Hadrian ruled from 117-138. During his 21 years as emperor, Hadrian created an atmosphere that encouraged art and culture in Rome. Like his predecessor, Hadrian was born in Spain. As a youth, he had been taught by Greek teachers and was interested in learning. He is recognized for stabilizing the Roman Empire by strengthening the western boundaries by building walls, abandoning eastern provinces, and reforming the provincial government and laws. Hadrian's Wall, which is located in Britain (as well as many others), still exists today. It was during his reign that the Judean revolt at Masada was quelled. Hadrian died of natural causes.

Emperor Antoninus Pius was emperor from 138-161 AD. During his rule of 23 years, Rome experienced a time of great prosperity and peace. The term *Pax Romana*, which means "Roman Peace" was demonstrated by Pius spending less money on military efforts to quell dissent in the empire. Emperor Pius was known for his compassion. He died after consuming some bad cheese.

The following Web site is excellent. It offers an interactive presentation titled "Emperor of Rome Game."

<http://www.pbs.org/empires/romans/empire/empire5.html>



History, Language Arts, Art - ANCIENT ROME

ROMAN EMPERORS IN FOCUS

Emperor Marcus Aurelius was emperor from 161-180 AD. During his 19 years as emperor he was known as the “philosopher-king” due to his scholarly approach. He was well read and even wrote his own book titled *Mediations*. His rule was troubled by invasions and natural catastrophes including a plague. Emperor Aurelius spent a great amount of his time trying to stop invaders from the east and west. After the plague killed many Romans, German mercenaries were included in the Roman military. In order to pay the mercenaries, the Roman Empire suffered both political and financial hardship which adversely affected the economy and eventually the stability of the Empire. Emperor Aurelius died from an opium overdose after being wounded in battle. His death ended the period known as *Pax Romana*.



THE FIVE BAD EMPERORS

The following emperors are considered some of the worst rulers of ancient Rome. They ruled poorly, were violent and led lives that lacked morals.



Emperor Caligula's rule from 37-41 AD was one of sexual and moral misconduct. He raped, committed incest with his sisters, killed, and considered himself a god. During his rule, he established a brothel in the palace. Many historians considered him insane. He even planned to have his horse made a consul of the Senate. Emperor Caligula was killed when he was 28 years of age.

History, Language Arts, Art - ANCIENT ROME

ROMAN EMPERORS IN FOCUS

Emperor Elagabalus ruled from 218-222 AD. Historians note that he also established a brothel at the palace, raped, imprisoned and executed his adversaries, and was considered a transvestite. His original name was Bassianus. He became a High Priest of a Syrian cult that required hundreds of cattle to be sacrificed daily to the god of the cult. His conduct was so horrible that he was eventually stabbed to death in a toilet where he had sought refuge.



Emperor Commodus ruled from 180-192 AD and was known for his lazy and base lifestyle. He performed in the arena as a gladiator, and then surrendered his rule to his freedmen and praetorian prefects who then sold imperial favors. He viewed himself as Hercules and often dressed and commissioned statues featuring him as Hercules. There are two theories how Commodus's rule ended. One involved an attempt at poisoning him which failed after he became ill and vomited up the poison. On that same evening, an athlete by the name of Narcissus, who acted as a wrestling partner to the emperor, strangled the emperor in his bed. The other theory indicates that he was killed in the arena. The movie *Gladiator* is based on Commodus's rule.

History, Language Arts, Art - ANCIENT ROME

ROMAN EMPERORS IN FOCUS

Emperor Nero ruled from 54-68 AD and is best known as the emperor who burned Rome while playing his lyre and placed the blame on the followers of the new faith - Christians. He killed both his wife and mother, stole the property of senators, and taxed the Roman people for funds to build a golden throne. Eventually his exploits so enraged the Nymphidius Sabinus (the ruling praetorian prefect) that he convinced the Roman military to withdraw their support of the emperor. The Senate dictated that Nero should be flogged to death, but with the help of his secretary, he committed suicide.



Emperor Domitian ruled from 81-96 AD and was especially vicious. He tortured and killed philosophers, some of the vestal virgins, and Roman officials, and committed incest with his niece. Toward the end of his reign, he became increasingly fearful of plots and persecutions. He proceeded to kill senate members, Christians and Jews. Eventually he was stabbed to death by a slave.

History, Language Arts, Art - ANCIENT ROME



ROMAN EMPEROR WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 126 - 132.

CLOTHING

Gold wreath crown
Sandals
Tunic
Gold braided belt
Toga

NOSE

Small
Narrow
Straight
Hooked
Pug
Narrow

EYES

Small
Large
Brilliant blue
Enchanting
Protruding
Sunken

NAMES

Julius Caesar
Lucius Sulla
Gaius Marius
Octavian

AMBITION

To conquer many
countries
Gain great wealth
Maintain power
Establish new policies

REPUTATION

Ignorant
Wise
Unpredictable
Dangerous
Crazy
Ruthless
Fair

COLLECTIONS

Coins
Art
Weapons
Jewels
Gold
Horses
Slaves

FEELINGS ABOUT BEING AN EMPEROR

Proud
Satisfied
Overwhelmed
Victorious
Chosen by the gods

STEPS

1. Indent and write one sentence introducing your emperor by name and where he lives. (Use your own words for where he lives).
2. Write one sentence detailing his clothing.
3. Write several sentences describing his nose.
4. Write several sentences describing his eyes.
5. Write one sentence describing his/her facial texture. (Use your own words for this step).
6. Write one or more sentences describing his ambition as emperor.
7. Write one or more sentences describing his reputation.
8. Write one sentence describing his virtues. (Use your own words for this step).
9. Write one sentence describing his interests. (Use your own words for this step).
10. Write one or more sentences describing his collections.
11. Write one or more sentences about his feelings about being emperor.

History, Language Arts, Art - ANCIENT ROME

Miniature Roman Emperor Marble Bust

Greek artists had a profound impact on the art of ancient Rome. Many Romans wanted to copy the classical style of the Greeks. The ancient Romans frequently had “death masks” made, as well as portrait busts sculpted from marble, bronze, and terracotta.

From Wikipedia, free encyclopedia,
http://en.wikipedia.org/wiki/Bust_%28sculpture%29

Freely available under the GFDL

“A bust is a sculpture depicting a person’s chest, shoulders, and head, usually supported by a stand. These three-dimensional forms recreate the likeness of an individual. These may be of any suitable material (usually marble or other durable material).”



In this activity, you will recreate a “marble-like” bust using polymer clay and molds.

MATERIALS

- *Polymer clay - Original Sculpey[®] White & Sculpey III[®] - white, ivory, and transparent
- *Pasta machine or rolling pin
- *Facial Push Molds - these are available at most craft and hobby stores and are located in the section for the polymer clay
- *Baby powder
- *PLAID FolkArt[®] Acrylic Paint- black and burnt umber
- *Paper towels
- *Wood plaque
- *Paintbrush
- *X-Acto[®] knife - ADULT SUPERVISION REQUIRED**
- *Oven - ADULT SUPERVISION REQUIRED**
- *Hot glue gun and glue - ADULT SUPERVISION REQUIRED**

History, Language Arts, Art - ANCIENT ROME

1. MAKE THE PLAQUE PIECES

*Select the push mold face shape that you desire and use a dry paintbrush to lightly dust the interior of the mold with baby powder.

*Knead together a sufficient amount of ivory, white, and transparent Sculpey Original and Sculpey III polymer clay until it is well blended and soft.

*Press the clay into the facial mold. Carefully remove the clay from the mold to reveal the face.



*Form a neck and breast shape from more of the clay. This shape does not have to be perfect since it will be covered with the head and additional clay features.

*Carefully place the head onto the neck section of the clay.

History, Language Arts, Art - ANCIENT ROME

2. SHAPE THE HEAD FEATURES

*Continue to mold and shape the clay to the neck and breast until it appears the way you desire. Don't worry about how the bust looks on the back. This will be hidden from view once it is mounted.



Front view



Back view

*Look at the hair styles on the busts of actual Roman emperors for inspiration. We created the hair and eyebrows by rolling out a thin sheet of polymer clay, adding it to the top of the head and eyebrows, and then added texture using a toothpick.



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3. ADD THE CLOTHING DETAILS

*Use a rolling pin to roll out thin sheets of clay. The clay should be approximately 1/16" thick.

*Cut out pieces of clay to form the sleeve and basic sleeve and tunic layer. Use a toothpick to add texture around the neck.



*Create the next layer of clothing. Cut and shape a piece of clay so it drapes over the front and shoulders of the bust.

***WITH ADULT SUPERVISION,** use the X-Acto knife to add fringe detailing around the bottom of the shape.



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3. ADD THE CLOTHING DETAILS (continued)

*To create the toga, cut a piece of clay as illustrated in “A” below. Carefully fold the clay into pleates. Scrunch the top together and gently wrap into the shape below.



A



B



C

*Attach the top section of the cape to the back of the bust and then bring it over to the front so it hangs over and on top of the tunic.



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3. ADD THE CLOTHING DETAILS (continued)

*Make a small round bead from clay. Press the end of a writing pen into the surface to create a medallion for the tunic. Place the medallion on the upper left hand side.

4. BAKE AND ANTIQUE THE SURFACE

*Bake according to manufacturer's directions. Set aside to cool.

*If desired, paint the entire surface with a watered down mixture of FolkArt black and brown acrylic paint. Make sure the paint seeps into the cracks and crevices of the bust.

*With a clean, damp paper towel, remove the excess paint.



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5. MOUNT THE BUST TO A PLAQUE

*Paint a small wooden plaque with FolkArt black acrylic paint. Seal with an all-purpose sealer if desired.

***WITH ADULT SUPERVISION,** use some hot glue to attach the bust to the plaque.

ALTERNATIVE VIEWS

You can make many different Emperor busts from one push mold head shape by simply varying the type of clothing and hair style, and by gently reshaping the basic head shape to be narrower or broader. Shown below are two examples using the same facial push mold. These “marble busts” have not been antiqued with acrylic paint.



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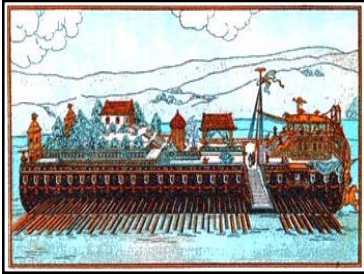
ROMAN AQUEDUCTS IN FOCUS



History Roman Aqueducts

History, Language Arts, Art - ANCIENT ROME

ROMAN AQUEDUCTS IN FOCUS



With a growing population, it became essential that fresh water be readily available. Water was necessary not just for drinking, but for the elaborate baths, lavatories, and cleaning purposes of Roman citizens. Complicated water-supply systems called aqueducts were built at distant springs. The term aqueduct means “bringing water.” Huge stones were lifted into place through a system of pulleys and cranes and pure muscle power. In general, aqueducts used an elaborate systems of ditches, tunnels, pipes, and supporting structures such as bridges to direct the water to cities.

Aqueducts were often simple water channels cut across the landscape from a nearby river or spring into a town or city. These were much like a ditch and were sometimes lined with stone. Some channels were directed underground through arched tunnels. The most elaborate system was the one that involved building bridges over waterways from many miles away.



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ROMAN AQUEDUCTS IN FOCUS

The aqueduct emptied water into a reservoir called a *castellum aquae* in the town or city. The reservoir then supplied various other centrally located tanks and towers throughout the community. Towers could be as high as 20 feet and the tanks were made of lead. Shops, baths, houses, and public fountains all received water through a the pipe system.



A government official called a *curator aquarum* was given the responsibility of maintaining the water system. This included keeping it clean, preventing people from stealing the water for private use, and repairing broken systems. Most aqueducts were approximately three feet wide and six feet tall. Water could be shut off in various sections, letting workers walk its length with ease to perform maintenance.

Aqueducts were used throughout the ancient world. Systems have been discovered in Egypt, India, Persia, and throughout the Middle East.



History, Language Arts, Art - ANCIENT ROME

ROMAN AQUEDUCTS IN FOCUS



From approximately 312 BC to 226 AD, a total of 11 aqueducts were constructed to supply the city of Rome with water. Most of the aqueducts were underground with pipes made of stone, lead, bronze, terracotta, and even leather.

Aqueducts used gravity to assist with water flow. Aqueducts were constructed at a slight slope, providing a consistent flow of water. Huge arched bridges held the channels above the ground and let the water flow easily from far away locations. Water from a lake, spring, river, or stream from distant hills was collected in a reservoir to increase its pressure. The depth of an aqueduct depended on the gradient of the land. To keep the gradient constant, architects would follow the land's contours.

Eventually the Roman engineers were able to build the tall bridges and arches that supported the channels above ground, making it easier for a direct route to a city. Some aqueducts reached approximately 100 feet above ground. Sometimes engineers used "closed pipes." These pipes were made of lead and were expensive to make since the lead was imported from as far away as Britain and Spain.

It is estimated that the population of ancient Rome grew to over a million people. Records indicate that there was sufficient water to provide one cubic meter of water for each Roman citizen each day.



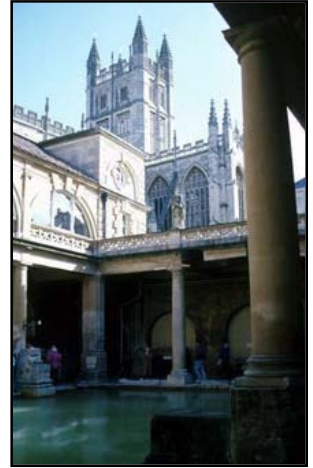
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ROMAN AQUEDUCTS IN FOCUS

The following are a few of the most famous aqueducts that provided water to ancient Rome:

AQUA FELICE - Commissioned by Felice Peretti, Pope Sixtus V. It was completed in 1586. It is marked by a massive statue of Moses striking water from a huge rock.

AQUA PAOLA - Originally commissioned by the Emperor Trajan in 109 AD. At one time it featured a fountain with five small basins. This fountain has been used for centuries for bathing and washing fruits and vegetables.



AQUA VERGINE - Built by Marcus Agrippa in 19 BC.

AQUA ANTONINIANA - This aqueduct was used to help supply the Baths of Caracalla. It was built during the third-century AD.

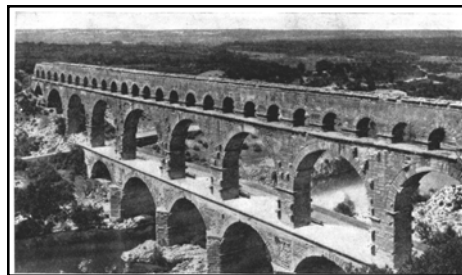
AQUA APPIA - This was the first aqueduct to provide water to Rome. It covered a distance of 10 1/2 miles.

AQUA CLAUDIA - Completed in 42 AD by the Emperor Claudius.

AQUA MARCIA - One of the several aqueducts supplied by the Anio river. Aqua Marica was built after the military success of Rome against Macedonia and Carthage.

AQUA VIRGO - Built in 19 BC. It is marked by the Trevi Fountain.

AQUEDUCT OF NERO - This aqueduct was an extension of the Aqua Claudia. It was built for Nero in the first-century AD.



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ROMAN AQUEDUCT WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 133 - 137.

NAME OF AQUEDUCT

AQUA FELICE
AQUA PAOLA
AQUA VERGINE
AQUA ANTONINIANA
AQUA APPIA
AQUA CLAUDIA
AQUA MARCIA
AQUA VIRGO
AQUEDUCT OF NERO

CONSTRUCTION

MATERIAL

Stone
Marble
Concrete
Terra-cotta
Lead
Bronze

SOURCES OF WATER

Lakes
Streams
Rivers
Springs

UNIQUE FEATURES

Followed the contours of the land
Gigantic arched bridges held channels
Water flow by gravity & pressure
Elaborate system of pipes

USES

Drinking water
Cleaning
Doing laundry
Fountains
Washing fruits and vegetables
Bathing facilities

STEPS

1. Indent and write one sentence describing the location of the aqueduct. (Use your own words for this step.)
2. Write one or more sentences providing the name(s) of some of the ancient Roman aqueducts.
3. Write several sentences describing the construction materials used in building the aqueduct.
4. Write one or more sentences detailing the sources of water for the aqueduct.
5. Write several sentences describing the unique features of the Roman aqueducts.
6. Write several sentences describing the different uses of the water obtained from the aqueducts.
7. Write several sentences describing what it was like building the aqueduct. (Use your own words for this step).
8. Write several sentences detailing some of the problems in maintaining the aqueduct system. (Use your own words for this step).

History, Language Arts, Art - ANCIENT ROME

Roman Aqueduct Diorama

The Romans were accomplished builders. Many of their roads and buildings can still be viewed today. Aqueducts were an engineering feat. With the swelling population came a need for water. Aqueducts provided fresh water through a system of channels that were then directed to public baths, fountains, and the homes of the rich and nobles.



MATERIALS NEEDED

- *STYROFOAM[®] Brand Foam - 1/2" thick
- *Papier-Mache Paste - (See recipe below)
- *Old mixing bowl
- *ACTIVA[®] Celluclay Instant Papier-Mache
- *Newspaper strips and pieces
- *Tracing Paper
- *PLAID FolkArt[®] Acrylic Paint - Black, white, shades of green & brown
- *Gluestick
- *Hot glue gun & glue
- *Paintbrush

- *Sea sponge
- *All-purpose sealer
- *Serrated Knife - ADULT SUPERVISION REQUIRED**
- *Tracing paper
- *Box - Large enough to hold the finished aqueduct
- *mat board or foam core board
- *Black magic marker
- *Sand, small rocks & twigs, moss
- *Heavy duty tape such as masking tape or duct tape

PAPIER-MACHE PASTE RECIPE

Ingredients:

- 1/2 cup rice flour
- 2 cups cold water
- 2 cups boiling water in a pot
- 3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.

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HELPFUL HINT: The larger the aqueduct, the easier it is to cut out the arched areas, though it will take more time to complete. The box it is placed in could be very large.

1. MAKE THE FOAM AQUEDUCT

*Enlarge a copy of the aqueduct pattern on page 74 that will fit the length of the cardboard box.

*Make a tracing paper copy of the enlarged pattern and attach it to a 1/2" thick sheet of STYROFOAM® Brand Foam with a glue stick.

***WITH ADULT SUPERVISION,** carefully cut out the aqueduct with a serrated knife.



*Completely cover the entire aqueduct form with papier-mache of newspaper strips and pieces. Let dry.



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2. ADD TEXTURE AND PAINT

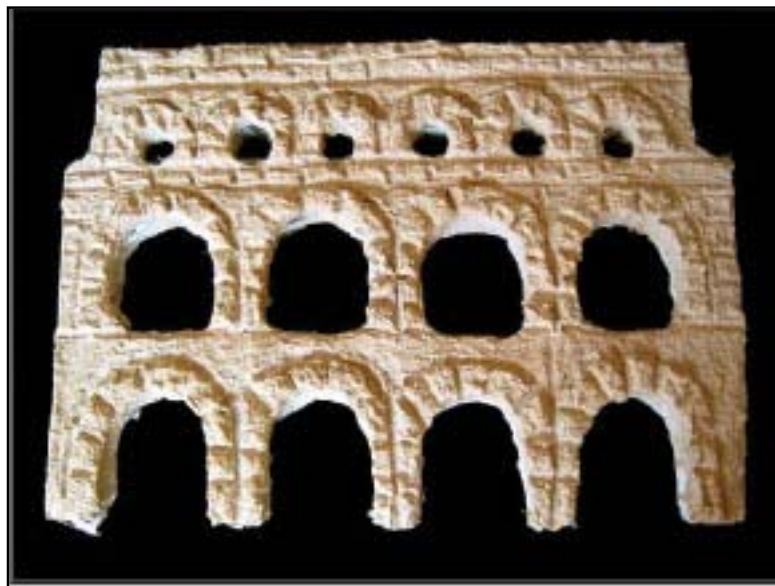
*Spread a layer of ACTIVA[®] Celluclay Instant Papier-Mache over the entire surface.

*While the surface is still wet, draw in stone block shapes and stones around the arch. Let dry.

*Seal the surface with an all-purpose sealer. Let dry.

*Mix the black and white FolkArt[®] acrylic paint into different shades of gray.

*Dampen a sea sponge and dab the surface of the aqueduct. It is best to start with light colors and build up to darker shades.



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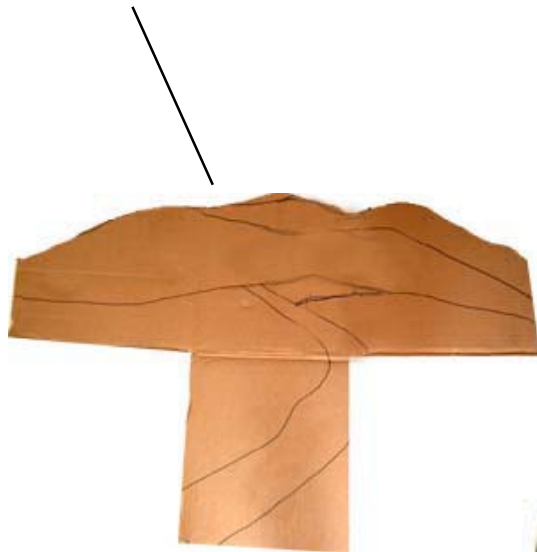
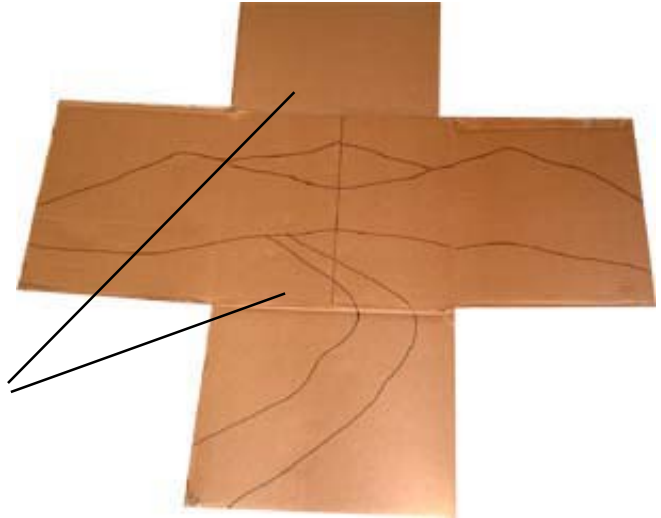
3. CREATE THE BACKGROUND AND FOREGROUND

*Determine the size of the aqueduct you will be making and find a discarded cardboard box that will fit the length of the aqueduct.

***WITH ADULT SUPERVISION**, carefully cut down the four sides of the box so it can lay flat.

*On the three central panels, draw a background scene that includes rolling hills, clouds, and vegetation with a black magic marker.

*Cut around the background scene where the hills are located.



*Mix up a batch of ACTIVA[®] Celluclay Instant Papier-Mache and use it to sculpt a raised background relief.



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4. ADD DETAIL TO THE BACKGROUND

*Raise up the sides and back and place the previously made aqueduct into the scene to see how the final arrangement will look. If you are satisfied with the basic arrangement, release the sides, remove the aqueduct and let dry.



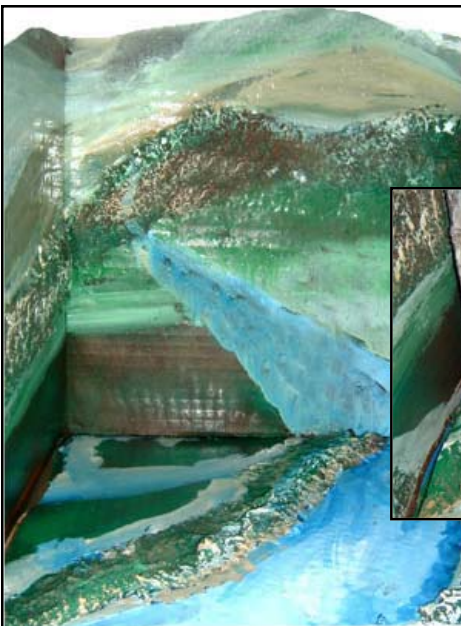
*Paint your background as desired. Let dry.

*On the bottom front panel, paint a flowing river that begins in the distance and comes to the foreground. As it comes forward, widen the river.

*Fold up the sides and back and secure with tape.



*Along the sides of the river add bits of small stones, sand, and moss. Use a strong glue to secure in place.



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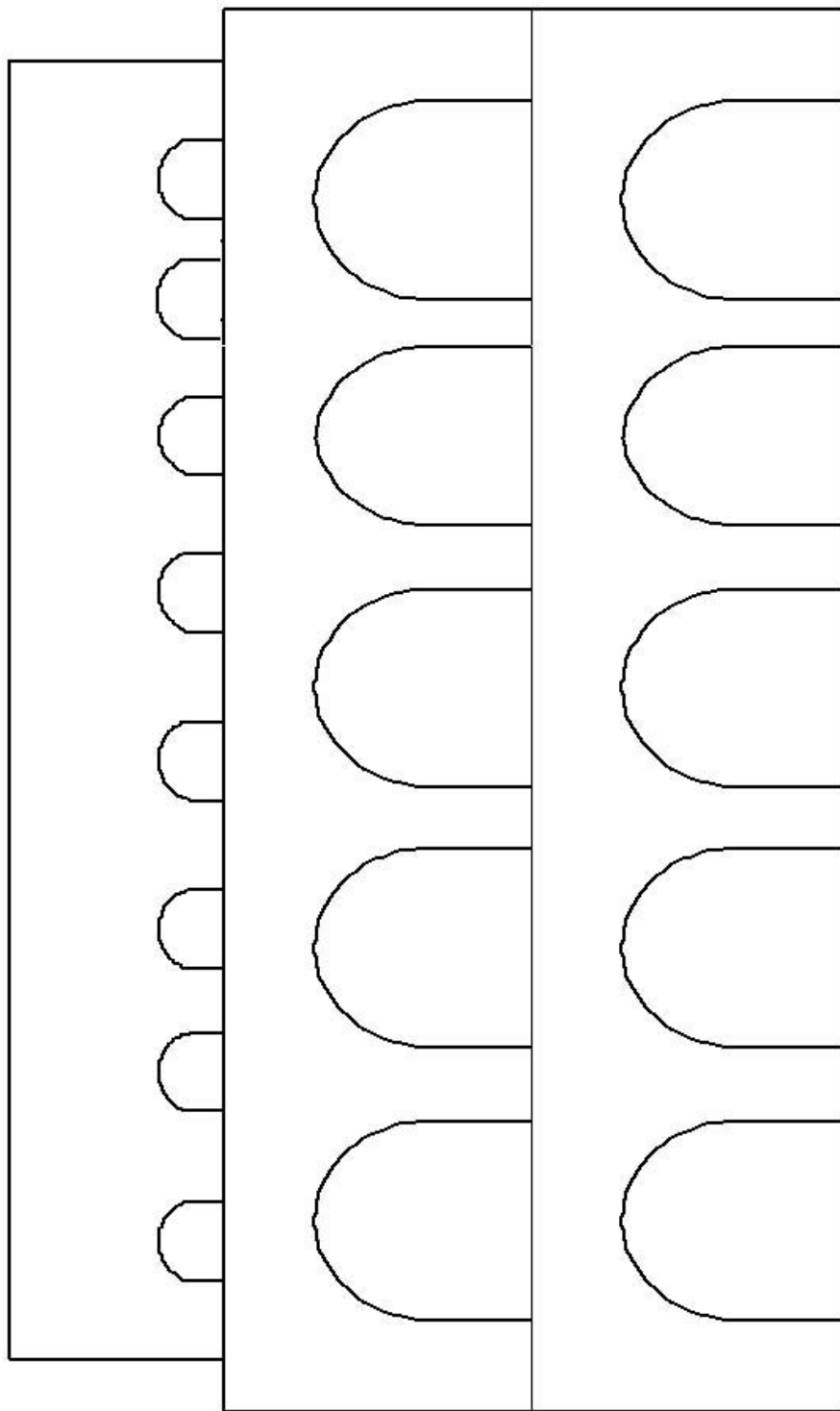
5. ADDING "CLOUDS" AND ADDITIONAL DETAILING

*Pull apart some batting to make wispy clouds. Glue this in place on top of the cardboard in back.

*Continue to add any additional features such as sand, rocks, and moss to the diorama.



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History, Language Arts, Art - ANCIENT ROME



ROMAN MARKETS IN FOCUS



History Roman Markets

History, Language Arts, Art - ANCIENT ROME

ROMAN MARKETS IN FOCUS



Roman marketplaces were the center of society and commerce. Goods from around the Empire were brought along trade routes by ships, carts, and camels. Private merchants conducted the import and export of goods, but it was the Roman government that controlled the metal and grain trades. Precious metals such as copper, lead, iron, gold, and silver were carefully regulated.

DOLING IT OUT

Grain was by far the most important trade item. With the growing Roman population in all areas of the Empire, keeping the people fed was essential. The government also set aside a large supply of grain for the poor who were given state handouts. There were close to 200,000 ordinary citizens in Rome that signed up for this free "dole."

Farm goods of all varieties were traded either fresh or in dried form. Large pottery vessels called *amphorae* were used to transport wine, dried fruits, olive oil, and fish sauce. Wild animals were gathered from distant lands for sale and exhibited in the Roman amphitheaters. Britain supplied deer and bears, India provided elephants, Egypt offered crocodiles and hippopotami, and Arabia had lions. Food selections were diverse.

History, Language Arts, Art - ANCIENT ROME

ROMAN MARKETS IN FOCUS

The following are just some of the items a Roman could purchase at a market, as well as the type of trade that existed.

CROPS

Wheat
Rye
Barley
Rice
Oats
Olives

FRUITS

Olives
Grapes
Apples
Figs
Plums
Cherries
Peaches
Pears

VEGETABLES

Cabbage
Carrots
Parsnips
peas
Turnips
Radishes
Herbs - all varieties

ANIMALS

Cattle
Pigs
Goats
Chickens
Geese
Sheep

ANIMALS FOR WORK

Dogs
Camels
Mules
Horses
Donkeys
Cows
Oxen

TRADES

Fishmongers
Fur traders
Bakers
Clothmakers
Painters
Ferryman
Fishermen
Carpenters
Messengers
Clerks
Wax tablet clerks
Bankers
Grain merchants
Wine importers
Oil merchants
Slave traders
Rope makers
Shoe makers

Roman streets must have been noisy places. One Roman wrote the following:

“Before it gets light we have the bakers, then it’s the hammering of the copper-smiths all day.” *Martial*

History, Language Arts, Art - ANCIENT ROME

ROMAN MARKETS IN FOCUS



Roman towns featured many different stores. There were jewelers, dyers, weavers, wood workers, and clothes cleaners.

Citizens would carry wax tablets as their shopping lists. Stores were open rooms and they had no doors. At night, store owners would cover the store front with wooden panels with padlocks. Most stores featured L-shaped counters where containers were set into the surface.

People in Roman towns and cities usually lived in single room homes where there was no way to prepare foods. Roman citizens would go to the *thermopolium* where vendors sold a variety of foods. One unusual item was fish sauce called *liquamen* which was stored in jars. Just about all parts of a fish were placed into an open container with salt, including intestines, blood, and even the gills. Sweet herbs, vinegar, and wine were added to the mixture which was then left in the sun over a two- to three-month period until the ingredients were all liquefied. The end result was a fish sauce that was sold in smaller jars to the public.

NOTE IN HISTORY: The term “measures” was used extensively in Biblical times. The Bible speaks often of false measures as being a form of cheating abominable to the Lord.

You shall not have in your house two kinds of measures,
large and small.

-Deuteronomy 25:14.

History, Language Arts, Art - ANCIENT ROME

ROMAN MARKETS IN FOCUS



Different weights and measures were used by inspectors and merchants. Quantitative measures used in ancient marketplaces were either in dry or liquid form. For example, a “handful” of grain was a type of dry measure. The following are some of the Roman weights and measures used by merchants and their present day equivalents:

LIBRA - Roman pound weight of 11 1/2 ounces. It was further divided into 12 *unciae* or ounces.

SEXTARIUS - used to measure liquids and occasionally for measuring grain that equaled approximately 1 pint

AMPHORA - storage vessels with volume measures that equalled 6.8 gallons

PES - Roman foot equaled 11 1/2 inches.

MILLE PASSUUM - Roman mile which was just a bit less than a present-day mile

MODIUS - dry measure that equaled 15 pounds

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ROMAN MARKET WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 133 - 137.

PEOPLE

Musicians
Butchers
Cloth merchants
Bakers
Rich Romans
Slaves

ODORS

Fish
Sweat
Stale
Fresh bread
Rotting fruit
Dank
Smoky

ITEMS BEING SOLD

Meat
Vegetables
Ointment
Herbs
Flowers
Cloth
Slaves
Perfume

STALLS

Awnings to shade the sun
Located in the city square
Wooden tables
Baskets of items
Burlap siding

ACTIVITIES

People gossiping
Haggling over prices
Dogs running
around
Children crying
Musicians playing
drums,
flutes, and pipes
Slave auctions

WEATHER

Biting
Bleak
Breezy
Chilly
Sunny

SOUNDS

Murmuring
Barking dogs
Arguing
Money clanking
Laughing
Footsteps

FOOD & DRINK

Bread
Chicken
Deer
Dove
Milk
Dried fish
Fruit
Herbs

STEPS

1. Indent and write one sentence introducing the location of the marketplace (Use your own words for this step.)
2. Write one sentence detailing the people at the market
3. Write several sentences describing the different stalls and items being sold.
4. Write several sentences describing the activities taking place at the market.
5. Write one or more sentences describing the sounds that can be heard.
6. Write one sentence describing the different types of food & drink that can be purchased.
7. Write one or more sentences describing the weather conditions.
8. Write one sentence describing the odors.
9. Write one or more sentences describing the general appearance of the marketplace. (Use your own words for this step.)
10. Write one or more sentences indicating the overall impression one gets of the market. (Use your own words for this step.)

History, Language Arts, Art - ANCIENT ROME

Roman Coins

Ancient Roman coins have been discovered throughout vast territories ruled by the Romans. The following activity will provide you historic reproductions on a large scale using simple and inexpensive materials.



MATERIALS NEEDED

- *Polymer clay - Original Sculpey[®] (White, Gold, Silver, Bronze, Copper)
- *PLAID FolkArt[®] Acrylic Paint - Gold, Silver, Bronze, Copper
- *Paintbrush
- *Rubbing alcohol
- *Rolling pin or pasta machine
- *X-Acto knife[®] - (ADULT SUPERVISION REQUIRED)
- *Oven
- *Sponge or paper towels
- *Small drawstring pouch - (leather, canvas, velvet)

1. MAKE THE COIN DESIGN

*Roll out a sheet of Original Sculpey[®] polymer clay that is approximately 1/16" thick.

*Make a copy of the coin designs on page 84.

*Cut out each coin and place face down onto the rolled out sheet of polymer clay.



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2. TRANSFER THE DESIGN

*Rub the back of the paper to help adhere it to the surface of the clay.

*Paint the back of each piece of paper with rubbing alcohol. Rub the back again with a popsical stick. Repeat this step several times.



*While the paper is still damp, carefully pull back the paper. The image should have transferred to the clay below.



***WITH ADULT SUPERVISION,** trim around the clay coins with an X-Acto[®] knife. Add texture to the clay with a toothpick if desired.

*Bake the coins according the directions on the clay package.

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3. PAINT AND ANTIQUE THE COINS

*Paint the coins with a watered down solution using either the gold, silver, copper, or bronze FolkArt acrylic paint. Let dry.



*Rub off some of the paint with a fine grade of sandpaper or the rough side of an old sponge.

*Place the finished coins into a small pouch for safe keeping.



History, Language Arts, Art - ANCIENT ROME

ROMAN COINS



History, Language Arts, Art - ANCIENT ROME



ROMAN FEASTS IN FOCUS



History Roman Feasts

History, Language Arts, Art - ANCIENT ROME

ROMAN FEASTS IN FOCUS



Most of us have a vision of what a Roman feast included. It brings to mind an event filled with food and drink, rowdy behavior, dancers and musicians, and overindulgence. This image is rather accurate. The ancient Romans did enjoy a good party and good food.

Roman feasts were an opportunity for a host to show his/her guests a good time, but also to impress them with extravagances.

Roman feasts could be small affairs with parties made up of nine guests in honor of the nine muses (the muses were the goddesses of arts and sciences), or a major event hosted by the rich or the emperor. Guests would lounge on large couches that could comfortably hold up to three individuals. One side of the table was left open for the foods and beverages placed before the guests. Guests would rest on their left forearms which allowed them to reach the foods with their right hands presented before them on a table that was approximately 12" high. Guests were expected to bring their own napkins and since they ate with their hands, and the eating process could become very messy.

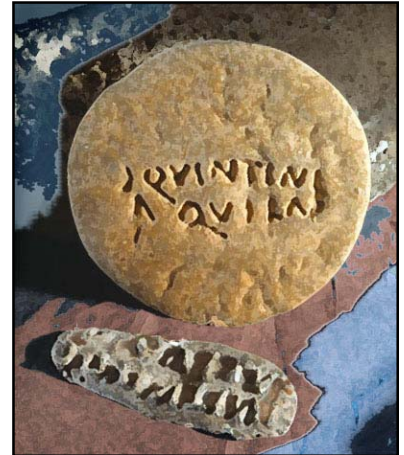
The Romans organized their dinner parties based on status. The upper or main table was called the *medius*, the middle table was called the *summus* and the lower table was called the *imus*.



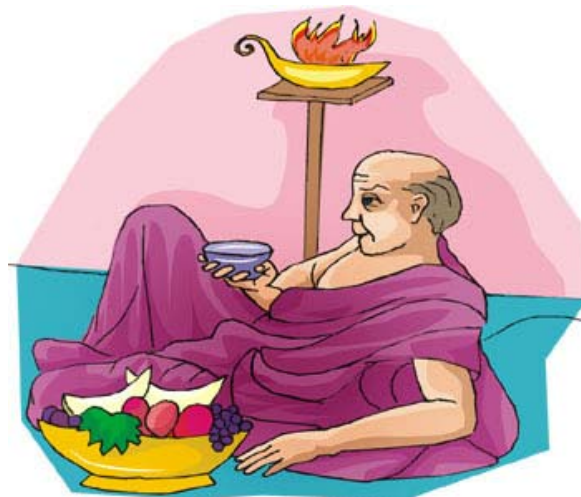
History, Language Arts, Art - ANCIENT ROME

ROMAN FEASTS IN FOCUS

The feast would begin with an offering to the Lares or house god. Foods of all descriptions would be presented on metal plates usually made of bronze or pewter. Foods included both fresh and cooked vegetables such as carrots, lettuce, cucumber, and asparagus. In addition, eggs, a variety of salted fish, oysters, a variety of roasted and boiled meats, and numerous sauces were also provided.



One sauce that was a particular favorite was *liquamen*. This very pungent sauce was made of fermented fish stock. In addition to the numerous foods and sauces, herbs and spices were used. Common herbs included fennel, savory, thyme, bay leaves, mint, dill, and parsley. Exotic spices, often imported from distant lands, included cinnamon, saffron, cardamon, ginger, and cumin. Since the food's freshness was often in question, the use of sauces, herbs and spices was quite important to hide potentially rancid smells or flavors. Other useful ingredients included milk, honey, pepper, and wine.



History, Language Arts, Art - ANCIENT ROME

ROMAN FEASTS IN FOCUS

Ingredients were prepared in a variety of containers including terracotta, copper, bronze, and lead. Lead of course could poison the foods. Food would be prepared in containers suspended over fires by iron tripods. Smoking served both as a preserving method and to flavor food. Large animals such as boars and venison were slow roasted over fires on spits. Breads and pastries were baked in beehive-shaped ovens that were heated by wood and charcoal.

Fresh bread was baked daily from hand-ground flour. Fruits such as plums, apples, cherries, and pears were gathered from orchards. Domestic animals such as pigs, oxen, sheep, and chickens were raised by farmers or on estates. Maintaining beehives gave the Romans honey, which was not only used to sweeten food, but to preserve meat as well. Along with wild game and fish, the nobility of ancient Rome enjoyed a diverse menu.

Although, guests would eat with their fingers, food was prepared using a variety of utensils made from wood, bronze, bone, and iron. Numerous dippers, ladles, and strainers have been discovered at archeological sites. Large serving platters made of pewter, bronze, and silver have also been discovered.



History, Language Arts, Art - ANCIENT ROME

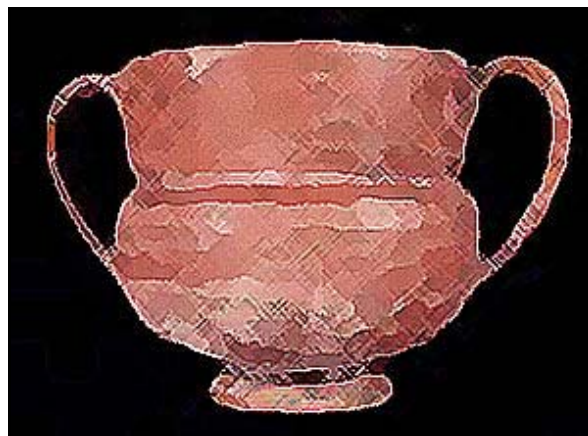
ROMAN FEASTS IN FOCUS

The main meal was served at the end of the day. This was a time when both family and friends would gather. Most meals consisted of three courses. Slaves would labor to prepare the ingredients for the evening meal. A particular delicacy was snails that had been fattened on milk, and dormice fattened on nuts. Exotic birds such as peacocks would be presented on great platters. Finger foods including nuts, dried fruits, and pastries were laid before guests within easy reach. Another favorite food enjoyed by the ancient Romans was cheese that was either made locally or imported. Almost all meals included wine.



Hosts would entertain their guests with numerous dancers, musicians, jugglers, and clowns. There are even records that some feasts included gladiator fights.

Throughout the Roman Empire, grand feasts were conducted in beautiful rooms. Mosaic floors, ornate ceilings, fragrant flowers, and luxurious fabrics graced the diners.



History, Language Arts, Art - ANCIENT ROME

ROMAN FEASTS WRITING RECIPE



DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 133 - 137.

MEAL PREPARATION

Head cook supervises
Meat roasted over fire
Sauces and vegetables
prepared on a stove
Vegetables are cut up

PEOPLE

Friends of the family
Rich people
Poets
Musicians
Storyteller
Slaves
Wrestlers

TYPES OF FOOD

Peacock eggs
Stuffed dormice
Oil and egg sauce
Chicken
Ostrich
Honey cakes
Lobster
Boar's head

HOW THE FEAST IS EATEN

Eaten with fingers
Wash hands between courses
Lay on raised platforms with
pillows

ODORS

Strong
Sweaty
Perfumed
Sweet
Overpowering
Pleasant
Mouth watering

ACTIVITIES

People eating
Talking
Wrestling
Listening to musicians
Discussing politics
Dancing

STEPS

1. Indent and write one or sentences of introduction explaining the meal preparation process.
2. Write one sentence detailing the types of food being served
3. Write several sentences describing the different odors.
4. Write several sentences describing the activities taking place at the feast.
5. Write one or more sentences describing the sounds that can be heard. (Use your own words for this step.)
6. Write one or more sentences detailing how the feast is eaten.
7. Write one or more sentences describing the general appearance of the feast. (Use your own words for this step.)
8. Write one or more sentences indicating the overall impression one gets of the feast setting. (Use your own words for this step.)

History, Language Arts, Art - ANCIENT ROME

Roman Bronze Strainer

The ancient Romans used a variety of tools to help them prepare their lavish feasts. There were bronze frying pans called fretale that were either oval or round, various types and sizes of iron trays, and earthenware dishes. Dishes that could be taken directly from an oven to a table were called patellae.

This activity will guide you to make a bronze strainer. Strainers were used by the Romans to drain boiled food and separate sauces and juices. Many strainers were made from bronze and detailed with unique patterns on the interior of the bowl.

MATERIALS NEEDED

- * Small balloon
- * Bowl
- * Newspaper
- * Papier mache' paste recipe - (See recipe on this page)
- * Scissors
- * Cardboard
- * PLAID FolkArt[®] Acrylic Paint - black, forest green, bronze
- * Sponge
- * Black or gold dimensional Paint
- * Paintbrush
- * Ruler
- * Pen or pencil
- * Tissue paper
- * All purpose glue
- * Play sand
- * Hot glue gun and glue
- * Woodburning tool - ADULT SUPERVISION REQUIRED**



PAPIER-MACHE PASTE RECIPE

Ingredients:

- 1/2 cup rice flour
- 2 cups cold water
- 2 cups boiling water in a pot
- 3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.

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1. COVER THE BALLOON

*Blow up a large balloon.

*Mix up a batch of the papier-mache paste (see recipe on page 91).

*Tear up small strips and pieces of newspaper.

*Dip the newspaper pieces into the papier-mache paste and cover all of the balloon's surface except for the area around the tied end of the balloon. Cover with at least three layers of newspaper.

*Set aside and let dry completely.

*Tear tissue paper into large pieces and set aside.

*Using all purpose glue, completely cover the surface of the balloon. Take the torn sheets of tissue paper and layer them over the surface of the newspaper. Don't worry if the sheets are not completely smooth, it will add a nice texture. Set aside to dry.

*Carefully deflate the balloon by snipping the tied top. Trim off the excess papier-mache until you have a shape that resembles a bowl. Remove the old deflated balloon.



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2. MAKE AND ADD THE HANDLE

*Make two handles from cardboard using Pattern #1 - "Strainer Handle" on page 96.

*Glue the two handles together except on the glue tabs.



*Cut the Glue Tabs along the lines, fold back and **WITH ADULT SUPERVISION**, use a hot glue gun to attach the tabs to the side of the strainer at an angle.

*Use additional strips of papier-mache to cover the glue tabs.



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3. ADD THE DECORATIVE DETAILS

*Use dimensional paint to add decorative detailing on the handle of the strainer. Let dry completely.

***WITH ADULT SUPERVISION, USE A WOODBURNING TOOL** to make a decorative hole pattern in the bottom of the strainer. Use the “pointed” tip that comes with the wood burning tool.



HELPFUL HINT: Create a decorative design with a black magic marker prior to burning the holes. Burn the holes from the inside of the bowl. Place the bowl on top of a piece of wood to help support the bowl and prevent damage to another surface.

***OPTION:** If you don't have a woodburning tool, you can also drill holes in the bottom.



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4. PAINT THE STRAINER

***WITH ADULT SUPERVISION AND IN A WELL-VENTILATED AREA,** spray paint the strainer with black spray paint. Let dry.

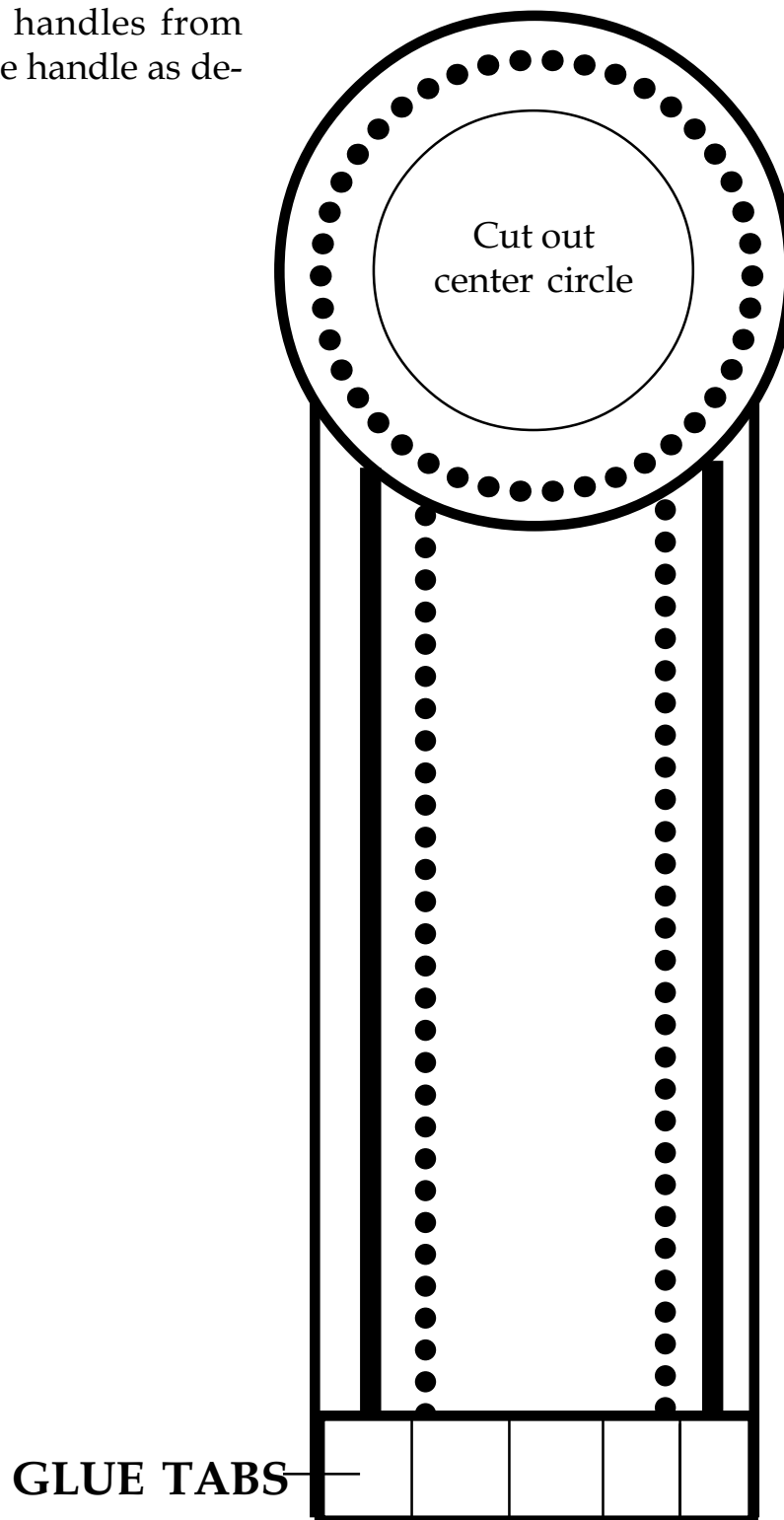
*With a slightly damp sea sponge, dab on a combination of FolkArt® green and bronze acrylic paint. Do not completely cover the black paint. Let dry and seal with an all purpose sealer.

JUST FOR FUN: Obviously, water or other liquid cannot be used in the strainer, but you can use play sand. See how well your strainer works by pouring sand into the bowl and letting it sift out unwanted material. Do not fill the strainer bowl too full with sand or it could break.



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Handle - Cut out two handles from cardboard. Decorate the handle as desired.



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STREETS OF ROME IN FOCUS



History Roman Streets

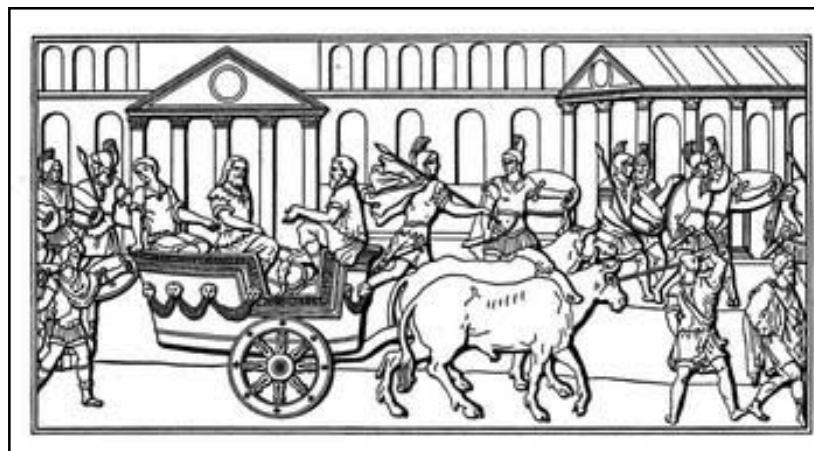
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ROMAN STREETS IN FOCUS

The ancient streets of Rome were as busy as any contemporary city. They were noisy and crowded with people and animals, and they featured stunning buildings and entertainment.

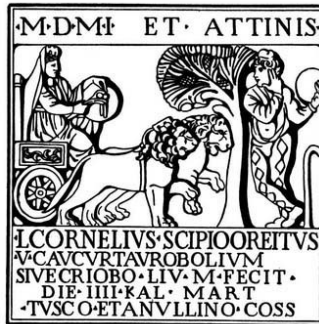
Depending on your wealth and status, you may have walked, traveled by cart and horse, or were carried in covered litters. Special four-wheel covered coaches called *carpentum* were used to transport those who were senators or higher. Another popular form of transportation was the use of litters. Inside the litters, the wealthy or nobility of Rome rested on cushioned couches that were hidden from view by curtains. Slaves would carry the litters through the city. Officers in the Roman army usually traveled by horse. Since the streets of Rome were so narrow and usually crowded with people, goods were usually brought into the city at night on wagons.

Throughout Rome, one would see a variety of people. There were soldiers, workmen, merchants, slaves, Senators, farmers, and more. On Esquiline Hill, a private park featured a saltwater pond with fish, a blackbird-filled aviary, and a park with gazelles. Beautiful temples, public buildings, and homes of the wealthy lined the narrow streets. Shopkeepers and merchants sold everything imaginable from exotic animals to fragrant spices, meat, fabrics, and slaves.



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ROMAN STREETS IN FOCUS



There were numerous places and activities that the ancient romans enjoyed. These included the Forum, the public baths, the Colosseum, the Circus Maximus, the Campus, and dining rooms.

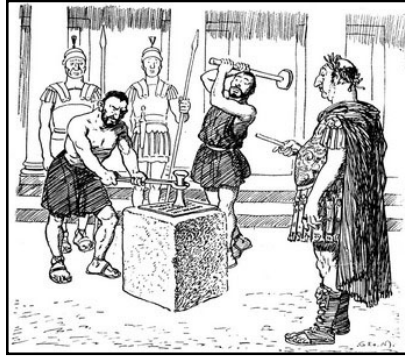
THE FORUM: The Forum was the primary business and marketplace of ancient Rome. It was here that orators spoke to crowds, items were purchased, and banking and conversation were enjoyed. The Forum was also the location for special religious ceremonies and festivals.



THE BATHS: Everyone enjoys a bath and the Romans certainly knew how to as well. Men, women, and children would regularly attend the baths. There were both cold and hot baths where the facilities included exercise areas, steam rooms, and saunas. Slaves provided the bathers a variety of services. Many of the baths also featured libraries and stores. Historians estimate there were hundreds of baths throughout Rome.

History, Language Arts, Art - ANCIENT ROME

ROMAN STREETS IN FOCUS



THE COLOSSEUM: The ancient Romans enjoyed numerous events at the Colosseum. The Colosseum was the location of bloody battles between gladiators. The facility was so large it could hold more than 40,000 people. The Colosseum could also be filled with water to have naval battles.

CIRCUS MAXIMUS: Chariot races were the primary form of entertainment that occurred at the Circus Maximus. The facility was so large that upwards of 250,000 people could attend an event.

CAMPUS: Another favorite area for the Romans to attend was a place called the Campus. Numerous sporting events took place at the Campus, particularly track and field events. Events including archery, distance running, wrestling, and more.



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ROMAN STREETS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 133 - 137.

APPEARANCE

White
Gleaming
Tile roofs
Marble buildings
Statues of gods
Surrounded by rolling hills
Small shops on the outskirts of town

ACTIVITIES

Animal sacrifices
Public speakers
Bridal processions
Money changing
Buying at the market
Chariot races

BUILDINGS

Julius Caesar's market
New Rostra
Temple of Caesar
Temple of the Vestals
Colosseum
Forum of Peace
Senate House
Basilica Aemilia

SOUNDS

Noisy
People talking
Soldiers marching
Shouting
Horse hooves on the road

PEOPLE

Slaves
Nobles
Merchants
Thieves
Road menders
Senators
Farmers

ODORS

Food in the market
Sewage
Smoke
Sweat
Sweet scents
Animals

STEPS

1. Indent and write one or more sentences of introduction describing the appearance of the streets of Rome.
2. Write several sentences describing the different buildings along the streets.
3. Write several sentences describing the different people wandering the streets.
4. Write several sentences describing the activities taking place along the streets of Rome.
5. Write one or more sentences describing the sounds that can be heard.
6. Write one sentence describing the different types of odors.
7. Write one or more sentences describing the weather conditions. (Use your own words for this step.)
8. Write one or more sentences describing your setting in the morning, afternoon, and evening. (Use your own words for this step.)

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Roman Stone Fragment

Ancient Rome was filled with architectural wonders, from the stunning buildings to the detailed bas reliefs. Small fragments help us understand how splendid Rome was for even the poorest of citizens.

Many of the architectural details in ancient Rome featured both mosaics and reliefs. This activity will provide you with step-by-step instructions on how to create a faux stone fragment using readily available materials.

MATERIALS NEEDED

- *Polymer clay - Original Sculpey[®] - White
- *PLAID FolkArt[®] acrylic paint - Yellow ochre and burnt umber
- *Paintbrush
- *Premixed sanded grout & adhesive
- *All-purpose primer or gesso
- *Facial press mold for polymer clay - these molds are available in most craft and hobby stores in the same area as the polymer clay.
- *Decorative wood, plaster or clay molding - (Sculpey EZ Release Push Molds - embellishment molds - *Sconce Décor[®] or Leaf Molds[®])
- *Oven
- *Paper towels
- *Old plastic knife
- *1/4" square mosaic tiles
- *1/2" thick STYROFOAM[®] Brand Foam
- *X-Acto[®] knife - ADULT SUPERVISION REQUIRED**



HELPFUL HINT: The following activity can be easily altered to suit your imagination. We have provided one example of how the different elements used to make the fragment might be arranged. Feel free to change the placement or add additional details if you desire.

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1. PREPARE THE PIECES

***WITH ADULT SUPERVISION**, use an X-Acto[®] knife to cut a 1/2" thick piece of STYROFOAM[®] Brand Foam to 5" X 8".



*Use a dry paintbrush to lightly coat the inside of the facial push mold with baby powder. Press a sufficient amount of Original Sculpey polymer clay into the mold.

*Carefully remove the clay to reveal the face imprint.



*Spread out the clay around the face.

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2. ADD THE FACIAL DECORATIONS

*Around the clay face, add small leaves, grapes, and spirals. Don't worry if your shapes are not perfect. The idea is to create a face that appears as if it is looking out from a bunch of leaves.

*If desired, alter the facial features. We opened the mouth a bit more and added small balls of clay to the interior of each eye

*Bake the polymer clay according to the manufacturer's directions.



HELPFUL HINT: When arranging the leaves around the face, try and lay them so they are slightly raised and not completely flat. For a more natural look, alter the size and shape of the leaves as well.

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3. ADD THE FRAGMENT DETAILS

***WITH ADULT SUPERVISION**, spread the surface of the STYROFOAM[®] Brand Foam with a combination grout and adhesive.

*Add the clay face, architectural moldings and mosaic pieces where desired.

HELPFUL HINT: There are numerous ways to add the architectural details to the fragment. You can use small pieces of decorative wood molding, plaster of Paris moldings, or form ones from clay. Sculpey EZ release push molds - embellishment molds - *Sconce Décor & Leaf Molds are an excellent choice for polymer clay detailing.



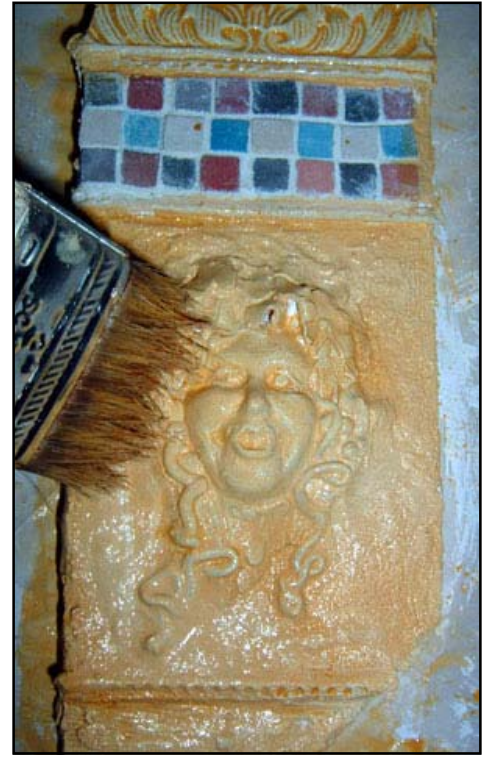
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4. ANTIQUE THE SURFACE

*Paint all surface areas except the area with the mosaic pieces with an all purpose primer or with gesso. Let dry.

*Water down some FolkArt[®] yellow ochre acrylic paint.

*First paint the sealed areas with the yellow ochre paint. Let the paint seep into the cracks and crevices on the fragment.



*With a clean damp paper towel, gently remove some of the excess paint. Let dry.

*Water down some FolkArt[®] burnt umber acrylic paint and again paint the surface of the fragment, except for the mosaic area.

*Let the paint seep into the cracks and remove the excess with a clean damp paper towel.



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5. THE COMPLETED FRAGMENT

*In this project we used a face as the primary element of the fragment, but the same techniques used to make this project could be used with an animal, medallion, or plant motif.



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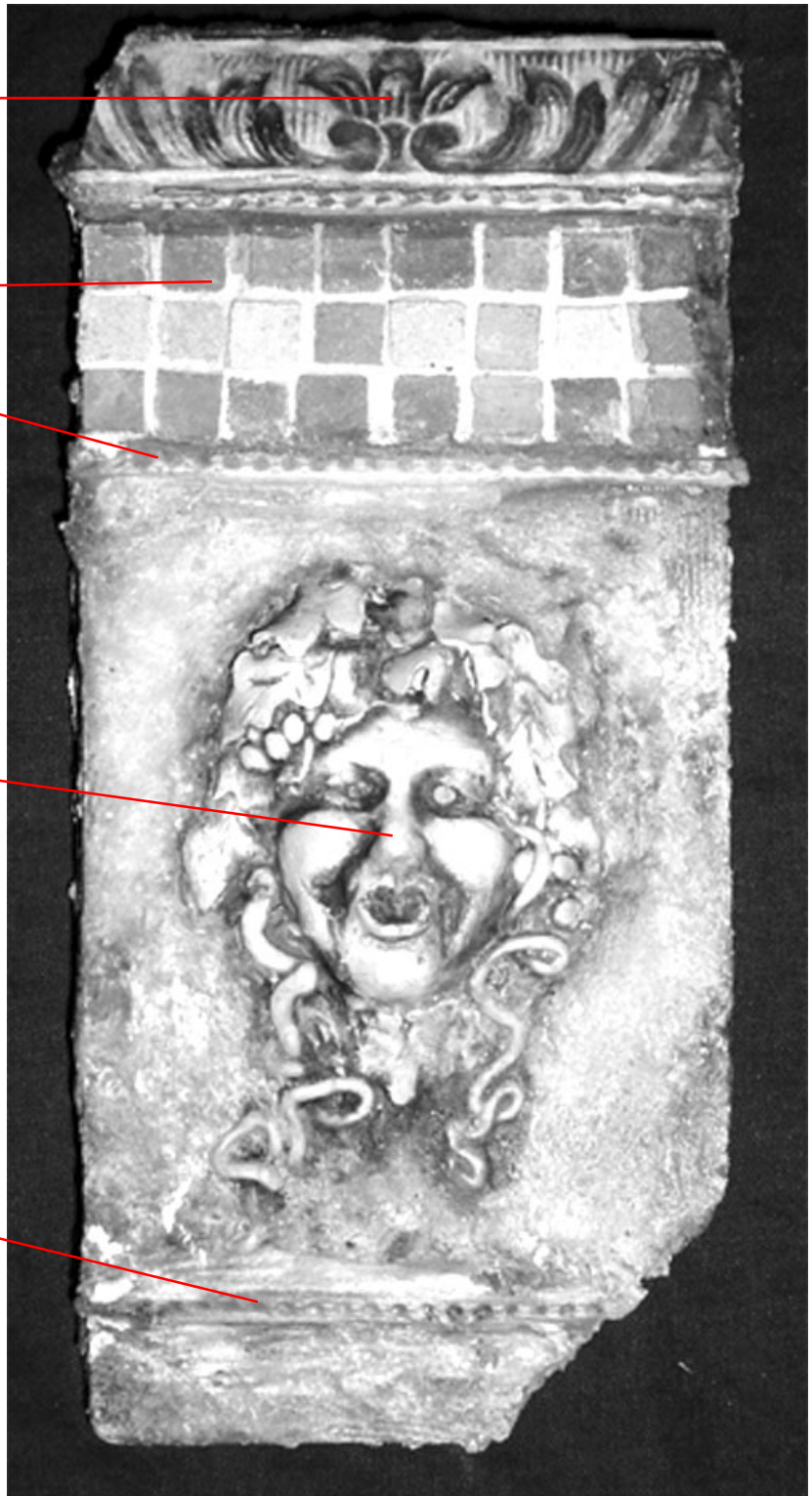
TOP MOLDING - wood, plaster or polymer clay

MOSAIC TILE - 1/4" tiles.

MIDDLE MOLDING - Thin strip of wood, plaster, or polymer clay

CENTER MOTIF - Human head. Animal, plant, or a medallion are also acceptable.

BOTTOM MOLDING - Thin strip of wood, plaster, or polymer clay



History, Language Arts, Art - ANCIENT ROME



MAKE A 3-D ROMAN DIORAMA PICTURE



History & Art
Ancient Rome

History, Language Arts, Art - ANCIENT ROME

CREATING A LAYERED DIORAMA

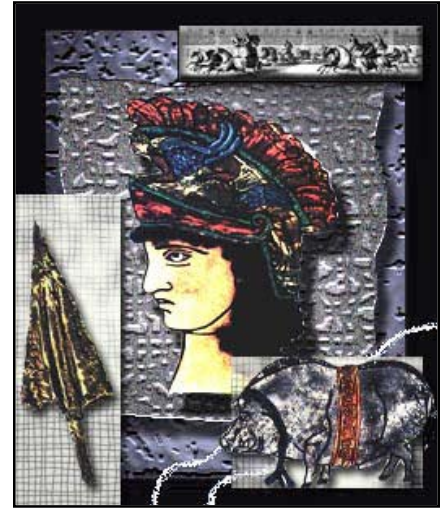
A layered diorama is one of the easiest type of dioramas to create. It is composed of multiple layers of collage materials that give the view a 3-D effect.

MATERIALS:

- *Copies of Roman clipart
- *Dimensional paint
- *Decorative Paper
- *Scissors

X-Acto® knife - ADULT SUPERVISION REQUIRED

- *Dimensional material - (foam core pieces, glue dots, silicone glue, pieces of cardboard etc.)
- *Collage materials - bark, moss, natural objects



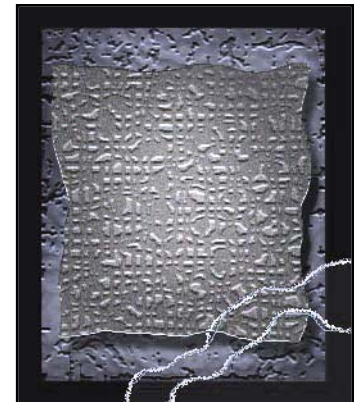
DIRECTIONS:

1. Select the elements you want to use for your layered 3-D Roman diorama provided on pages 117 - 120. Enlarge or reduce them as necessary. Color and embellish as desired and then cut them out.

**In our picture, the primary background was composed of a dark purple/black background with the addition of a second sheet of heavily crackled rich purple tinted paper.*

**Another sheet of heavily textured pewter colored paper was torn around the edges and layered on top of the crackled background paper with pieces of dimensional material. (We used two square sheets of foam core board to raise the center section.)*

**Silver and pewter glitter dimensional paint was squiggled across the surface of all background papers.*



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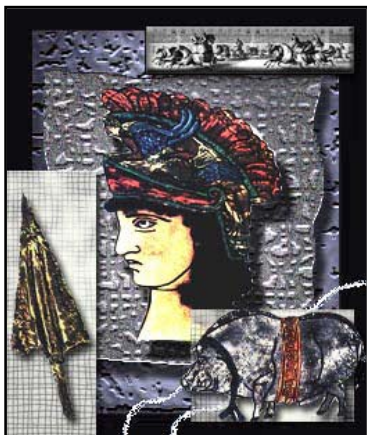
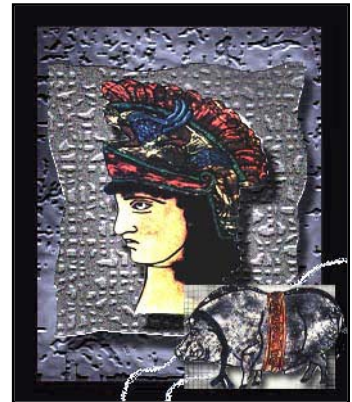
CREATING A LAYERED DIORAMA

2. Select the primary elements for the diorama. These include both people, animals, and scenery. Draw, color, and cut out each of these elements. Dimensional paint squiggles were drawn over the background papers.

**In our example, the center figure was embellished with dimensional paint and "doll's" hair was added around the face.*



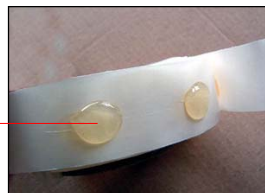
3. Place some type of dimensional material (see description under materials on page 110) on the back of each element you want to add to your backdrop. Each layer that comes further out from the backdrop will require greater depth of distance. This can be done by adding additional dimensional material.



**In our picture, the center figure is the primary element. Around it are other elements that complement the theme. These items have their own background papers to accent them as well.*



Glue Dots



Pieces of foam core glued together

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MAKING MINI-COLLAGES FROM COLOR ILLUSTRATIONS

MATERIALS:

There are many ways you can embellish the color illustrations provided in this activity. The following basic directions should be used to create long-lasting and durable mini-collages.

*Dimensional paint

*Tacky glue

*Foam core or cardboard

*Scissors

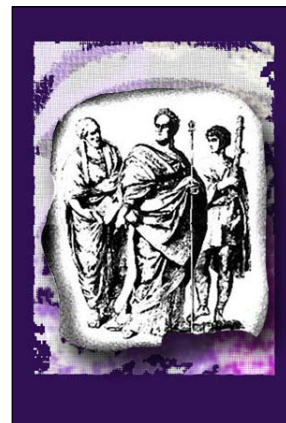
*Decorative papers

***X-Acto[®] knife - ADULT SUPERVISION REQUIRED**

1. Using a flat piece of cardboard as a squeegee, spread a thin layer of glue over a decorative piece of paper and place it onto a piece of posterboard or foam core board. Embellish the paper with metallic paints, sponged on color, or other collage papers. Let dry and cut out the desired shape.

2. Select one or more designs you wish to incorporate on the paper you just decorated. Enlarge or reduce the images if necessary. Decorate as desired. Cut out each design.

3. Determine the type of dimensional material you want to use to elevate the design from the background paper. Add as many of the pieces as desired to create the design you want. Assemble all elements of the mini-collages and place where desired on the larger 3-D diorama.



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MAKING CONTACT PAPER TRANSFERS

This is an easy technique that offers a wonderful decal-like image.

MATERIALS

- *Clear contact paper
- *Scissors
- *Photocopies of selected images
- *Bowl of water
- *Clean damp sponge or paper towel
- *Decoupage or clear gel medium



DIRECTIONS:

1. Remove the protective backing from a sheet of contact paper that has been cut slightly larger than the image you wish to transfer.



2. Place the sticky side down on top of the photocopied image and rub firmly until the contact paper is completely smooth and stuck to the image.

3. Soak the image in a bowl of water until the paper backing on the image is saturated with the water.



4. Use your finger or a damp sponge or paper towel to carefully rub off the paper backing.

5. Trim the image as desired and glue down where desired with a gel or decoupage medium.



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COLLAGE MATERIALS

DIRECTIONS: Select one or more of the items from the columns below to help you design your mini-collages. Books on decorative paint techniques, jewelry making, ornaments, and greeting cards are excellent sources for finding ideas to add textural detail to your collages.

TEXTURES

*Rough - sandpaper,
stucco, sawdust
Smooth - plastic,
cellophane,
rubber, metal
Bumpy - Corrugated
cardboard*

COLORS

*Primary
Complementary &
Contrasting
Neon
Pastel
Glow in the dark*

PAPERS

*Paper ribbon
Tissue paper
Handmade papers
Textured wallpaper
Crepe paper
Recycled paper
Corrugated cardboard
Wrapping paper
Cellophane
Watercolor
Metal foils
Construction*

NATURAL OBJECTS

*Natural sponge
Shells
Driftwood
Polished pebbles
Tiny starfish
Seahorses
Faux pearls
Faux tortoise shell
Feathers
Berries
Dried leaves and flowers,
Sticks
Moss
Artificial bird eggs &
nests
Seeds
Artificial butterflies
Artificial insects
Bone*



ODDS & ENDS

*Dried beans
Nuts
Cinnamon sticks
Star anise
Bay leaves
Antique documents
Old maps
Old letters
Vintage photographs
Vintage postcards*

NOTIONS

*Ribbons
Lace
Tassels
Pearls & Beads
Raffia
Twisted cording
String, Yarn, Twine
Wooden cut outs
Jewels
Buttons
Dimensional paint
Sequins
Glitter
Stickers
Twisted wire
Pasta*

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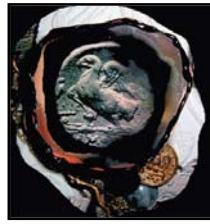
COLLAGE MATERIALS

FABRICS

Burlap
Silk
Gauze
Velvet
Tapestry
Muslin
Netting/Tulle
Leather
Felt
Foam
Fake fur

THE WRITTEN WORD

Old dictionaries
Period music - copies
Period books - copies
Period documents - copies
Ticket stubs
Postage stamps



SHAPES GEOMETRIC

Triangle, square,
oval, rectangle, round,
diamond

ANIMAL SILHOUETTES SHAPES

Select a habitat and the
animals of that area and
use them as the
background shapes -
hunting scenes

PLANT SHAPES

Flowers, leaves, trees -
(Oak leaves)

ARCHITECTURAL

Gates
Bridges
Castles
Moats

ARTIFACTS

Pottery
Armor
Weapons
Game pieces

ARTIST MEDIUMS

Poster paints
Acrylics
Watercolor
Oils
Glow in the dark
Florescent

PATTERNS

Striped
Checkered
Polka-dotted
Zigzag

TECHNIQUES

Weaving, accordion folds,
pleating, curling, folding,
piercing , and crinkling
paper

Rubber stamping and
vegetable prints
Tearing paper
Cutting with decorative
scissors
Tooling metal and leather

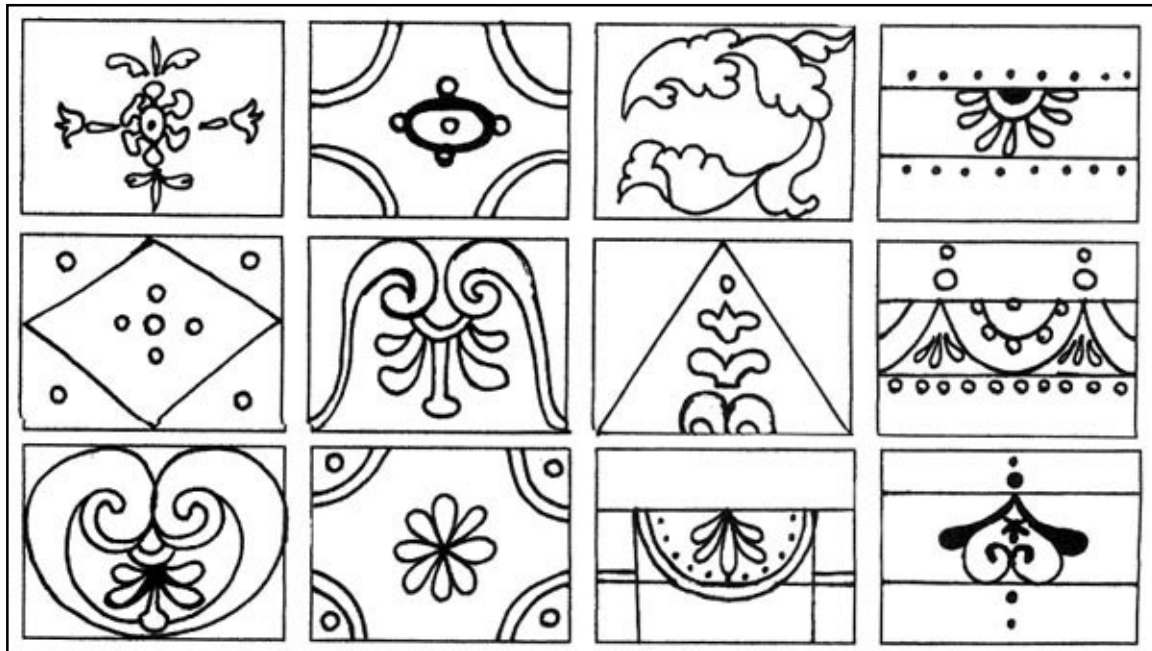
FAUX FINISHES

Distressing
Rust
Marbling
Sponging
Splattering
Ragging
Gilding

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MINI DETAILS FOR DIMENSIONAL PAINT

DIRECTIONS: *The following are design details that you may add to the illustrations to create added textural interest and detail.*



OTHER PROJECTS USING THE ILLUSTRATIONS

DIRECTIONS: There are a multitude of different projects you can create using the illustrations. The following are a few you may consider.

Album covers

Dimensional collage pictures

Napkin ring decorations

Refrigerator magnets

Decorate the outside of picture frames

Holiday ornaments

Timelines

Book covers

Cards

Gift boxes

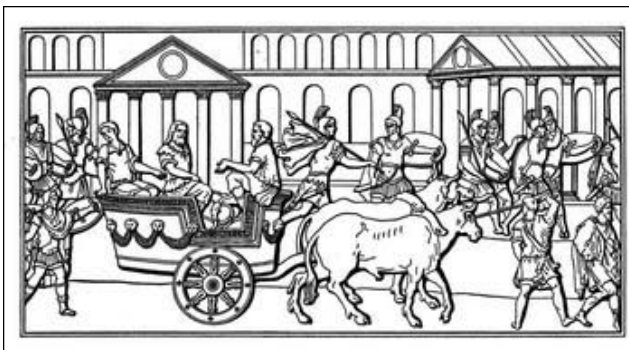
Gift tags

Notebook/journal covers

Jewelry - brooches

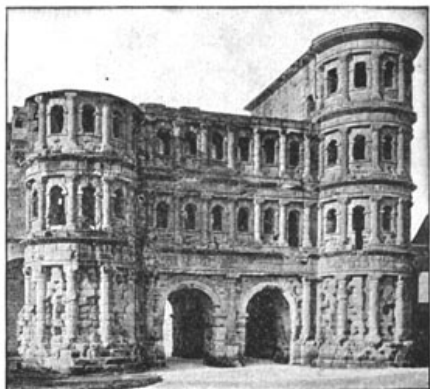
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BLACK & WHITE GRAPHICS



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BLACK & WHITE GRAPHICS



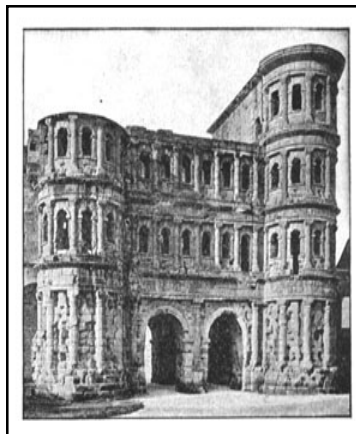
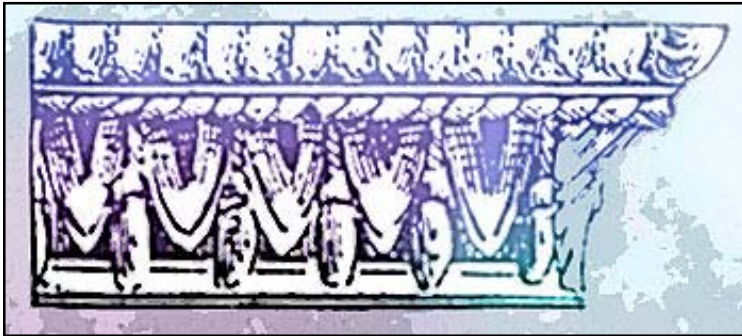
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COLOR GRAPHICS



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COLOR GRAPHICS



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GENERAL MATERIALS LIST

The following list is a compilation of the different craft materials used for the numerous projects presented in this collection. Each activity has a specific materials list. The following list can be used if you wish to make all the activities in this collection.

- *ACTIVA Celluclay Instant Papier-Mache
- *All-purpose Sealer
- *All-purpose primer or gesso
- *Baby powder
- *Bamboo skewers
- *barrel swivels (Found in the tackle section of stores)
- *Black magic marker
- *Box - Large enough to hold the finished aqueduct
- *Brown paper grocery bag
- *PLAID Crackle Medium - (OPTIONAL, but excellent to give wood an aged look)
- *Copy Machine
- *Crayon - (used to make stripes on sails)
- *Decorative wood, plaster or clay
- *Dimensional Paint
- *Facial Press Mold for polymer clay - these molds are available in most craft and hobby stores in the same area as the polymer clay.
- *Florist foam
- *Gluestick
- *Glue - (Tacky Glue recommended)
- *Heavy duty tape such as masking tape or duct tape
- *Kite string
- *1 package of removable split shot sinkers BB size - (Found in the fishing tackle section of stores)
- *Rubbing alcohol
- *Rolling pin or pasta machine
- *Small drawstring pouch - (leather, canvas, velvet)
- *mat board or foam core board
- molding - Sculpey EZ release push molds - embellishment molds - ***Sconce Décor Mold or Leaf Mold**
- *Newspaper strips and pieces
- *Old pen or pencil
- *Old mixing bowl
- *Old plastic knife
- *Paper towels
- *PLAID FolkArt Acrylic Paint
- *Polymer clay - Original Sculpey
- *Pasta machine or rolling pin
- *Posterboard
- *Premixed sanded grout & adhesive
- *Oven - ADULT SUPERVISION REQUIRED**
- *Hot glue gun and glue - ADULT SUPERVISION REQUIRED**
- *Sea sponge
- *Serrated Knife
- *Scissors
- *Sand, small rocks & twigs, moss
- * Small balloon
- *STYROFOAM Brand Foam
- *STYROFOAM Brand Gentle Grip Dry Floral Foam
- *Thin-tipped and wide paintbrushes
- *Tracing paper
- *Tooling metal - heavy duty aluminum foil, soft brass or copper
- *Water
- *Wood plaque
- *Woodburning tool - ADULT SUPERVISION REQUIRED**
- *X-Acto knife - ADULT SUPERVISION REQUIRED**
- *1/4" square mosaic tiles

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EXTENSION ACTIVITIES FOR GRAPHICS

1. DESCRIPTIVE VOCABULARY

Trace around the shape leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.

2. STAMPS

Make stamps using smaller copies of the motif using “craft foam.” (Craft foam is a thin dense foam that can be purchased at most craft or fabric stores. It is easily cut and glued.) Glue the selected shapes onto pieces of foam core board or pieces of wood. Use as you would any type rubber stamp.

3. RUBBINGS

Make a copy of the design. Glue onto a sheet of tag board or posterboard. Cut out the shape and glue onto another sheet of tag or posterboard. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.

4. COLLAGE

Enlarge the design if necessary and use a variety of collage materials to decorate the interior of each design. Utilize decoupage medium to layer different papers, threads, and lightweight fabric to the design. Embellish with dimensional paint.

5. STENCILS

Copy the designs onto cardstock paper. Use an X-Acto[®] knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif-just the outside of the design). Use stencil paint to stencil the shape onto other surfaces. Embellish with dimensional paint if desired.

6. “STAINED GLASS” PICTURES

Make a transparency copy of the design. Outline the design with PLAID Gallery Glass[®] Leading and let dry. Fill in the spaces inside the leading using PLAID Gallery Glass[®] Window Color. Tape the finished design onto a window for a “stained glass” effect.

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7. TOOLING FOIL

There are a variety of different colored “tooling foils” that are available at craft and fabric stores. The foil is thicker than aluminium foil but easy to “tool” with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look - use PLAID Gallery Glass® Window Color on the metal. It will give the metal an enameled appearance. Mount as desired.

8. FABRIC DESIGNS

Transfer the designs onto muslin fabric using either fabric transfer paper, pens, or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.

9. SANDPAPER DESIGNS

Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design until the design is transferred onto the sandpaper. Use chalk, colored pencils, or other media to decorate the motifs.

10. HANDMADE PAPER

There are many different books available on how to make handmade paper. It is an easy and fun activity that requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.

11. BOTANICAL COLLAGES

Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.

12. HIGHLIGHTING WITH METALLIC PAINT.

PLAID also offers a product called Tip-Pen Essentials. This is a craft tip set for use with PLAID FolkArt acrylic paints which allows for fine lines, beads and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.

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13. "PLASTER CARVINGS" AND CLAY TILES

This activity requires more supervision, but can offer two activities in one.

- a. Use a small cardboard box measuring approximately 8 1/2" X 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.*
- b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.*
- c. To make the tiles, use Original Sculpey[®] polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.*
- d. Decorate the tile as desired using Plaid FolkArt[®] Acrylic Paints.*

14. PIERCE-PATTERN PAPER

Piercing the motif with a needle will add interesting dimension and texture to the design. Use a heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock paper. Place the paper onto a piece of cardboard. Use a darning needle or nail or experiment with different "piercing" tools such as tacks, needles, toothpicks, etc. that create different sizes of holes. Vary the pattern of the holes being made by changing the direction - go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within shapes.

15. HEAT TRANSFER TO WOOD CUP TRIVET

Make a reduced-size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to "transfer" the copy onto the wood. Use acrylic paints to decorate the transfer. Seal the design with clear acrylic sealer to protect the design.

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16. COPY MACHINE FABRIC TRANSFER

Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin, and tape. Place a 8 1/2" X 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the freezer paper). Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place onto a copy machine and hand feed the muslin into a copy machine. The design will transfer onto the muslin. Use fabric, acrylic, and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.

17. COPY MACHINE TRANSFER TO POLYMER CLAY

®

This is a fun and easy way to make jewelry using Original Sculpey polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay that is approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to rubbing alcohol to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very, gently begin rubbing away the back of the paper until only the ink remains transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. **DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.**



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CHARACTER DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous activities. When you are ready, follow the directions below to develop your own special description.

DIRECTIONS:

Pick any ten statements from the following list to create a paragraph about a character of your choice. Use the Additional Details for Characterization to help you write about your character.

INTRODUCING YOUR CHARACTER

1. Write one or more sentences introducing your character by name and occupation.
2. Write one or more sentences describing your character's home or type of dwelling.



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CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S FACE

3. Write one or more sentences describing your character's head shape.
4. Write one or more sentences describing your character's eyes. Include color, shape, and eyebrows.
5. Write one or more sentences describing your character's nose. Include size and shape.
6. Write one or more sentences describing your character's ears. Include size and shape.
7. Write one or more sentences describing your character's mouth. Include size, shape, and color.
8. Write one or more sentences describing your character's hair. Include color, cleanliness, length, and any facial hair such as a beard or moustache.
9. Write one or more sentences describing your character's teeth.
10. Write one or more sentences describing your character's skin. Include color and texture.

DESCRIPTION OF A CHARACTER'S CLOTHING

11. Write one or more sentences describing your character's tunic or skirt. Include size, color, and texture.
12. Write one or more sentences describing your character's shirt or blouse. Include size, color, and texture.
13. Write one or more sentences describing your character's head covering. Include size, shape, and color.
14. Write one or more sentences describing your character's accessories. Include jewelry, hair ornaments, buckles, etc.



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CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S PHYSICAL APPEARANCE

15. Write one or more sentences describing your character's posture. Include when sitting and walking.

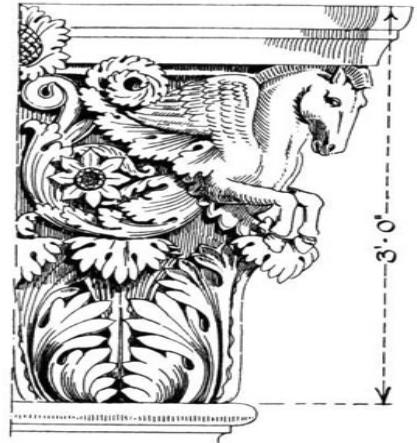
16. Write one or more sentences describing your character's voice.

17. Write one or more sentences describing your character's weight and height.

18. Write one or more sentences describing your character's physical build.

19. Write one or more sentences describing what you notice first about your character.

20. Write one sentence stating your character's age.



DESCRIPTION OF A CHARACTER'S TRAITS

21. Write one or more sentences describing your character's special skills or knowledge.

22. Write one or more sentences describing your character's special magical abilities.

23. Write one or more sentences describing your character's popularity.

24. Write one or more sentences describing your character's reputation.

25. Write one or more sentences describing the things your character likes and dislikes.

26. Write one or more sentences describing your character's feelings at night.

27. Write one or more sentences describing your character's favorite saying.

28. Write one or more sentences describing your character's disposition.

29. Write one or more sentences describing your character's worst deed ever committed.

30. Write one or more sentences describing your character's verbal expressions. Include when happy, sad, scared, lonely, or surprised.

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CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S DESIRES

31. Write one or more sentences describing your character's greatest success.
32. Write one or more sentences describing your character's fondest hopes and dreams.
33. Write one or more sentences describing your character's favorite foods and drinks.
34. Write one or more sentences describing your character's favorite type of music.
35. Write one or more sentences describing the qualities your character expects in a best friend.
36. Write one or more sentences describing how your character feels about children, animals, the elderly, etc.

DESCRIPTION OF A CHARACTER'S INTEREST

37. Write one or more sentences describing your character's collections.
38. Write one or more sentences describing your character's interests.
39. Write one or more sentences describing your character's artistic talents.



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ADDITIONAL DETAILS FOR CHARACTERIZATION

APPEARANCE

DANGEROUS
DIRTY
FOPPISH
GENTLE
HEALTHY
ILL
KINDLY
POOR
ROUGH
RUGGED
TOUGH

EYES (SHAPE)

PROTRUDING
ROUND
SLANT DOWNWARD
SLANT UPWARD
SMALL
SLITS
SUNKEN

AGE

BABY
CHILD
ELDERLY
MIDDLE AGED
TEENAGER
YOUNG ADULT
YOUTH

EYES (COLOR)

BLACK
BLUE
BLUE-GREEN
BROWN
GREEN
METALLIC
ORANGE
RED
SPECKLED
YELLOW

HAIR

AUBURN
BALDING
BLACK
CHESTNUT
DARK BLACK
GRAY
LIGHT BROWN
PURE WHITE
RAGGED
RUSTY RED
SHOULDER LENGTH
SILVER

SIZE & SHAPE OF HEAD

HEART-SHAPED
LARGE
MEDIUM
OVAL
ROUND
SMALL
SQUARE
TRIANGULAR

NOSE

BONY
BUMPY
HAWKLIKE
LARGE AND FLAT
MISSHAPEN
PUG
STRAIGHT AND THIN

MOUTH

FAT LIPS
LARGE
MEDIUM
PERFECTLY FORMED
SLIGHTLY RAISED AT
THE SIDES
SLIGHTLY TURNED
DOWN
SMALL
THIN LIPS



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ADDITIONAL DETAILS FOR CHARACTERIZATION

FACIAL TEXTURE

BLISTERED
CLEAN-SHAVEN
DELICATE
DRY
FRECKLED
GNARLED
GROOMED
HAIRY (WHISKERS)
OILY
ROUGH
SATINY
SCARRED
WORK-WORN
WRINKLED

EARS

HIDDEN BENEATH HAIR
LARGE
LONG
MEDIUM
MISSHAPEN
MISSING ONE
NICELY SHAPED
POINTED
PROTRUDING
SMALL
VERY OBVIOUS

CLOTHING

GOLD BRAIDED BELT
HEADBAND
HEAVY WOOLEN CAPE
LEATHER VEST
SANDALS
TOGA
TUNIC

JEWELRY

ANKLET
BUCKLE
CLASP
CROWN
EARRINGS
PENDANT
CROWN
MEDALS

PERSONALITY

TYPE

ALOOF
COURTEOUS
FORCEFUL
FRIENDLY
HOSTILE
INSENSITIVE
MODEST
PROUD
RASH
RUDE
SENSITIVE
SOLITARY

INTELLIGENCE

ABLE TO SOLVE
PROBLEMS
AVERAGE
BRILLIANT
GOOD IMAGINATION
GOOD MEMORY
MECHANICAL SKILLS
POOR MEMORY
RESOURCEFUL
SCATTERBRAINED
SLOW

DISPOSITION

AWKWARD
CAREFREE
COMFORTABLE
EVEN-TEMPERED
FIDGETY
GRUFF
HARSH
NERVOUS
RELAXED
TENSE
UPTIGHT



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ADDITIONAL DETAILS FOR CHARACTERIZATION

INTELLIGENCE

ABLE TO SOLVE
PROBLEMS
AVERAGE
BRILLIANT
GOOD IMAGINATION
GOOD MEMORY
MECHANICAL SKILLS
POOR MEMORY
RESOURCEFUL
SCATTERBRAINED
SLOW

COLLECTIONS

ANIMAL SKINS
ARMOR
ART
BOOKS
COINS
GEMS
MAPS
MUSICAL INSTRUMENTS
SCULPTURE
WEAPONS

TALENTS

CARVING
CHARCOAL DRAWING
JEWELRY MAKING
METAL WORKS
PAINTING
POETRY
POTTERY
SCULPTURE
WEAVING
WRITING

INTERESTS

ANIMALS
ART
DANCING
FISHING
HISTORY
HUNTING
LITERATURE
MUSIC
PHILOSOPHY
POLITICS
RELIGION
SCIENCES
SPORTS

CUSTOMS

BURIAL
CARE OF CHILDREN
COMING OF AGE
ETHICS
MARRIAGE
RITUALS
SELECTION OF A
LEADER
TAXES
TYPE OF RELIGION
VALUES



ARTISTIC TALENTS

CARVING
CHARCOAL
DRAWING
JEWELRY MAKING
METAL WORKS
PAINTING
POTTERY
SCULPTURE
WEAVING

VIRTUES

BRAVE
CAUTIOUS
COWARDLY
CURIOUS
FEARLESS
FORGIVING
GREEDY
HELPFUL
LIAR
PERCEPTIVE
TRUSTING

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SETTING DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous setting activities. When you are ready follow the directions below to develop your own special description.

DIRECTIONS:

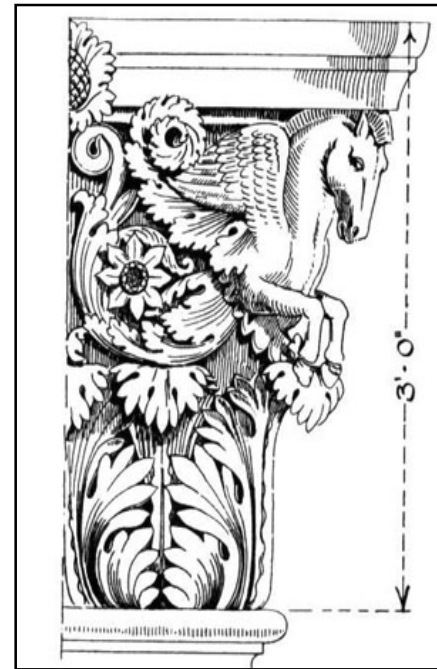
Pick any ten statements from the following list to create a paragraph on a setting of your choice. Use the Additional Details for Settings to help you write about your setting.

INTRODUCING A SETTING

1. Write one or more sentences of introduction explaining the location and the setting you will be writing about.
2. Write one or more sentences describing the time period in history you will be describing.
3. Write one or more sentences describing the first impressions you get when seeing your setting for the first time.

DESCRIPTIONS OF A SETTING THROUGHOUT A 24-HOUR DAY

4. Write one or more sentences describing your setting in the morning.
5. Write one or more sentences describing your setting in the afternoon.
6. Write one or more sentences describing your setting in the evening.
7. Write one or more sentences describing your setting at sunrise.
8. Write one or more sentences describing your setting at sunset.
9. Write one or more sentences describing your setting during a storm.
10. Write one or more sentences describing your setting after it rains.



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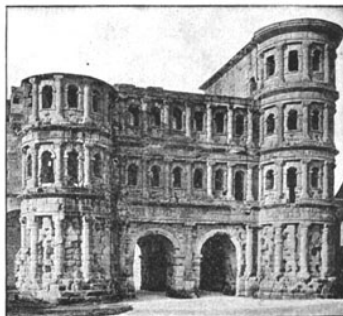
SETTING DEVELOPMENT STATEMENTS

DESCRIPTION OF A SETTING'S APPEARANCE

11. Write one or more sentences describing your setting's colors when close to it.
12. Write one or more sentences describing your setting's colors when faraway.
13. Write one or more sentences describing your setting's general appearance.
14. Write one or more sentences describing your setting's reputation.
15. Write one or more sentences describing your setting's size and shape.
16. Write one or more sentences describing your setting's state of repair.
17. Write one or more sentences describing the interior and exterior of your setting.
18. Write one or more sentences describing the building materials that make up your setting.
19. Write one or more sentences describing how busy the setting is with visitors.

SENSORY DESCRIPTION OF A SETTING

20. Write one or more sentences describing any sound you may hear in your setting.
21. Write one or more sentences describing your setting's odors.
22. Write one or more sentences describing your setting's climate/weather.
23. Write one or more sentences describing your setting's animals.
24. Write one or more sentences describing the season of the year that your setting is currently experiencing.
25. Write one or more sentences describing the movement of your setting. (Use this statement for settings describing bodies of water such as rivers, lakes, waterfalls, etc.)



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ADDITIONAL DETAILS FOR SETTINGS

FURNISHINGS- INTERIOR AND EXTERIOR

ALTAR
BASKETS OF GRAIN
BRONZE PAN
CAULDRON
CHARCOAL STOVE
CUSHIONS
GLASS BEAKERS
GRAPE KNIFE
HOUR GLASS
LEATHER TENT
LIDDED STORAGE JAR
LOOM
LUSTER BOWL LUSTER
TILE
MOSAIC
OIL LAMPS
PILLARS
POTTERY
POOL
SCULPTURE
STUCCO WALLS
SUNDIAL
TEMPLE
TERRACOTTA LANTERN
TILE ROOFS
UPHOLSTERED CHAIR
VAT FOR WINE
WATER TANK
WINE JAR WINE PRESS
WOODEN CHAIRS
WOODEN CRADLE

FOOD & DRINK

BABY PIG
BOAR'S HEAD
BOILED CRANE
BOILED ELECTRIC RAY
BREAD
CHICKEN
DEER
DOVE
EGG SPONGE WITH MILK
FISH
FRIED BULBS
FRUIT
HERBS
HONEY
CAKES
LEG OF BOAR
LOBSTER
MINCED SEA-CRAYFISH
MUTTON
OIL AND EGG SAUCE
OLIVES
OLIVE OIL
OSTRICH
OSTRICH EGGS
PEACOCK EGGS
PUREE OF LETTUCE
ROAST FLAMINGO
ROAST HARE
SNAILS FED ON MILK
STEW OF APRICOTS

TYPE OF TRANSPORTATION

CARTS
CHARIOT
GALLEY SHIP
WALKING
WAR HORSE

LANDSCAPE

BADLANDS
BOG
COASTAL
DESERT
FOREST
HILLS
MARSH
MEADOW
MOUNTAINS
PLAINS
SWAMP
VALLEY



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ADDITIONAL DETAILS FOR SETTINGS

BUILDINGS

ARENA
BASILICA AEMILIA
CIRCUS
COLOSSEUM
COTTAGE
FORUM OF PEACE
JULIUS CAESAR'S
MARKET
PALACE
SENATE HOUSE
STADIUM
TEMPLE OF CAESAR
TEMPLE OF THE
VESTALS

WEATHER

BITING
BLEAK
BLIZZARD
BREEZY
BRIGHT
CHILLY
CLAMMY
CLEAR
CLOUDY
COLD
COOL
CRISP
DAMP
DELUGE
DRENCHER
DRIPPY
DRIZZLE
RAW
SHOWER

ANIMALS

BADGER
BEECH MARTEN
BROWN BEAR
COMMON DORMOUSE
EDIBLE DORMOUSE
PINE MARTEN
POLECAT
RED DEER
RED SQUIRREL
WILD BOAR
PHEASANTS

APPEARANCE OF THINGS

BUBBLING
CLEAR
CLOUDY
GLOWING
RIBBONED
LUMINOUS
OILY
RAINBOW
LAYERED
SMOKY
TRANSPARENT
VAPOROUS
WATERY

GENERAL SCENERY

ATHLETIC FIELDS
FLOCKS OF SHEEP & GOATS
PEACOCKS
STATUES
WALLED CITIES



FLAVORS

BUTTERY
GARLIC
HOT
LEMON
ONIONS
PEPPERY
SALTY
SOUR
SPICY
SWEET
TANGY
TART

ODORS

ACIDIC
DANK
EARTHY
METALLIC
MOLDY
NOXIOUS
ROTTING
SALTY
SICKLY SWEET
SMOKY
STALE
SULFUROUS
SWEATY

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ADDITIONAL DETAILS FOR SETTINGS

VEGETATION

OLIVE TREES
LAUREL TREES
OAK TREES
POMEGRANATE TREES
HILLS OF LAVENDER
WILD ROSEMARY
AROMATIC
BLOOMING
BRIGHTLY COLORED
COLORFUL
DANGLING TENDRILS
DENSE UNDERBRUSH
DIVERSIFIED
EXOTIC
FERN COVERED
FLOURISHING
FORESTED
FRUIT LADEN
GRASSY
HARDWOOD
LOVELY
LUSH
LUXURIANT
MAJESTIC
MATTED
MEDICINAL
OLD GROWTH
OVERGROWN
ROBUST
SHADOWY
SPARSE
SPINY
THICK ROOTS
THORNY
THRIVING

WATER

BUBBLING
CHOPPY
CRASHING
CRYSTAL CLEAR
DRIPPING
FOAMING
FROTHING
GLASSY
SMOOTH
LAPPING
MISTY WATERFALLS
MURKY
PLUNGING
RAGING
REFLECTING SPARKLING
STEAMY
STILL
TEMPESTUOUS
THUNDERING
TRICKLING
TURBULENT
VEILS OF RAIN
WHIRLING
WHITE-CAPPED

SOUNDS

BARK
BAY
BELLOW
BLAST
BLEAT
BRAY
BUBBLING RIVER
BUZZ
CACKLE
CAW
DRUM BEAT
HISSING SNAKE
HOOT
HOWL
HUM
ROAR
RUMBLE
SCREECH
SHRIEK
SNARL
SNORTING

