



Touring Tales Theatre Company

RUTHLESS ROMANS



DIRECTED and ADAPTED BY JOHN PAUL CHERRINGTON

Teachers RESOURCE Pack

About the Teachers Pack

The aim of this pack is to give a focus for fun learning around the different themes within The Plays of Horrible Histories. You can use the ideas and approaches before and after seeing the play or reading the book. They cover a wide range of curricular subjects. I hope you enjoy using the ideas, stories, research, games and exercises within this pack! We are continually looking to improve and expand our education and outreach programme so any feedback is welcome!

You can contact us and view information about Horrible Histories and other productions at our web site www.birminghamstage.net

CONTENTS INCLUDE

- ART AND CARTOON ACTIVITIES
- DRAMA ACTIVITIES
- SCRIPT WORK AND EXTRACT
- ROMAN DANCE AND MOVEMENT ACTIVITIES
- MUSIC ACTIVITY
- COLOUR IN PAGES AND GAMES



ART and SET DESIGN

Jackie Trousdale is The Designer for Ruthless Romans she has had to work in many different art forms on this production from costumes and cartoon like drawings to 3D Bogglevision!

Artwork

- On the next page you can explore ways of generating your own cartoon images with our step by step guide.
- Once you have mastered this on the following page there is a cartoon strip ready for you to complete of the Romulus and Remus Story with a helpful beginning and end picture to get you on your way. You can also add in what your characters may be saying.

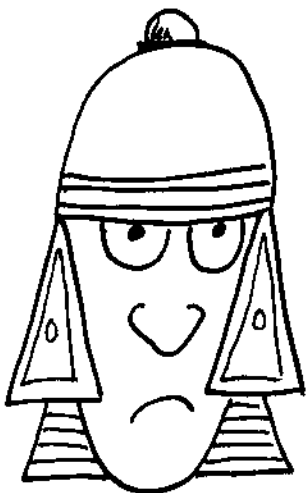
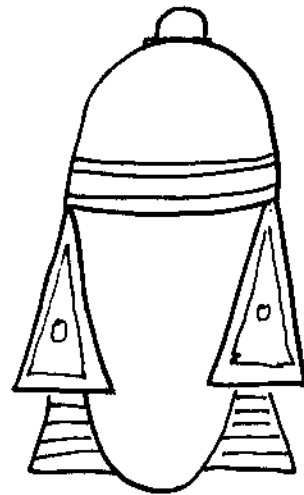
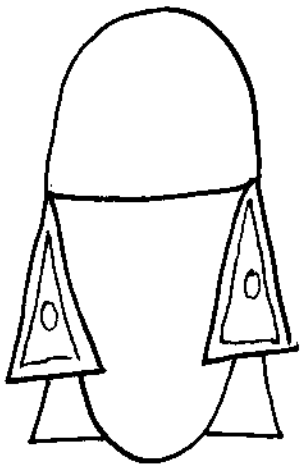
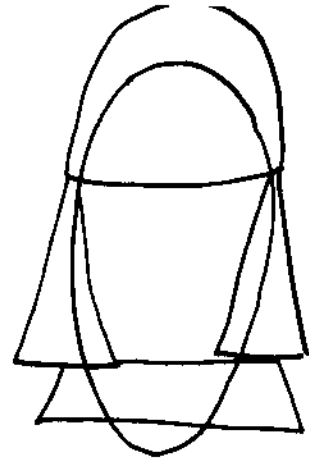
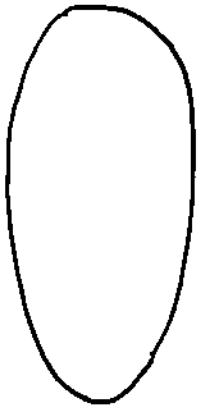
3D Technology - a note

Our Designer and Tim Dear from Bogglevision has created the 3D images that you will see when coming to the theatre, these have been created from Jackie Trousdale's drawings.

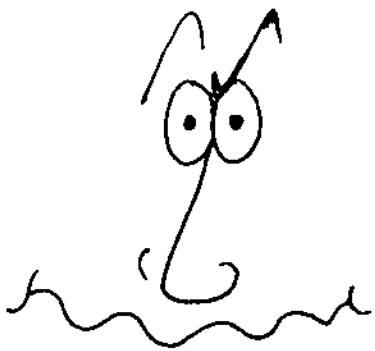
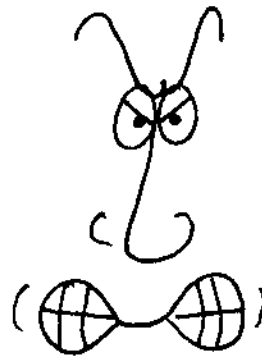
During the performance history will come alive in front of your eyes! You feel that you are actually in Ancient Rome in a theatre! This will all be achieved through 3d images created by Bogglevision. Before or after coming to the theatre it would be interesting for the class to explore the possibilities of 3D images and research the basics of HOW they are created with technology. A useful website is www.artsconnected.org/toolkit where children can explore creating 3D images. Another more in-depth (and confusingly technical - but I liked the images!)

Website I found is at www.theatrelinks.com/set.htm click on Wake Forest University and it will give you more details and pictures.

Step by step guide to creating your own Roman Soldier cartoon character



Different facial expressions you can use for your characters:
Try your own or copy.



This is a cartoon strip for the story of Romulus and Remus can you create the next four pictures to show us how the story ends with one of the brothers killing the other? And your own words and speech bubbles.



**DRAW YOUR OWN CARTOONS TO THESE ROMAN
PROVERBS TO SHOW THE MEANING**

Thou art too mortal

In wine there is truth

From Sea to Sea

Love conquers all

You reap what you sow

Good health is worth more than the greatest health

A good shepherd shears his sheep he doesn't flay them.

Hunger is the greatest spice

Faster, higher, stronger

Shut your mouth and open your eyes

Crime and punishment cartoons

The following page shows you how you can use cartoons to depict aspects of Roman crimes and their punishments. Can you think of cartoons or pictures that you could draw relating to:

- Romans and their food
- The life of children
- Rules for Roman women and Girls
- Rules for Slaves



I LAZINESS (CRIME)



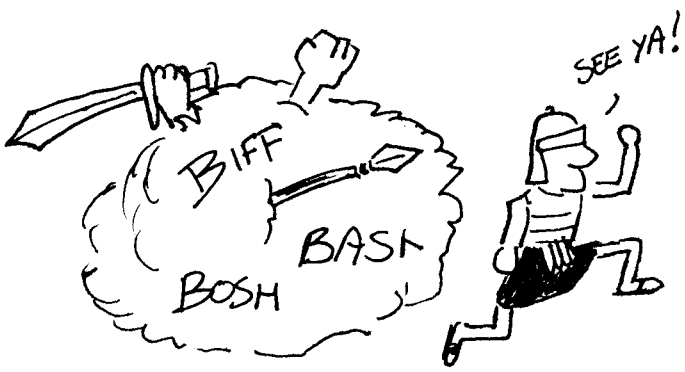
YAWN

II FALLING ASLEEP ON DUTY



zzz

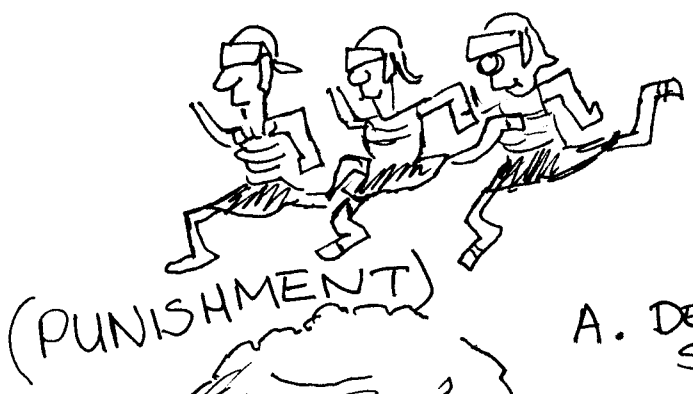
III RUNNING AWAY IN BATTLE



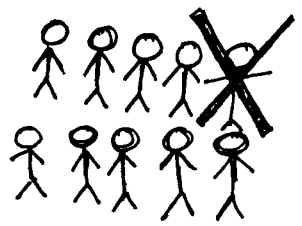
IV PUTTING YOUR UNIT IN DANGER



V RUNNING AWAY WITH YOUR UNIT

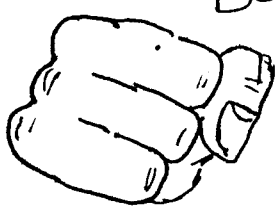


A. DEATH BY STONING



B DECIMATION OF A UNIT - 1 MAN IN 10 IS EXECUTED

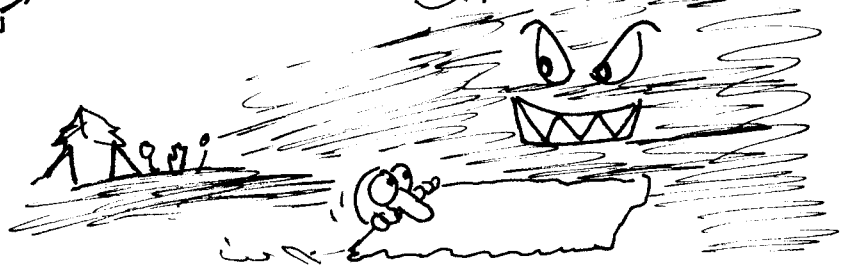
D. DEATH BY BEATING



C. GET THE WORST FOOD - ROUGH BARLEY



E. SLEEP OUTSIDE THE SAFETY OF THE CAMP



DESIGN YOUR OWN CELTIC SHEILD



Coins

The Romans used coins as their money. Like our money today, their coins had pictures on them. Here is an example of a Roman coin, showing a person voting:



Romans liked to put pictures of people, gods, and animals on their coins.

Why do you think people choose certain images to be on their coins? Why did the Romans choose the things that they did? Write a few sentences below to explain. Make your own coin activity from the book "Classical Kids" by Laurie Carlson:

Materials:

clay
serrated plastic knife
toothpick or paper clip

Activity:

Form the clay into a thick log. Use the knife to slice off pieces. Flatten the pieces with your palm and carve designs or words into the clay with the toothpick or paper clip. Bake according to clay package directions with an adult's help or air dry as directed on the package.

Sculptures

The Romans also liked to make sculptures, mostly of men or gods and goddesses. On the following page you will see examples of Roman sculptures.



Roman art is closely tied to Greek Art. Both did most of their sculptures in marble. In fact, much of the Greek Art survives because it was copied by the Romans. Yet, Romans had their own style which they brought to their art. The Greeks were famous for their idealistic portrayal of people. They attempted to capture the youthful person. The Romans are know for their realism. Most of their sculptures were of the rich, famous, and powerful of Rome. The portraits of famous people show every blemish and wart. They wanted to recreate what the person looked like in real life, instead of trying to show the ideal look.

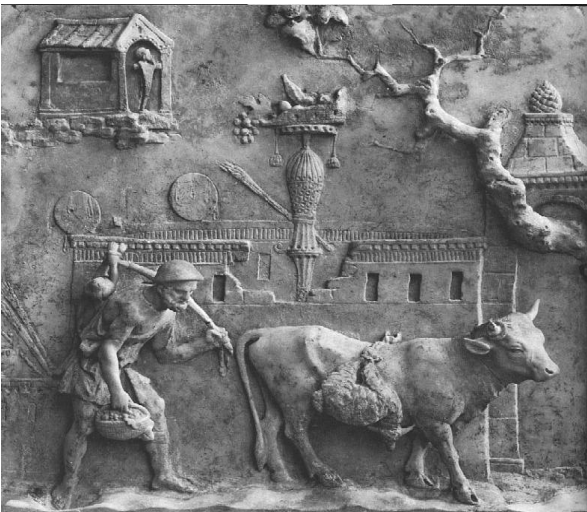


Questions

- 1) What type of materials did the Romans use in their sculpture?
- 2) Who were the subjects of most Roman sculptures?
- 4) Which sculptures do you like better, the Greek or the Roman? Why?
- 5) How does the sculpture of the Romans reflect their culture?

Bas Reliefs

Here are pictures of some bas reliefs below; can you come up with a definition?



RUTHLESS ROMANS

INTRODUCTORY ROLE PLAY DRAMA

- Staff in role as Romans
- Children Enter
- Staff asks if they would like to stay for the day and live as a Roman soldier - if they would then they must work hard by passing a test.
- If their work is good they can stay and enjoy a typical feast.
- The task is to help build Hadrians Wall as a Roman Soldier in one of the legions.

They must consider:

- *Transporting stone*
- *Digging ditches*
- *Designing and building the different milecastles*
- *Building turrets*
- *Building Forts*
- *Considering how wide and long the wall was!*

The Wall was part of a defensive system which, from north to south included:

- a [glacis](#) and a deep ditch
- a berm with rows of pits holding entanglements
- the curtain wall itself
- a later military road (the "Military Way")
- the [Vallum](#) — two huge banks with a ditch between.
-

Each child should now choose which job they wish to be involved in and begin to explore it by working on their own in silence. The

teacher adopts the role of Supervisor to make sure that they are all working hard.

- When working they can form pairs and then pairs doing similar jobs can join together to form groups (e.g. all children digging ditches can work together).

DEVELOPMENT SUGGESTIONS

- Jobs should be divided between them in groups and a lead soldier appointed for each area. (P.E. equipment could represent tools).
- You could try the same style of session to build the Pantheon in Rome for Hadrian to worship all the Gods and Goddesses.
- The class are called to give regular reports from each area and to sort any problems e.g. some of the stone is cracked or not delivered.

This work can be continued/ deepened as required alongside continuing work done by the children in class.

Having completed their work they are told they can stay. HOWEVER they are able to celebrate by enjoying a typical Roman feast and making offerings.



SESSION TWO- PRESENTS and RITUALS FOR GODS

Task: Decide and research one or two Gods to find out what rituals and presents they would perform and what would happen on the day of their festival.

- **DIVIDE** class into small groups to prepare a "ritual" ceremony for their chosen god to please them.
- **DISCUSS** with the class what they might offer - prayer, wine, fruit, gold, silver, chariots, guards, a throne, a bed, slaves, swords, dance, flowers etc.
- **DECIDE** upon how they are going to enter the temple or place where they are going to perform E.g. in a line slowly.
- **DECIDE** where they go when they enter - do they sit or stand?
- **DECIDE** whether they say a prayer, play music or perform dance as part of the ritual.
- **HOW** do they leave the temple?
- **TEACHER** can be in role as the Priest / Priestess or host and accept their gifts and thank them for their offerings.



SESSION THREE: THE PRAYER

Task: Class prepare a prayer (performance poem) to thank the Gods

- **MAKE** a "WORD BANK" with the class using any words associated with their topic to refer to.

- **CHOOSE** one of the words as a starting point bearing in mind the following:
 1. The emphasis of a poem is often more on rhythm than rhyme
 2. The poem can be amended or altered at any time, so do not try to create the finished article all in one go.
 3. Lines can be repeated several times to good effect
 4. Only key words need to be used e.g. a circle becomes circle.
- **PRACTISE** speaking the poem together as a group - you will discover whether the poem works or whether changes have to be made.
- **ADD** in some actions for emphasis on certain words or phrases.

When the prayer has been completed the class are ready to perform.

SESSION FOUR: THE WORK DAY

The poet Martial gives the schedule for a typical Roman workday.

The first and second hours cause those involved in the *salutatio* to rub shoulders,
The third sees lawyers active,
Rome extends its labors into the fifth hour,
The sixth will be a respite for the weary, the seventh,
the end of labor.
The eighth and part of the ninth hour is sufficient for
the sleek exercise rooms,
The ninth commands people to wear out couches piled
up with pillows...

The Roman day began with dawn. The first activity of the day in the first two hours after dawn brought upper and lower classes together in the early morning greeting ritual called the *salutatio*. This ritual was a sign of the bond between the lower class client and his upper class patron. When a client went to visit his patron at his house early every morning, he was acknowledging his dependency on the patron and in turn received a basket of food called a *sportula* or in its place, a small payment of money. An invitation to dinner was another typical gift. For many poor unemployed Romans, this was their only income, although some clients did have jobs. Another favor that a patron could perform for a client would be to give him legal advice or to defend him in court. In return, the client owed his patron political support such as his vote and if possible, to be a member of an entourage for the patron in his movements in the city, especially in the Roman Forum, the center of political activity in Rome. With the empire, when elections had disappeared and emperors chose magistrates, about all that a client could do for his patron was to bolster the ego of his patron by flattering him.

The next activity for a Roman noble after the *salutatio* was to go to the Forum and either plead cases in court or engage in political activity (not mentioned by Martial). Martial doesn't specify any of the activities of

lower class Romans, because they would just be too varied to mention. Try and locate one of the activities to discuss the activities of one of the lower class Romans.

A Roman aristocrat who wanted to reach the highest level of society (senatorial aristocracy) did not have a great variety of choice for a career; he was for the most part limited to unpaid public service in different magistracies, in the Senate, and in the courts. There was another class of aristocratic Romans called the *equites*, who did not participate in politics at all, but were primarily businessmen. They were not held in the same esteem as the senatorial aristocracy because, like lower class Romans, they worked for a living. The *equites*, however, still managed to maintain retain a high level of respect in Roman society, because they conducted business on a large scale and made large amounts of money.

As Martial tells us, the Roman workday was over by the end of the seventh hour. Romans of both the lower and upper classes then headed to the baths houses to bathe and to exercise. In the poem, Martial only mentions exercise. He applies the adjective "sleek" to the exercise rooms, because Romans covered themselves in oil before exercising. The final line in this selection refers to dinner, at which Romans reclined on couches.

According to Martial's schedule, dinner would probably have been over around (our time) six p.m. at the summer solstice when daylight lasted the longest and around three p.m. at the winter solstice, the shortest day of the year.

ACTIVITY

- Plan out a scene to act out in pairs or threes for each hour of the Roman day as described above.



SESSION FOUR: THE FEAST

TASK : To Prepare a glorious feast in celebration of the Goddess of Food and Drink. Find out about typical things the Romans ate.

- **CHOOSE** where each person would sit.
- **THE REST** of the class are servants ready to serve the meal at the celebration.
- **DECIDE** what food they are going to serve, who will serve the wine etc.
- **TEACHER** enters in role as the Host.
- **CLASS** gives the Host a feast with others giving presents and providing the entertainment (dancing, juggling etc.)

SESSION FIVE: TABLEAUX of Stories from the GODS

TASK: To create tableaux depicting some of the memorable myths and stories of the Gods:

e.g.

- **Scenes from Hercules**

The class takes it in turn to share their tableaux to the rest of the class.

DEVELOPMENT

Draw a picture of your tableaux

SCRIPT WORK

Here is an extract from the Script "RUTHLESS ROMANS"

CHARACTERS

DR. H. STOREY - Vile cheeky historian - likes the gruesome part of history

BILL - DR. STOREYS sidekick

ANTONIA - On the guided history tour

VITO - Roman tour guide

ACT I SCENE 1 VITO'S VOYAGES

MUSIC: LIVELY ITALIAN STYLE. FADES TO MODERN DAY STREET SOUNDS.

A STREET IN MODERN ROME. SLOWLY PANNING ACROSS AS THEY WALK ACROSS THE STAGE TO REVEAL THE COLISEUM.

VITO: This fine city was founded two thousand and seven hundred years ago.

ANTONIA: Oh? Gosh. I'm surprised they lost it in the first place. Still I'm always losing things. Like my sunglasses. Oh no! Where are they? (THEY ARE ON HER HEAD) Oh gee, silly me. I've found them.

STOREY: Not found, *founded*. It means started. The city was started, founded by -

VITO: (INTERUPTING) - by the legendary Romulus. He was a child of the wilderness who was raised by a wolf. When he grew up, he started building the city on Palatine hill, just over there after a sign from the gods. Our tour will begin there if you will -

STOREY: Hold on. Hold on. You've missed out a few important details from that legend about Romulus. You forgot to mention that Romulus was a murderer.

ANTONIA: Rome was founded by a murderer?

VITO: Well, we have a lot to get through on the tour. I can't go into all the minor details.

STOREY: Minor? He murdered his twin brother.

ANTONIA: Really? Why would he do something so horrible?

STOREY: Do you want me to show you what really happened?

VITO: Hold on a minute. This is my tour. We don't have time for this!

STOREY: It won't take long, it's only a 'minor detail.'
(VITO FUMES) Oh stop sulking. You can help if you like, after all 'it is your tour'. How would you like to play a king?

VITO: A king! But of course. I am a great actor! What do I have to do?

BILL: I'll show you. (TAKES VITO INTO POSITION)

STOREY: Let me show you about Rotten Romulus and Wretched Remus.

ACT I

SCENE 2 ROMULUS AND REMUS

SCREEN 3: TRANSITION 'ROTTEN ROMULUS'

STOREY: There was once a king called Numitor. (GESTURES TO VITO WHO REPRESENTS THE KING) He ruled a small kingdom called Alba Longa.

BILL: (AS AMULIUS) But he won't be king for much longa. Hee Hee. I am Numitor's younger brother, Amulius, and I want to be king. So, I had my brother captured (HE GRABS VITO) and put in prison. (VITO THROWN TO THE SIDE OF THE STAGE, AND CHAINED/TIED UP)

STOREY: With his brother in prison, Amulius made himself king.

BILL: Numitor is no more. Amulius is victorious.

STOREY: This upset king Numitor's daughter Rhea Silva. Can you help us too, Antonia?

ANTONIA: Sure. This is really cool. What do I say?

STOREY: Well, how you would feel if your father, King Numitor, has just been put in prison.

ANTONIA: (TENTATIVELY ACTING) Oh no - my father, King er, Numeral -

STOREY: Numitor.

ANTONIA: Yes, he has been put in prison. What am I to do?

BILL: I am not a wicked man, so I will give you three choices. One, You can join your father in prison until you die. Two, you can join the vestal virgins and lock yourself in a temple until you die. Three, you can just die, now!

ANTONIA: (AS HERSELF) That's not much of a choice, is it! I'd go to the temple.

STOREY: That's what Rhea Silva chose too. However, while Rhea Silva was in the temple, she was visited by the Mars, the god of war, who gave her twin sons. (HE GIVES HER TWO DOLLS TO REPRESENT THE BOYS)

ANTONIA: Oh. That's a surprise. What shall I call them? (STOREY WHISPERS IN HER EAR) Oh, this is

Romulus, and this one is - erm, (STOREY WHISPERS AGAIN) Remus.

BILL: What is going on? Two babies? When they grow up bigger and stronga. They'll want to be kings of Alba Longa! I shall put an end to Numitor's family once and for all. Time for a little swim. Or should that be *Tiber* for a little swim! The river Tiber!

STOREY: Rhea Silva and her sons were thrown into the river Tiber. (BILL PUSHES ANTONIA TO THE FLOOR)

BILL: Ha ha ha. Don't have to worry about them any Longa. Back to my kingdom of Alba Longa! I don't think anything else can go wronga!

ANTONIA: That's horrible! What happened to her, and her two little babies.

VITO: Una momento. You can't treat a signora like this. I'll tell you the rest of this story. Some say Rhea Silva drowned in the river. Some say she was saved by the river god and married him.

STOREY: Some people will say anything! They're nuts!

VITO: But the boys were washed up beside a fig tree and found be a woodpecker and a wolf. The she-wolf suckled them and raised them as her own.

ANTONIA: A woodpecker and a wolf? That's a bit weird. But better than being drowned, I guess.

VITO: The wolf and the two boys were found by a kindly shepherd.

BILL: Why would a shepherd be kindly to a wolf?

VITO: (IGNORING STOREY) A kindly shepherd called Faustolus, who raised the children as his own. They grew into brave men and when they were eighteen they decided to start a city at the place where they had been born. Now per favore, please, let us start 'Vito's Voyage' now.

ANTONIA: (POINTING AT STOREY) Hold on, didn't he say that Romulus was a murderer?

VITO GROANS AND STOREY GRINS

STOREY: He certainly was. You see, the two boys soon worked out that they were actually the grandsons

of the king, so they rescued their grandfather Numitor, and killed their evil uncle Amulius.
(STOREY BANGS BILL OVER THE HEAD WITH THE TWO DOLLS, VIOLENTLY)

ANTONIA: Well he did deserve it really.

STOREY: Maybe. But Remus (GIVES ONE DOLL TO BILL) and Romulus (PICKS UP SECOND DOLL) still wanted to be kings.

ANTONIA: (WORKING IT OUT) But their grandfather, Numitor was the rightful king of Alba Longa, so what happened?

SCREEN 4: CHANGE TO RURAL VIEW OF THE SEVEN HILLS OF ROME, TWO IN THE FOREGROUND.

MUSIC: RURAL ITALIAN THEME.

STOREY AND BILL PLAY ROMULUS AND REMUS AS CHILDISH THUGS.

BILL: Come on Romulus, you big cissy, let's kill Numitor so we can be kings!

STOREY: Nah, Remus. We just killed our uncle, we can't really go and kill our granddad too. Besides, who wants to be king of a place with a silly name like Alba Longa. Let's set up our own, better, town and we can give it our own, better name.

BILL: Yeah. We should name it after me. The city of Reme.

STOREY: Dunno about that, bro.

BILL: Let's build it at the place where that wolf found us. On that big hill over there, Aventine hill.

STOREY: Nah, stupid. We were found on that hill over here. Palatine hill.

BILL: Listen Romulus, I reckon it was over there.

STOREY: It was over here.

BILL: There. (THEIR SQUABBLE DEVELOPS INTO A SCUFFLE)

STOREY: Tell you what. Let's look at this sensibly.

BILL: You mean we should think how easy the place we choose is to defend, what crops will grow nearby, whether the river is close enough to provide clean drinking water for the people or our city.

STOREY: Well we could do that, yeah. Or else we could just look for a sign from the gods. Perhaps our father, Mars the god of war, could show us a sign, an omen or something.

BILL: Yeah right. He hasn't done a lot for us so far has he!

THUNDERCLAP.

**SCREEN 5: SIX VULTURES FLY OVER
AVENTINE HILL.**

BILL: Hey that's got to be a sign. Six vultures just flew over Aventine hill. Vultures are the sign of Mars the god of war, our father! That means we should build our great city of Reme over there.

STOREY: Oh thanks a lot dad. What about giving me a sign too? Why is it always Remus? (SARCASTIC) Remus is my favourite son. Remus is right all the time. Let's build on the hill that Remus picks.

SECOND THUNDERCLAP

**SCREEN 6: TWELVE VULTURES FLY OVER
PALATINE HILL.**

BILL: Twelve vultures! Oh - bum. Thanks for nothing, dad.

STOREY: Ha ha. That means I'm right. We build the city over *here* on Palatine hill. Nah Nah! In fact I will start marking out the boundaries of *my* city right away.

HE BEGINS TO MARK OUT A LINE DOWN THE
CENTRE OF THE STAGE, SMUGLY
SATISFIED. REMUS WATCHES, SCOWLING.

BILL: Is that the best you can do? Do you call that a city? How is that stupid little ditch going to protect you from invaders. Do you think they will see that and say "Oh no we'll never get in there." Romulus has built such a big ditch around his city of Rom."

STOREY: It's not *Rom*, it's ROME. R-O-M-E. Now if you're not going to help me build it, you can clear off.

BILL: (HUGELY SARCASTIC) Ooooh! It's not Rom, its ROME. R-O-M-E. And it has really high walls that no-one can get over. (HE JUMPS OVER THE LINE) Oh dear, I'm now in the city of R-O-M-E. What a wonderful city. NOT. I think I'll leave. (JUMPS BACK) Oh those walls are so high. (JUMPS BACK AGAIN) NOT!

ROMULUS, WHO HAS BEEN SEETHING THROUGH THIS SECTION, FINALLY SNAPS AND KILLS HIS BROTHER.

STOREY: Stop laughing at me! Stop it. Stop it. Stop it! Thank you. Hold on, he's stopped breathing. He's dead. Oh no, I've killed my own brother. (PAUSE) Still never mind - lots of work to do on my city to keep me occupied. Rome wasn't built in a day, you know.

Using the Script Extract:

- Read through the script extract with your class and discuss the character traits and how they can express these in performance.
- Split into smaller groups and get them to read the script again as a group. Ask them to try and put expression and character into their voices - express the need for clarity as they may want to experiment with pitch etc but it is important they can be understood). They may want to swop around and try each character.
- In their groups ask them to create three frozen pictures from the script e.g. their reaction to the murder of the

uncle and brother. Share what they have done with the rest of the group.

- Back in their groups ask them to act out the scene without using the scripts as this will encourage expression in delivery of character no matter how short the scene ends up being!

FURTHER DEVELOPMENT

The children could try to act out the scene using the script and maybe learning parts of it!

ROMAN DANCE AND MOVEMENT

Roman dance was somewhat like ballet, but less dependent on musical accompaniment. At first it was a ritual ceremony, and then passed to theater. Tragic dance, as a matter of fact, precedes tragic drama.

Dance had two elements: movement, which could be taught to anyone; and gesture, which was reserved for professional dancers.

A pantomime was a dramatic performance whose subject was taken from Greek mythology. There was a chorus of singers, an orchestra, and an elaborate stage setting. The chief dancer told the whole story by gestures and conventional signs, and portrayed each character in turn.

ACTIVITY

- Find your own story that you want to portray through Roman Dance techniques.
- In groups you can have two or three telling or singing the story whilst another performs it in movement and the other one uses gestures.
- Share with the rest of your group your performance.

POTENTIAL CREATIVE MOVEMENT

LESSON CONTENT	TEACHING POINTS
WARM UP	
Vigorous clapping introducing simple rhythmic patterns and hip circling. Isolated gestures with small body parts, e.g. shoulders, elbows.	<ul style="list-style-type: none"> • Look for accurate time keeping • Look for fluid. Rhythmic hip movements
MOVEMENT SEQUENCES	
CENTURIAN SOLDIER	
<p>a) Shuffle: a step which travels sideways by swiveling alternatively from toe to heel.</p> <p>b) Rhythmic marching steps and head turning from right to centre to left</p>	<ul style="list-style-type: none"> • Encourage children to keep their heads lifted and maintain a proud look throughout. • Look for a smooth gliding motion. • Sharply as if giving orders
BUILDING BLUES	
<p>Work-dance using gestures, on top of basic steps – children dance in groups of 4 or 5</p> <p>a) Work gestures : hammering, sawing, chopping, digging, pulling, slinging, etc</p> <p>b) Resting gestures: hands on backs, knees, hips, mopping brow, etc.</p> <p>c) Transition sequence – “gangs” move into the four corners.</p>	<ul style="list-style-type: none"> • Look for clearly defined gestures, moving absolutely to the beat of the music • Use the music and sound effects to build the mood here
FORT FORMATION	
<p>Class enters in four lines from the corners of the room; lines travel towards the centre and stop at right angles to each other to form a fort or turret shape.</p> <p>a) Rhythmic approach: children travel with arms swinging sharply at the side of the body.</p> <p>b) Forming the fort (whole class)</p>	<ul style="list-style-type: none"> • Encourage a strong body base position: hips pushed back and upper body tipped forward over bent knees • Elbows jabbing in time with the steps • Look for sharp clear nudges • Whole class form shape

REVISED CENTURIAN SOLDIER	
Revise the Centurian and add arm positions held straight out to the side; also add freestyle walking in a circle with children performing their own soldier gestures	<ul style="list-style-type: none"> • Children aim for ease and flow from one step to the next • Should be as cool, proud and powerful as possible
SLAVED UP	
<p>a) Children begin lying on their backs: legs and feet “chained” together throughout the dance like manacled slaves</p> <p>b) The progresses through lifting head, rolling eyes, turning head, rolling over, kneeling, sitting up on knees and pushing back to stand up</p>	<ul style="list-style-type: none"> • Watch out for feet coming apart • Children should use smooth rolling action of spine – as in warm up • Strong sinuous movements
GODS AND GODDESS DANCE	
<p>a) Starting position – squatting with one foot in front of the other, weight evenly distributed, front foot flat, arms outstretched like wings, rising and falling</p> <p>b) Rise, balance and sink: the children transfer their weight to the front leg as they stretch their legs to rise and find a statue-like balance on one leg.</p> <p>c) Children tip off from final balance, to move as their chosen god, smoothly and incorporate turns and gestures – bring the statue to life</p>	<ul style="list-style-type: none"> • Arms held in a curve at the sides with hands out-stretched and palms facing different ways • Children work with images of statues to inspire balances • Stretched hands (tremble/quiver to the hum of the music) • More room for own interpretation in the movement and turns

MUSIC ACTIVITY

Look at the following Roman work song. Can you put some music, rhythm and expression to it?

SEWER SONG

Working for the Emperor

Why isn't life fair - er

Toiling all day in the Roman heat

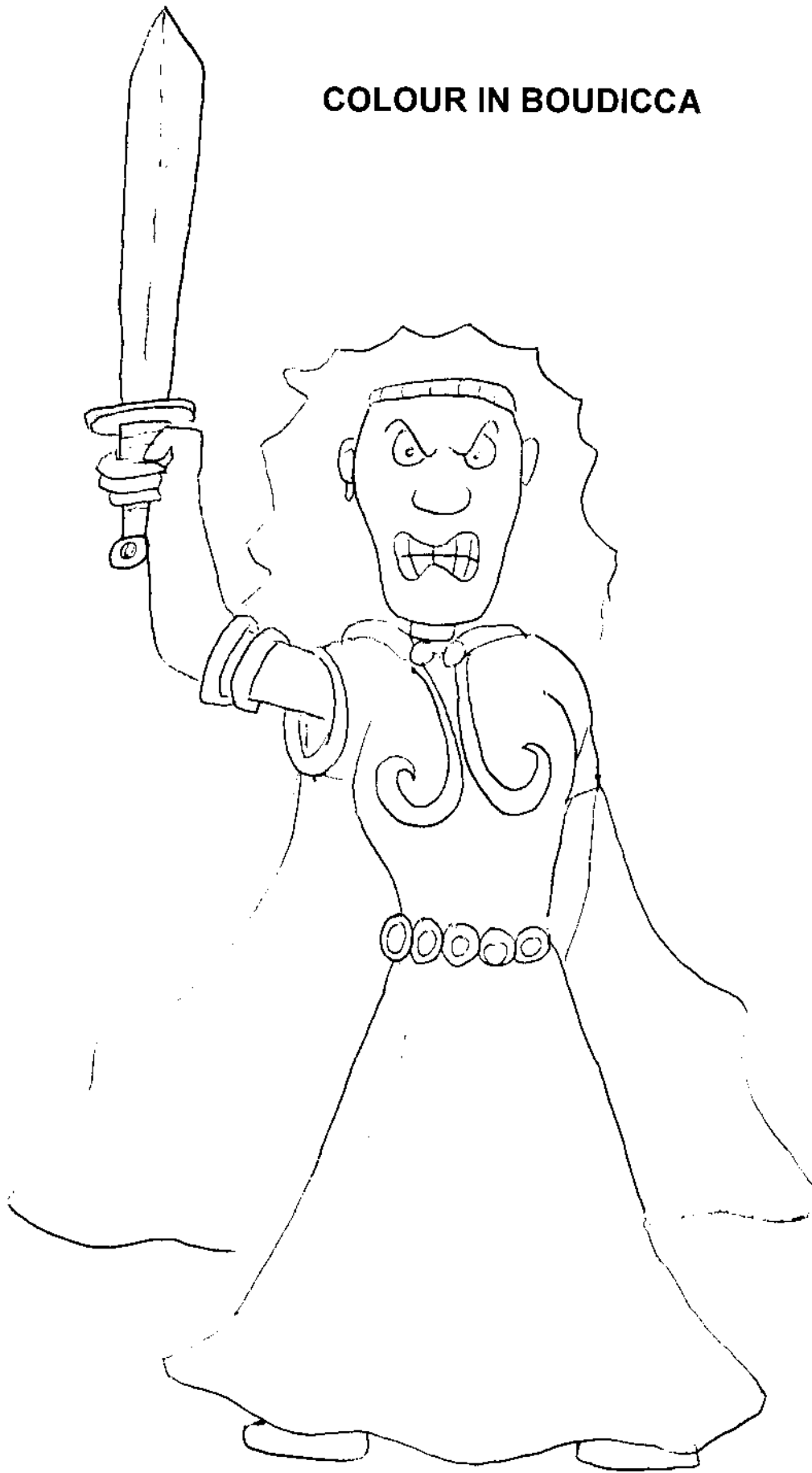
Building him this Sewer,

Why can't there be fewer?

I can't wait to eat and it's complete!

Can you write your own song or rap for a different thing that the Romans were responsible for inventing or building?

COLOUR IN BOUDICCA



MATCH THE EMPEROR TO THE WAY THEY MET THEIR DEATH



AUGUSTUS



CLAUDIUS



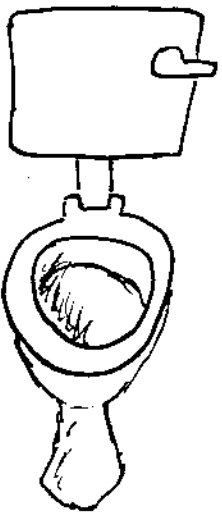
ELAGABALUS



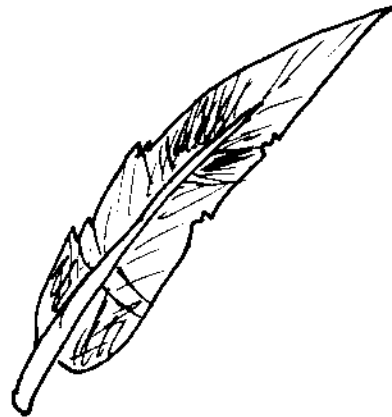
CALIGULA



COMMODUS



DOWN IN THE SEWERS



FEATHER



STRANGLED



BOWL OF FIGS



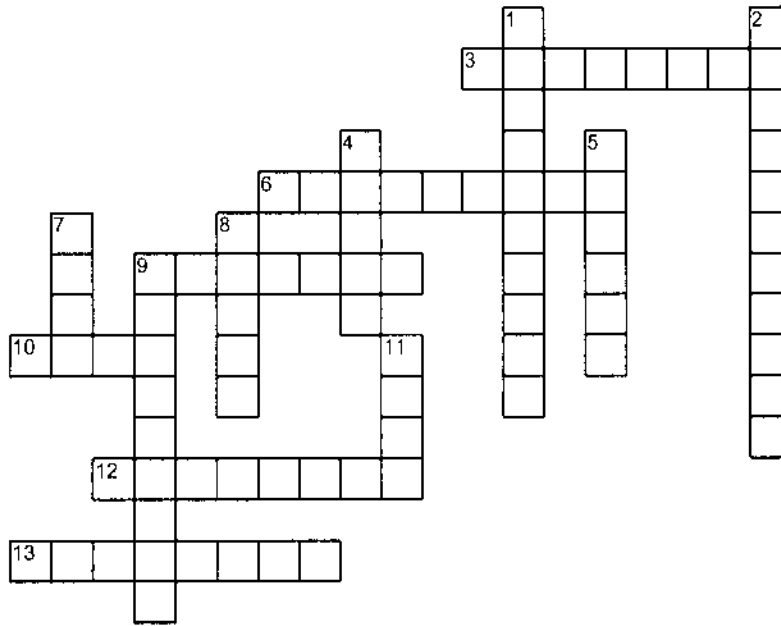
STABBED

How many roman numerals can you find in this picture?



Ruthless Romans

Complete the puzzle using the clues shown below.



Across

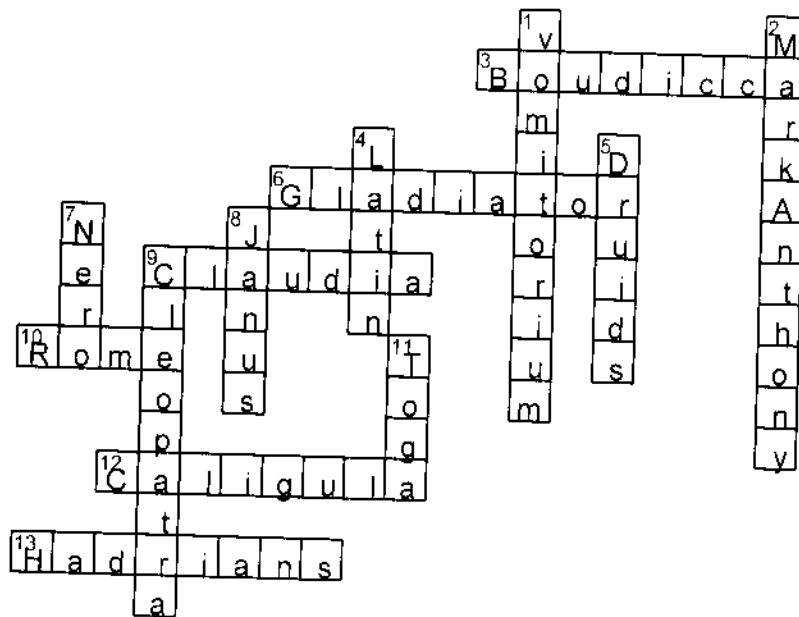
3. what queen's celtic name meant victory?
6. Romans who fought human/animal opponents for public entertainment.
9. what would the daughter of a roman called Claudius usually be called?
10. Four letter Roman city named after Romulus
12. Which emperor's real name was Gaius?
13. What Roman wall stretches from Carlisle to Newcastle

Down

1. a room set aside for guests to be sick in after eating too much at a feast
2. Came to Power after the bloody murder of Julius Caesar
4. Roman language
5. celtic priests were known as...
7. roman ruler who tried to have his mother Agrippina bumped off
8. two faced roman God
9. Mark Anthony's egyptian girlfriend
11. traditional roman dress, looks a lot like a white sheet.

Ruthless Romans

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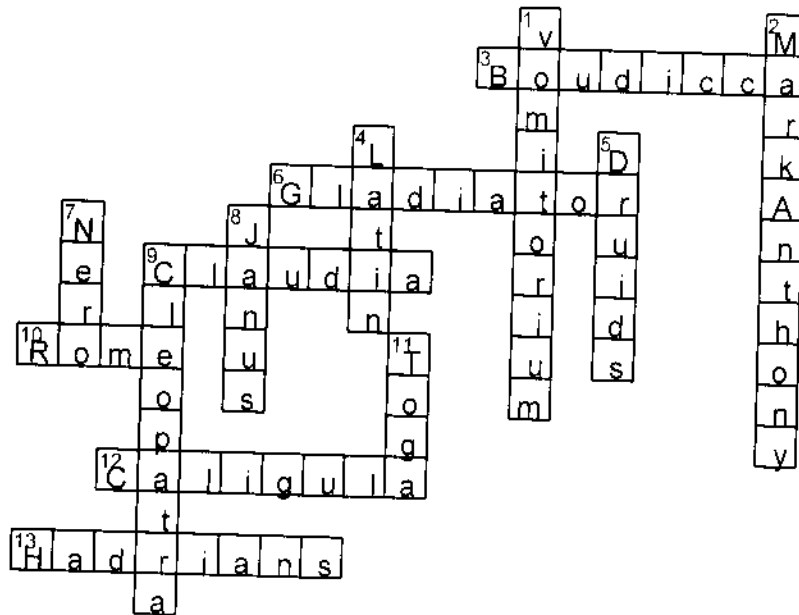
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COLOUR IN THE ROMAN SOLDIER



USEFUL WEBSITE ADDRESSES

www.brimms.co.uk

www.britarch.ac.uk/yac/yac_news006

www.pbs.org/wgbn/nova/lostempires/roman/

www.muddlepuddle.co.uk/History?Roman

www.historyforkids.org

www.learningsite.co.uk

www.historyonthenet.com