

TEACHER'S GUIDE



The palaestra of the Central baths, Herculaneum.

Chapter 3 - At the baths

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CHAPTER OVERVIEW

Interactive image

The baths.

Archaeology

The caldarium (hot room) of the baths, and how the Romans cleaned themselves.

Mystery object: a strigil.

Stories

1. *Dama and Marcus go to the baths*: Dama and his son get competitive at the baths.
2. *The wrong toga*: In the changing room, not everyone gets the right toga back.
3. *Silvia and the 3 baths*: Too cold, too hot, just right!
4. *The singing slave*: A loud singing slave annoys a merchant eating in Dama's tavern.

Language development and sentence patterns

Sentences including adjectives:

pater est magnus.

The father is big.

filius non est fessus.

The son is not tired.

Further use of main verb at the end of the sentence:

Marcus ad frigidarium currit.

Marcus runs to the frigidarium.

Vocabulary for learning

<i>ad</i>	to	<i>mater</i>	mother
<i>aqua</i>	water	<i>parvus</i>	small
<i>filius</i>	son	<i>pater</i>	father
<i>laetus</i>	happy	<i>quis?</i>	who?
<i>magnus</i>	big, large	<i>servus</i>	slave

Civilisation

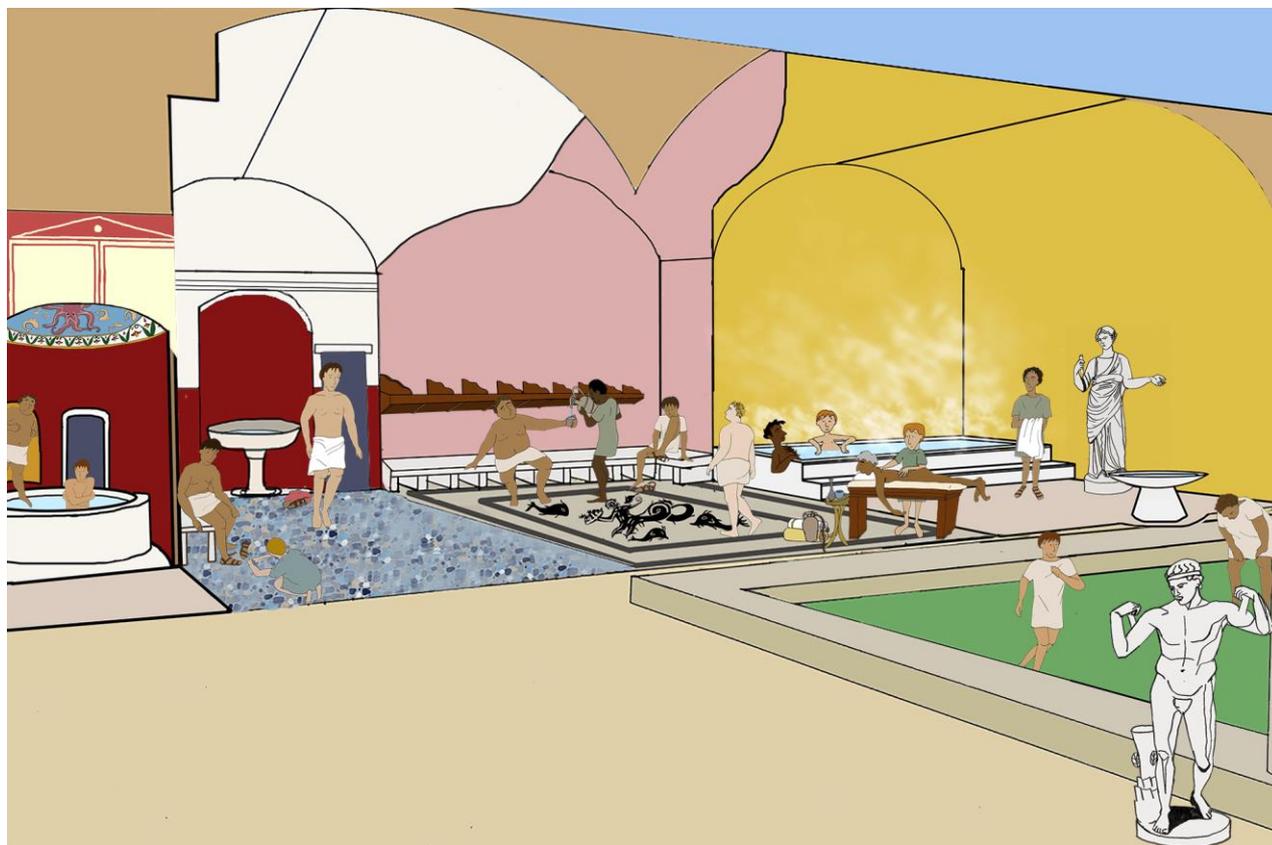
The various rooms in a baths complex and the activities which took place there. The role and importance of baths in Roman daily life.

Factfile

Dama, a *tabernarius* (innkeeper) and freedman (ex-slave). Ethnic diversity and social mobility within Roman world.

Mythology

The story of Daedalus and Icarus and its depiction in art over time.

TEACHER'S GUIDE**INTERACTIVE IMAGE - BATHS****Objectives**

The interactive image is an opportunity for the children to explore a location in depth, and find out about daily life through interpreting the drawn imagining of it. You may wish to come back to the interactive image at the start of successive lessons on this topic.

- The children become familiar with the different rooms in a Roman bath complex
 - They understand what activities might have taken place in each room.
 - They become familiar with the following Latin terms and their meaning: **apodyterium** (changing room), **frigidarium** (cold room), **tepidarium** (warm room), **caldarium** (hot room), **labrum** (basin), **palaestra** (exercise ground).
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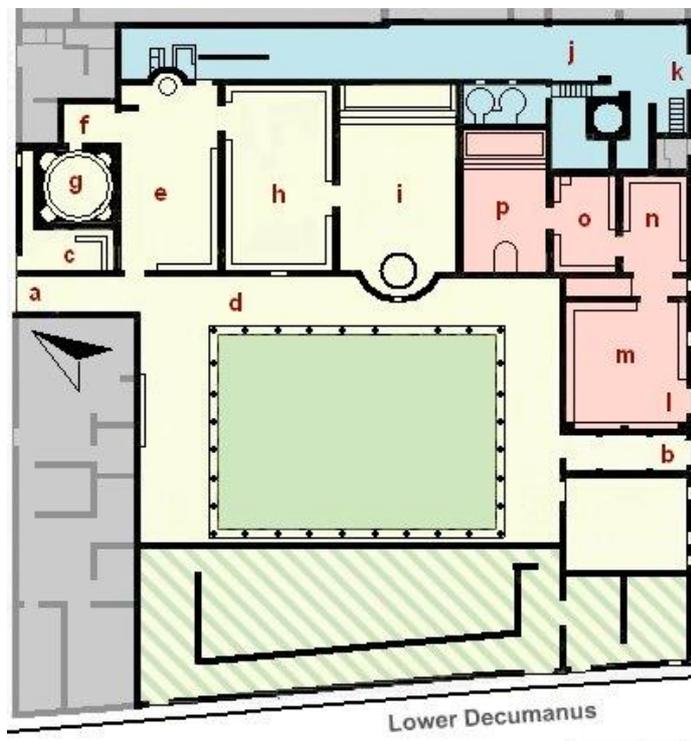
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Historical notes

We think of bathing as a very private activity, but for the Romans bathing was a public and communal activity. They understood some of the health benefits of keeping clean and the importance of hygiene for the wellness of society.

They believed that illnesses had natural causes and that bad health could be caused by bad water and sewage. They built aqueducts that brought clean water into the city in vast volumes. They also built public baths in every town. In this sense, the Romans were the first civilisation to introduce a programme of public health for everyone regardless of wealth. The baths were very cheap and the extremely low entrance fee was to ensure that no-one did not bathe because it was too expensive; bathing and cleanliness was a necessity for the whole populace, not just the rich.

However, the process of bathing was undertaken not simply for the benefits it had for one's health. Bathing in one of the public bath houses was a chance to meet friends, relax and even do business, and it would often be part of the daily schedule for men (and women) of all classes.



Floor plan of the Central baths in Herculaneum

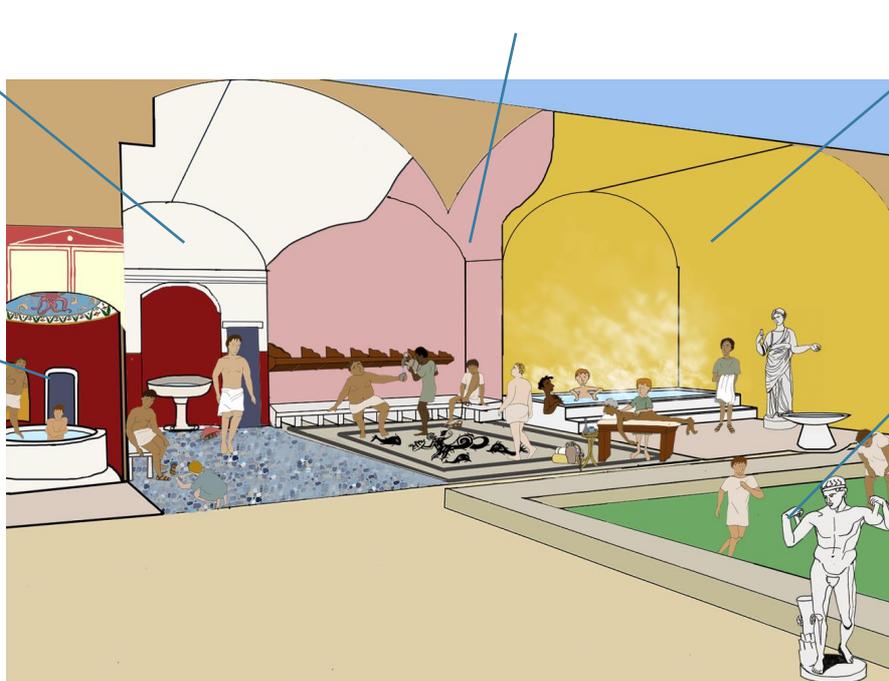
The apodyterium - the changing room

The tepidarium - the warm room

The caldarium - the hot room

The frigidarium - the cold room

The palaestra - the exercise ground



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Romans bathing had a fairly regular ritual and the layout of the bath complex reflected this. Romans would usually first enter the **apodyterium** (changing room) where they would change from their normal clothes, which they would store in niches around the walls. For a small fee the bath complexes often provided attendants to guard possessions left in the apodyterium while visitors were bathing, but wealthier Romans would have brought their own private slaves to look after their possessions.

After changing into tunics for exercise, and oiling their bodies, bathers would have exercised in the **palaestra** just outside. In the Central baths in Herculaneum the women's baths did not open onto the palaestra, perhaps suggesting the palaestra was used by male bathers only. For the Romans a healthy body led to a healthy mind, and exercise was an important part of their daily routine: "A person should put aside some part of the day for the care of his body. He should always make sure that he gets enough exercise especially before a meal." - Aulus Cornelius Celsus.

After exercising in the palaestra, bathers would have relaxed and maybe even had a massage in the **tepidarium** (the warm room). They might then move to the **caldarium** (the hot room). In the Central Baths at Herculaneum the caldarium had a hot bath at one end and a **labrum** (a basin) of cool water to splash over the face and neck when bathers got too hot. The bathers might then return to the tepidarium and then on to the **frigidarium** (the cold room) for a dip in the freezing plunge pool.

The baths were heated by a hypocaust. The floor was raised off the ground on piles of tiles or bricks, and there were also spaces between the walls so that hot air from the furnace could circulate under the floor and in the walls, thereby heating the whole room. The hottest rooms were placed closest to the furnace and the coolest furthest away. The furnace itself was fuelled by wood and kept stoked by slaves. It is thought that the women's baths were often hotter than the men's, perhaps suggesting that women preferred to be hotter.

The interactive image here only shows the male bathing complex at the Central baths at Herculaneum, but there was also a separate bathing complex for women with a similar layout, although on a smaller scale and with no frigidarium.

The baths were highly decorated with wall paintings and mosaics. Perhaps unsurprisingly, a popular theme for the decorations was sea-creatures, real and mythical. The mosaic in the apodyterium and the painted ceiling in the frigidarium in the interactive image are reconstructed from the real remains at Herculaneum.

- The word *tepidarium* is similar to the English word 'tepid', which means warm.
- The word *frigidarium* is similar to the English word 'fridge' where we keep things cold.

Points for discussion

- Can students guess at the background of the people in the baths? Who looks wealthy, and who looks poor? In the baths is it as easy to tell a person's wealth as it is on the street?
 - What do students make of the idea of communal bathing? There are still places similar to Roman baths in places in other European countries, such as Turkey and Hungary.
 - Can students think of a modern equivalent to a Roman bath? Do they think the name 'bath' is the best name for what happened there, or would 'sauna' or 'leisure centre' be more appropriate?
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Activities

- See the *Guide to using The Primary Latin Course* for further activity ideas for the **Interactive image**.
 - Play a game linking the names of the various rooms in the baths to actions associated with them (e.g. *palaestra* - running on the spot; *caldarium* – sweating, etc.) and call out the names of the rooms while the children do the correct action.
 - Ask the children to write a fictional account of a person of their choosing in the image, and imagine what s/he might be doing in the baths, and what s/he might hear, smell or see in the different rooms.
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ARCHAEOLOGY

Objectives

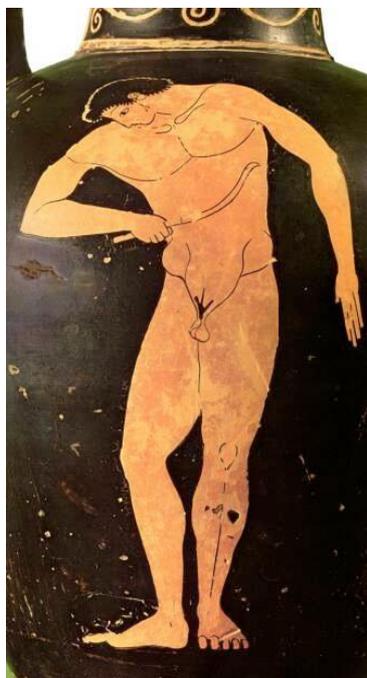
- Children explore the remains of the *caldarium* (the hot room) in the male baths in the Central Baths in Herculaneum.
- Children learn how the Romans cleaned themselves, via the archaeologists Peter and Lucia, who find a strigil in the room.

Historical notes

How to use these notes: Please use these notes to advance your own understanding of the theme if you wish - they are likely to be much more comprehensive than what you might want to share with the children. They may also help anticipate some of the questions the children might ask.

1. The caldarium

The *caldarium* in the Central Baths in Herculaneum was the hottest room of the bathing complex. It was entered through a door from the *tepidarium*. It has not survived as well as the other rooms in the male bathing complex. At one end was a large rectangular tank



Depiction of an athlete cleaning the oil off his skin with a strigil from a red-figure vase

which would be filled with hot water for bathing. At the other end would have been a *labrum* (a basin) filled with cold water for bathers to splash

themselves and cool themselves down. The yellow wall decoration can almost no longer be seen, it but would have been enhanced by a marble plinth around the base of all the walls. There would once also have been a mosaic on the floor.

2. Strigil

The Romans did not use soap to clean themselves. Before exercising they would cover their bodies in olive oil, which would stick to any dirt and sweat on the bather's skin. Then a slave using a strigil would scrape away this thickened oil, taking with it all the dirt and scum.

Strigils were very blunt knives with a curve to go around the contours of the body. Typically, strigils were made of bronze or iron. The Greeks also used this method of cleaning themselves, and Greek vases show many depictions of strigils being used (especially by athletes).



The caldarium in the Central baths in Herculaneum showing the rectangular pool at the back

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3. Drawn reconstruction of bathers in the caldarium

In the foreground a man is having the olive scraped from his skin by a slave using a strigil. Next to him is a table with little jars of perfumed olive oil which the Romans rubbed on their skin. The other slave (on the right) is also carrying a strigil and a bottle of oil. The baths would have probably provided attendants to perform these jobs for a small fee, but wealthier visitors would have brought their own slaves with them. In the back of the image bathers are relaxing in the hot bath. Although bathers would probably have worn thin tunics for exercising, it is likely they would have been naked when they relaxed in the pools. In the Roman baths men and women did not bathe together.

Images:

Screen 1 - The *caldarium* at the Central Baths in Herculaneum showing the rectangular bath at the back

Screen 2 - A bronze strigil

Screen 4 - A bronze strigil

Screen 5 - The Central baths of Herculaneum from outside showing the palaestra and the shaded portico

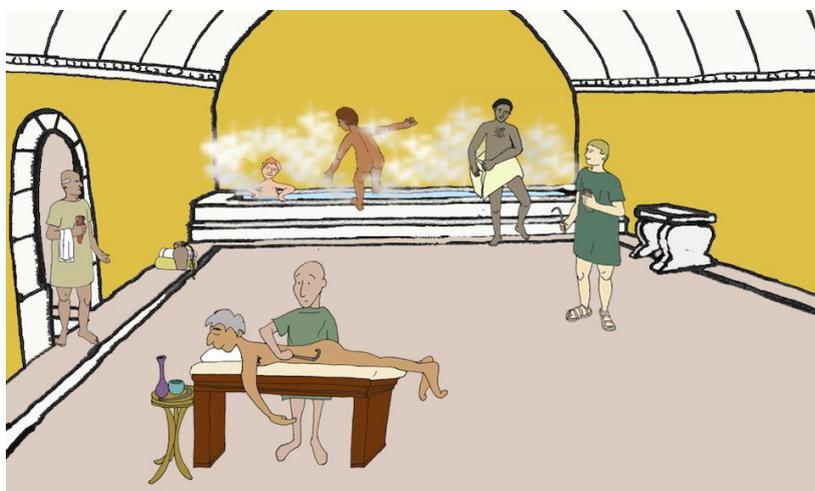
Points for discussion

A full discussion of the different rooms in the bathing complex will be covered in the **Civilisation** section. Here focus on the way the Romans cleaned themselves and the social aspect of the baths.

- When revealing the cartoon version of the *caldarium*, can the children spot the object and guess what it is? They may still struggle to guess what it is used for. Allow them to guess and give them hints if necessary (e.g. that it is blunt so not used for shaving) before moving on to the next screen and the explanation from Peter.
- Is the idea of social bathing strange to the children? What other things do we do in private that we wouldn't want to do together?
- How clean do you think the Romans really got cleaning themselves in this way? Do the children think it is as hygienic as soap?

Activities

- Ask the children to research different ways of getting clean in different cultures.
- Look at other tools and implements the Romans would have used in their cleaning routine (razors, pumice stone, tweezers and depilatory creams to remove unwanted body hair). How similar and how different are they from today? Unlike the strigil perhaps, can students recognise what they are and how they would have been used?



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STORY 1 (CORE STORY): DAMA AND MARCUS GO TO THE BATHS

Storyline

Dama and his son Marcus go to the Central Baths and show their competitive side!

Objectives

- Children become more familiar with some different rooms within the bathing complex.
- Children read and hear Latin, becoming familiar with the sounds of the language as well as translating the following new sentence patterns:

<i>pater est magnus.</i>	The father is big.
<i>filius non est cautus.</i>	The son is not careful.
<i>quis nunc est victor?</i>	Who is the winner now?

- Children should be familiar with the following vocabulary, which occurs in this story, by the end of this chapter:

<i>ad</i>	to	<i>parvus</i>	small
<i>aqua</i>	water	<i>pater</i>	father
<i>filius</i>	son	<i>quis</i>	who
<i>magnus</i>	big		

Notes for teaching this story

The new sentence patterns which are encountered in the story should pose relatively few problems; they follow naturally from the patterns introduced in Chapter 2.

- This story has longer sections of Latin text for many of the drawings; the children will need to work out more of the progression of the story from the text, and there is more 'plot' and character development than in previous stories. Keep the children engaged in the plot by keeping up the pace. Encourage them to see Dama in the first instance as the 'underdog'; the father who is being defeated by his son. Do they feel sorry for Dama? Do they think Marcus is being arrogant, or rude to his father?
- In the sentences where the Latin word order is different from English order of words, encourage the children to try to make the English sound natural, starting from a word-by-word rendition. For example:

Marcus quoque est in palaestra -> Marcus also is in the palaestra.
 -> Marcus is also in the palaestra.
 or Marcus is in the palaestra as well.

quis nunc est victor? -> Who now is winner?
 -> Who is the winner now?

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- The adjectives found in the story should usually be guessable from the drawings and the fact that they are usually introduced in pairs of opposites, but links to English words can help here too; many of the Latin words have English derivatives that they might be able to think of:
 - magnus* big (English links: magnitude, magnanimous, magnificent, magnate)
 - rapidus* fast (English links: rapid, rapidity)
 - cautus* careful (English links: cautious, caution)
 - frigida* cold (English links: frigid, refrigerator)
- In a second reading, this story can serve as a great way of revising the rooms of the baths and opening up discussion about what is happening in the different settings: what kind of sports did people practise in the *palaestra*? What are Marcus and Dama doing in the *apodyterium*? Why do the children think Dama tests the water carefully (he knows the water in the *frigidarium* is going to be cold - he's presumably surprised as it's colder than usual). Using the **Let's go to the baths** worksheet in the **Activities** section, have the children follow Dama and Marcus's route through the baths. Why do they think Dama and Marcus went straight to the *frigidarium* rather than the *tepidarium* or *caldarium*? (They were presumably wanting to cool down from the exercise.) Would pupils have taken the same route? (They might have preferred to get clean by sweating and being strigilled in the *caldarium* first.)

Activities

- Revise the new adjectives encountered in the story, by asking the children to act out the adjective when you say it, using:
 - fessus* (tired) *magnus* (big) *parvus* (small) *superbus* (arrogant)
 - frigidus* (cold) *lentus* (slow) *rapidus* (fast) *vetus* (old)
 - Write 'Dama' on one side of the board, and 'Marcus' on the other (or ask the children to write in their books). Go through the story, and write down all the ways in which Dama and Marcus are **described**, either in Latin or in English. You may wish to differentiate between adjectives (*magnus* - big) and nouns (*victor* - winner). Some children might come up with *in palaestra* as a description as well, which is correct and can be added (not a noun or adjective, but a descriptive phrase).
 - After studying the story, play the **Categories** game in the **Activities** section, matching the adjectives to Dama or Marcus correctly.
 - Once you have read the story, you could download the **Write your own translation** worksheet, in which there is space for the children to write down an English version of the story. They will also need access to the Latin, either through the online version, or by printing the line drawing version of the story to be shared by groups.
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Transcript and translation

Dama est pater. Marcus est filius.

Dama est in palaestra. Marcus quoque est in palaestra. pater est magnus. filius est parvus.

Dama currit. Marcus currit. pater est lentus. filius est rapidus.

Dama est fessus. Marcus non est fessus. filius vincit.

“quis est victor?”

“filius est victor.”

“pater est vetus.”

[filius est superbus.]

Dama ad frigidarium ambulat. pater est cautus.

“aqua est frigida!”

Marcus ad frigidarium currit. filius non est cautus. Marcus in aquam insilit.

“eheu! aqua est frigida!”

“quis nunc est victor? pater est victor! euge!”

Dama is the father. Marcus is the son.

Dama is in the palaestra. Marcus is also in the palaestra. The father is big. The son is small.

Dama runs. Marcus runs. The father is slow. The son is fast.

Dama is tired. Marcus is not tired. The son wins.

“Who is the winner?”

“My son is the winner.”

“My father is old.”

[My son is arrogant.]

Dama walks to the cold room. The father is careful.

“The water is cold!”

Marcus runs to the cold room. The son is not careful. Marcus jumps into the water.

“Oh no! The water is cold!”

“Who is the winner now? The father is the winner! Hurray!”

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STORY 2 (CONSOLIDATION): THE WRONG TOGA

Storyline

Dama and Marcus get dressed in the changing room, but not everyone comes away wearing the right toga, and Marcus and Balbus are embarrassed.

Objectives

- Revise the sentence patterns and some of the vocabulary from the Chapter 2 core story.
- The following new vocabulary is met: *induit* (gets dressed), *toga* (toga).
- Children should be familiar with the following vocabulary, which occurs in this story, by the end of this chapter:

<i>ad</i>	to
<i>magna</i>	big
<i>parva</i>	small
- *Optional:* The story provides an opportunity to talk about how endings of adjectives change depending on which word they agree with (see below).

Notes for teaching this story

This story is very short, so can be read quite quickly.

- Make sure the children understand who is wearing whose toga as you go through, and ask comprehension questions to guide their understanding;

What do you think Dama and Marcus would be doing in the *apodyterium*? (Getting changed)

Can you remember who Dama is? (Use the worksheet from Chapter 1 if needed; he is the *dominus*.)

Why are Marcus and Dama laughing when Balbus leaves?

Why is Dama laughing at the end, and why is Marcus not?

- If desired, use sentences from this story to show that adjectives change their endings, in order to be more like the nouns they are describing:

Balbus est parvus. (picture 5)

toga est parva! (picture 9)

In the first sentence, *parvus* describes *Balbus*, a man. In the second sentence, *parva* describes *toga*. The change in the ending of *parvus/parva* is taking place because all Latin nouns have a gender. *Balbus* is (as you might guess!) a masculine noun, but *toga* is a feminine noun, and *parvus/a* changes accordingly.

There's no need to talk about the gender of nouns if you want to keep things simple: spotting that the ending *-us* of *parvus* matches the *-us* on the end of *Balbus*, and *-a* on the end of *parva* matches *-a* on the end of *toga* can work just as well: the adjective describes the noun and wants to be like it.

However, there is no need to get into this point of grammar *at all* if you don't want to – the children will be able to read and understand the meaning of both sentences with no trouble.

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Activities

- Once you have read the story, you could download the **Write your own translation** worksheet, in which there is space for pupils to write down an English version of the story. They will also need access to the Latin, either through the online version, or by printing the line drawing version of the story to be shared by groups.

Transcript and translation

Dama est in apodyterio. Marcus quoque est in apodyterio. Balbus ad apodyterium ambulat.

“salve!”

“salve!”

Balbus induit. Balbus est parvus. toga est magna.

“vale!”

Dama ridet. Marcus quoque ridet.

Dama induit. Marcus quoque induit.

“toga est parva!”

Dama ridet. Marcus non ridet.

Dama is in the changing room. Marcus is also in the changing room. Balbus walks to the changing room.

“Hello!”

“Hello!”

Balbus gets dressed. Balbus is small. The toga is big.

“Goodbye!”

Dama laughs. Marcus laughs too. Dama gets dressed. Marcus also gets dressed.

“The toga is small!”

Dama laughs. Marcus does not laugh.

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STORY 3 (CONSOLIDATION): SILVIA AND THE THREE BATHS

Storyline

Cara and Silvia visit the women's baths. Cara is unhappy because the water in the *tepidarium* is too cold for her, and the water in the *caldarium* pool too hot. However, being splashed with water from the basin in the *caldarium* proves just the ticket.

Objectives

- The children are introduced to the women's baths, which were adjoined to the men's baths (see **Civilisation** section), and follow Cara and her daughter Silvia on their visit.
- The story repeats language patterns and vocabulary already encountered in the first two stories.
- The following new vocabulary is met: *calda* (hot), *labrum* (basin), *perfecta* (perfect).
- Children should be familiar with the following vocabulary, which occurs in this story, by the end of this chapter:

<i>ad</i>	to
<i>aqua</i>	water

Notes for teaching this story

The language patterns for this story are exceptionally repetitive, and the storyline easy to follow. Note the similarity with *Goldilocks and the three bears*.

This story would lend itself well to being translated independently by able pupils, or treated quickly in class once, and then written up into a translation on the line drawing worksheet.

This story works well if it's read when the children have just seen the **Civilisation** section, or are just about to (particularly the section on the women's baths). You may wish to discuss the layout of the women's baths compared to the men's, and remember together what happens in each room as Cara and Silvia go through.

Activities

- The story is set in the women's baths, which has rooms that fulfil the same function as those in the men's baths, but look quite different. You may wish to draw attention to this as you read the story, and you could also encourage the children to compare the men's and women's baths, keeping track of similarities and differences in their books, or on the board together, per room. Bring up the pictures of the men's and women's baths from the **Civilisation** section, and the **Core story** if the children are stuck for ideas.

example: the **apodyterium**

similarities: at entrance to baths, both have cubby holes for clothes, and benches on which to sit to get changed, men and women put on clogs, it is next door to the tepidarium

differences: women's apodyterium is smaller, a different shape, has a mosaic showing a sea-god, and no basin to wash hands in

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- Use the **Write your own translation** worksheet either once you have read the story, or for more able pupils, as a first reading. On the worksheet there is space for pupils to write down an English version of the story. They will also need access to the Latin, either through the online version, or by printing the line drawing version of the story to be shared by groups.

Transcript and translation

Cara est in apodyterio. Silvia quoque est in apodytero.

Cara ad tepidarium ambulat. Silvia quoque ad tepidarium ambulat.

“aqua est frigida!”

Cara ad caldarium ambulat. Silvia quoque ad caldarium ambulat.

“aqua est calda!”

“eheu!”

Cara ad labrum ambulat. Silvia quoque ad labrum ambulat. Silvia ridet. Cara quoque ridet.

“aqua est perfecta!”

Cara is in the changing room. Silvia is in the changing room as well.

Cara walks to the tepidarium. Silvia also walks to the tepidarium.

“The water is cold!”.

Cara walks to the caldarium. Silvia also walks to the caldarium.

“The water is hot!”

“Oh no!”.

Cara walks to the basin. Silvia also walks to the basin. Silvia laughs. Cara also laughs.

“The water is perfect!”

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STORY 4 (EXTENSION): THE SINGING SLAVE

Storyline

The merchant eating in Dama's tavern gets disturbed by the loud singing of a slave.

Objectives

- This story does not introduce any new sentence patterns, but does include quite a lot of new vocabulary: *cenat* (he eats, has dinner), *laetus* (happy), *bibit* (he drinks), *cantat* (he sings), *iratus* (angry), *heus* (hey!).
- Children should be familiar with the following vocabulary, which occurs in this story, by the end of this chapter:

<i>laetus</i>	happy
<i>magnus</i>	big
<i>servus</i>	slave

Notes for teaching this story

The storyline should offer no great challenges, and the new vocabulary introduced can be guessed relatively easily using both the images and English derivations.

Draw out the implications of this story by asking comprehension questions:

- Why is the merchant happy to begin with?
- How do you think the merchant feels about the slave entering the taberna?
- Do you think it's alright for the slave to be singing?
- Why is the merchant angry?
- Why do you think Dama steps in? Is he worried about offending the slave? Does Dama tell the slave to stop singing because he wants to please the merchant, or because he is bothered himself?
- Who is happy and who is not by the end of the story? Why?

Activities

- This story lends itself well to being acted out by pupils - you'll need groups of four children (three characters and a narrator). The children could write extra bits of dialogue for Dama greeting the merchant and slave, and should be encouraged to act out their emotions clearly throughout.
 - Use the **Write your own translation** worksheet either once you have treated the story, or for more able children, as a first reading. On the worksheet there is space to write down an English version of the story. They will also need access to the Latin, either through the online version, or by printing the line drawing version of the story to be shared by groups.
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Transcript and translation

Dama est tabernarius. Dama est in taberna. Dama in taberna laborat.
mercator in taberna sedet. mercator est laetus. mercator cenat.
servus advenit. servus est magnus. servus in taberna bibit. servus in taberna cantat.
nunc mercator non cenat. nunc mercator non est laetus. mercator est iratus.
“heus! tace!” Dama exclamat.
nunc servus non cantat. mercator cenat. mercator est laetus. Dama est laetus.

Dama is an innkeeper. Dama is in his taberna. Dama is working in his taberna.
A merchant is sitting in the taberna. The merchant is happy. The merchant is eating.
A slave arrives. The slave is big. The slave drinks in the taberna. The slave sings in the taberna.
Now the merchant is not eating. Now the merchant is not happy. The merchant is angry.
“Hey, be quiet!” Dama shouts .
Now the slave isn't singing. The merchant eats. The merchant is happy. Dama is happy.

TEACHER'S GUIDE

LANGUAGE PATTERNS

Sentence patterns

By the end of the chapter, the children should be familiar with the following sentence patterns:

<i>pater est magnus.</i>	The father is large.
<i>filius non est fessus.</i>	The son is not tired.
<i>Marcus ad frigidarium currit.</i>	Marcus runs to the frigidarium.

Negations become more common (using *non*), and the children should be comfortable rearranging the order of the English words, going from 'The son not is tired' to 'The son is not tired' by the end of this chapter.

Vocabulary

The following vocabulary should be familiar to the children by the end of this chapter. Most words occur in the **Core story**, and are repeated in additional stories, **Interactive image**, and **Activities**. (*mater* is not met in this chapter, but has been encountered often in previous chapters and can be paired with *pater*.)

<i>ad</i>	to	<i>*mater</i>	mother
<i>aqua</i>	water	<i>parvus</i>	small
<i>filius</i>	son	<i>pater</i>	father
<i>*laetus</i>	happy	<i>quis?</i>	who?
<i>magnus</i>	big, large	<i>*servus</i>	slave

* Words marked with an asterisk do not appear in the **Core story**.

Adjectives

This chapter introduces a new word-type; the adjective. You may wish to link your teaching of adjectives in Latin to your teaching in English or other languages, and, using **Chapter 3 practice sentences** from the **Activities** section, discuss with the children:

- how can you tell whether something is a noun or an adjective?
- what do adjectives look like in Latin?
- do sentences with adjectives in Latin follow the same word order as English sentences? (usually, but not in sentences with 'non')
- why do adjectives change their 'endings' (the final letters) in Latin? (depending on whether the word they're describing is masculine or feminine)

Particularly the question of gender (masculine or feminine), may make this topic more complicated than it needs to be. The aim of the chapter is to develop a comfortable reading fluency for sentences with adjectives, so ensure that if you do wish to discuss how the language works and use terminology, that it does not impede pupils' natural ability to translate the sentences.

You may wish to use the **Complete the sentences** worksheet, in which the children should complete Latin sentences with the correct choice of either an adjective or a location. This is a relatively quick activity that will revise some key vocabulary, but can also be used as a springboard for a discussion about how the phrase *in taberna* is different from the adjective *vetus* - both describe the person before the word *est*, but the children might be able to explain that *in taberna* is a phrase, while *vetus* is an adjective.

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CIVILISATION - THE BATHS IN HERCULANEUM

Objectives

- Children gain an understanding of the different rooms in the bathing complex and the activities which may have taken place in each one.
- Children explore the role and importance of the baths in Roman lives.
- The focus of this chapter is firmly on the baths, but this is also the first time Dama is introduced as a character, and you may wish to investigate how the characters met so far (Marcus, Silvia, their mother Cara and father Dama) are related. Looking back to the **Interactive image** and/or **Core story** of Chapter 1 is helpful, and you may wish to draw a family tree with Cara, Dama, Marcus and Silvia (and Ulysses?).

Historical notes

For more information, see also the **Archaeology** section of this guide.

1. The different areas of the Central Baths

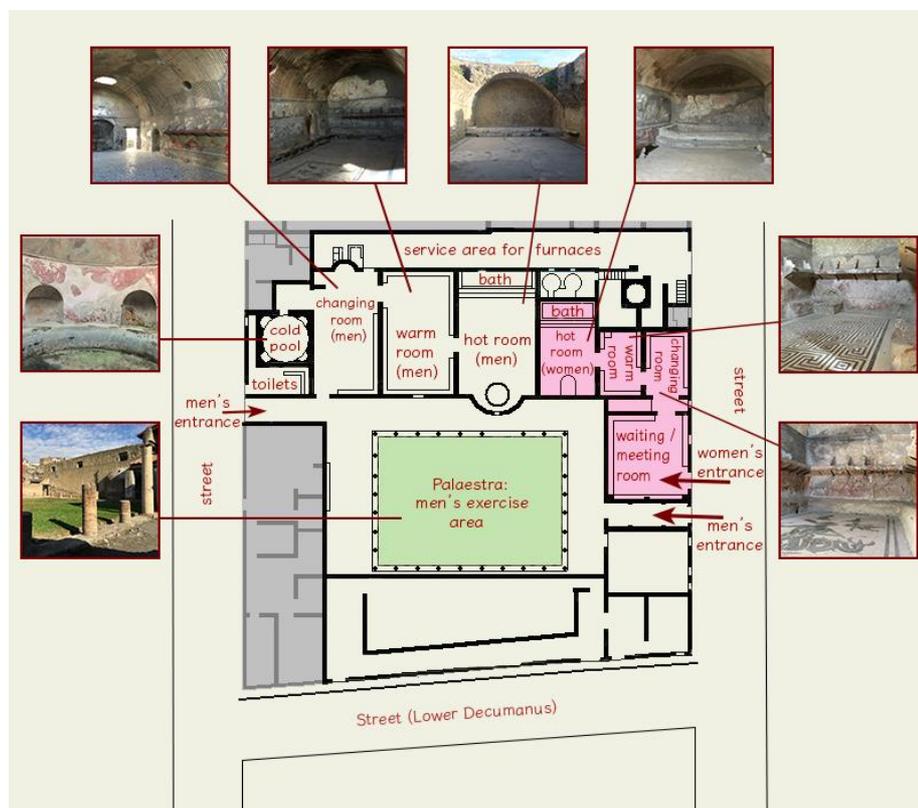
The Central Baths were built around the beginning of the 1st century AD right in the middle of the town of Herculaneum. They were divided into the men's baths and the women's baths, which was common. The men's baths had two entrances both opening onto the *palaestra*. The entrance from the women's baths from the street went into a waiting room.

palaestra

The *palaestra* at the Central baths in Herculaneum is much smaller than the large palaestra in Herculaneum (seen in Chapter 2). It is likely that in this space bathers did mostly weight-lifting, wrestling, ball games, and some running rather than throwing the discus. It was not only a place to work out and work up a sweat before bathing but also a place to socialise.

Toilets

Just next to one of the entrances to the men's baths were the latrines. Most Romans would not have had toilets within their homes and might have come to the latrines at the baths, possibly for a small fee. These latrines



Plan of the layout of the central Baths in Herculaneum

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would have been long benches with holes dropping down into the sewer below.

apodyterium

The *apodyterium* in the male baths has a domed stucco ceiling and a floor of **opus scutulatum** - irregular fragments of stone or coloured marbles on a background of white tesserae. On the far wall is an apse with a *labrum* and next to it the remains of a small rectangular tank, both for washing prior to entering the main areas of the bath complex. Bathers would leave their clothes in the niches on the walls which would be guarded by attendants in the baths or their own private slaves. A Roman schoolbook quotes a wealthy Roman youth who went to the baths, leaving his slave behind in the apodyterium: "Do not fall asleep, on account of the thieves." (ne

addormias propter fures, CGL 3.651.10).



Floor of opus scutulatum from the men's apodyterium



A labrum (waist-high basin) in the men's apodyterium where people could briefly wash before entering the baths

tepidarium

The *tepidarium* in the men's baths was around 37°C to 39°C, a comfortable temperature for bathers to stay for an extended period of time. The mosaic on the floor still survives showing a triton surrounded by dolphins. There was seating around all four walls. Sometimes a Roman tepidarium would also have a warm pool, but in the Central Baths in Herculaneum the bathers here could just sit and enjoy the warm air and maybe have a massage.

caldarium

The *caldarium* in the men's area of the Central Baths has not survived as well as the other rooms. At one end it had a rectangular pool which would have been filled with hot water. At the other end was a *labrum* (basin) which was removed by the Bourbons when they excavated the complex. The labrum would have contained cooler water for the bathers to splash themselves to relieve the heat. Although there is little decoration left in the caldarium it would likely have had a

beautiful mosaic just like the tepidarium. Here bathers would have had slaves scrape the oil and dirt off them with a strigil (for more information on this see the **Archaeology** section of this chapter).

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frigidarium

The *frigidarium* of the men's baths was reached just off the apodyterium. It was a small room mostly consisting of a round pool of very cold water. The pool is painted in blue-green, while the walls are decorated in red with the four corner apses decorated in yellow. The domed ceiling is painted in pale blue decorated with fish and other sea creatures (see the **Interactive image** and the core story **Dama and Marcus go to the baths** for a reconstructed drawing of the ceiling).

The women's baths

The women's baths at the Central Baths in Herculaneum had a very similar set up although its entrance bypasses the palaestra, suggesting that female bathers would not have first exercised there before bathing. There was, however, a waiting room preceding the apodyterium which perhaps acted as in a similar way to the palaestra in the men's complex as a place to meet and socialise before entering the baths. The women's baths also did not have a frigidarium.

2. The Suburban Baths

There was another bath complex in the town of Herculaneum, built overlooking the seafront. These baths appear to be a generous gift to the town by Proconsul M. Nonius Balbus (the ancestor of the character Balbus from this course) whose statue stands on the terrace in front of the building. This bath complex had a similar layout to the Central Baths, but did not have a separate area for women. It is likely that women would have bathed there at certain specified times and men at others rather than that they would have bathed together. This complex is decorated very grandly and would have had stunning panoramic views across the Bay of Naples. In addition this bath complex also had a *laconicum*, a small room with an intense dry heat, more like a modern day sauna.

Images:

- Screen 1 View of the palaestra and outside of the Central Baths in Herculaneum
 - Screen 2 The apodyterium of the Central Baths in Herculaneum
 - Screen 3 The niches in the wall to store clothing in the apodyterium of the Central Baths in Herculaneum
 - Screen 3 The apse and waist-high labrum in the apodyterium of the Central Baths in Herculaneum
 - Screen 4 The tepidarium in the Central Baths in Herculaneum
 - Screen 5 Close-up of the mosaic on the floor of the tepidarium in the Central Baths in Herculaneum
 - Screen 6 The rectangular bath in the caldarium in the women's area in the Central Baths in Herculaneum
 - Screen 7 Tiles piled up to support a hypocaust from the Roman baths in Bath, England
 - Screen 7 View under a mosaic floor showing the piles of tiles from Bignor Villa in Sussex, England
 - Screen 7 Diagram of the hypocaust
 - Screen 8 Bench from the caldarium in the women's area in the Central Baths in Herculaneum
 - Screen 9 The pool in the frigidarium in the Central Baths in Herculaneum
 - Screen 9 Close-up of the painted ceiling from the frigidarium in the Central Baths in Herculaneum
 - Screen 10 Plan of the layout of the Central baths in Herculaneum
-

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Points for discussion

- In what ways was bathing different for Roman men and women? (Women didn't have a palaestra or a frigidarium)
- Those Romans who had the time might have spent an hour or two in the bathing complex. Discuss how this is different to how most people these days spend maybe just 20 minutes in the shower.
- How clean and hygienic really was Roman bathing? Do the pupils like the idea of sharing their bath with many others throughout the day?

Activities

- Look at the Suburban Baths together and note the differences and similarities between the two bathing complexes.
- Download the worksheet **Let's go to the baths!** and ask the children to label the different rooms and work out a route round the baths.
- Using the worksheet **Design your own mosaic** ask the children to draw their own mosaic for the caldarium where the missing mosaic was. Look together at the style of the mosaics in the tepidarium in the men's baths and the apodyterium of the women's baths which still survive. Often the rooms would have been decorated with sea-creatures but some were just geometric patterns or could represent scenes from myths.
- The Roman Baths in Bath have an excellent [website](#) including online activities for children¹. A great source of information about Roman bathing as well as the impressive structures in Bath.

Cross-curricular activities: the science behind hypocausts

Study the Roman hypocaust system used to heat the floors, and sometimes walls, of Roman baths. Compare it to modern day radiators or underfloor heating (mention the constant furnace that would have been maintained and stoked by slaves instead of modern day boilers). Discuss the floors which were raised by piles of bricks, why did the hot air rise to the top and rise up the gaps in the walls?

Convection currents:

To find out how the Romans used the idea of convection currents in their hypocausts to spread the heat around, hold strips of tissue paper in various places around the classroom. Watch how it moves differently over a hot radiator.

Heat conductors:

Investigate which material would be best to use to make a warm floor for a bath complex by placing similar sized pieces of metal, stone, wood and pottery on a hot radiator for a few minutes. Which block becomes the warmest? Which stays warm the longest after being taken off the radiator? Which would be the best material to make the floor out of in the bath and which would be the worst?

¹ <http://www.romanbaths.co.uk/children%E2%80%99s-pages>

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Further reading

- [Weblink](#): Basic overview of Roman bathing practices.²
- [Weblink](#): More images and explanation of the central baths.³
- [Weblink](#): Information about the Suburban baths.⁴ The Suburban baths overlooked the sea, and are bigger and grander than the central baths. They are closed to the public at the moment for urgent restorations, but there are some stunning photographs available to look at.
- [Weblink](#): 3D model of the baths.⁵

² <http://www.vroma.org/~bmcmanus/baths.html>

³ <https://sites.google.com/site/ad79eruption/herculaneum-1/insula-vi/central-thermae>

⁴ <https://sites.google.com/site/ad79eruption/herculaneum-1/suburban-district/suburban-thermae>

⁵ <https://www.flickr.com/photos/16472880@N06/8055565390/in/photostream/lightbox/>

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FACT FILE - MARCUS NONIUS DAMA, A TABERNARIUS

Objectives

- Children gain an insight into the life of one of the main characters in this course, Dama.
- Children get an idea of the ethnic diversity within the town and the social mobility which was possible in the Roman world.

Historical notes

Study the fact file with the children, and talk about what status Dama would have held in the town (he has clearly done very well: being able to send his children to school and visiting the baths at leisure with his sons suggests he is relatively affluent, especially given his beginnings as a slave). *tabernae* like the one Dama owned would have been very common. Lots of people would not have had kitchens where they lived and would have eaten out in a *taberna* like Dama's everyday. Broad beans and chick peas were found in the large jars set in the masonry of the counter and wine would have been stored in the amphorae lined up on a shelf.



Marble plaque which says "This wall is the private property of Marcus Nonius Dama, freedman of Marcus Nonius, forever".

Dama is a Syrian name, and he probably travelled from that region to Herculaneum. The town would have been full of immigrant workers and ex-slaves like him. By the 1st Century AD the Roman empire was vast, spreading across modern day Europe and North Africa. Trade was very important and there would have been a mixing of many different peoples and races, especially in a town like Herculaneum which was so close to large ports and harbours in the Bay of Naples.

Romans often set their slaves free in a process called manumission. This created a huge new class of people: the freedmen. Once they were freed they still owed some obligations to their former master but often they benefitted from their support and financial backing. Dama's *taberna* would probably have been bought for him by his former master who would have set him up in business. Dama may then have passed back some of the profits. The Romans were one of the first societies to set their slaves free and they did it on a huge scale. By Dama's time a large proportion of the population would have had some relation to a freedman. We have evidence of some very wealthy and successful freedmen who, with the backing of their former masters, had many more opportunities in life than a poor freeborn Roman.

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Points for discussion

- How would you feel about eating out every day and not having a kitchen at home?
 - Discuss the idea of immigration with the students - it's not a new idea, people have been moving about for thousands of years. When Dama was freed he became a Roman citizen and his children would have been Roman citizens with all the benefits and could take part in every part of Roman society.
 - With mature groups of students discuss the idea of slavery and the fact that the Romans often set their slaves free. How do the children think this system worked and survived?
-

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MYTHOLOGY - DAEDALUS AND ICARUS

Objectives

- Children learn about the inventor Daedalus and his son Icarus and listen to the story of the pair's escape from the tower of King Minos.
- Children consider how this myth has been depicted in later years.

Notes

The full audio file from the Classic tales website will take about 8 minutes to listen to. If you have time, listen to the extended version, 'Labyrinth' (33 minutes) which covers the story of Theseus and the Minotaur and introduces the characters Daedalus and Icarus. Greek and Roman myths are notoriously versatile, and in each retelling some of the details change - embrace this with pupils should they mention that they know a different version. There is no 'correct' version of a myth; it was a living thing that each author got to shape.

If you'd like to explore more stories set on the Greek island of Crete, you may also wish to look at **Theseus and the Minotaur**⁶, or **Labyrinth**⁷ which incorporate a greater range of stories including Daedalus and Icarus.

Points for discussion

- The depictions of the story are very different. Why did different artists choose to represent different parts of the myth, e.g. the making of the wings, the pair flying, Icarus falling. If you had to choose one scene from the story to depict which would it be?
- The sea that Icarus fell into is called the Icarian Sea after him. Can you think of other places or buildings which have been named after people?
- Are there certain things that humans can not and should not do? There are lots of things that humans do now which are not natural, is there anything we should stop at?

Activities

- Split the story into five parts:
 1. Daedalus and Icarus' entrapment under Minos
 2. The making of the wings
 3. The warnings of Daedalus and their escape
 4. Icarus' risky flying and his fall
 5. Daedalus finding his son.

Divide the class into groups of five and, each taking one part of the story, practise telling the story out-loud. They can make short notes or draw pictures to help them remember. The groups can then perform to the rest of the class.

- Ask the children to choose one scene from the myth to draw.
- Together think of a single sentence which sums up the moral of this story (e.g. always listen to your parents, don't let your excitement make you blind to your sense, etc.)

⁶<http://classictales.educ.cam.ac.uk/stories/metamorphoses/thesusandtheminotaur/index.html>

⁷ <http://classictales.educ.cam.ac.uk/stories/metamorphoses/labyrinth/index.html>

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OVERVIEW OF ACTIVITIES

Note: The Guide to using The Primary Latin Course has more detailed notes on how to use these resources.

Naval race - civilisation (online game)

This game focuses on the bath complex at Herculaneum as well as Dama's status as a freedman.

Naval race - language (online game)

This game tests useful vocabulary from this chapter as well as the sentence patterns.

Pairs (online game)

Match up vocabulary items for this Chapter, matching English to Latin words.

Categories (online game)

Sort the adjectives as to whether they describe Dama or Marcus.

Write your translation (printable worksheets)

Printable line drawing versions of all the stories for this chapter, in which enough space is left for children to write in their own English translation. The Latin is not given on the worksheet - this can be supplied by giving the children access to the online text, or by printing the line drawing version of the story.

Complete the sentences (printable worksheet)

Children the correct Latin word or phrase to complete the sentence under each drawing.

Language links (printable worksheet)

This worksheet looks at some rather more advanced vocabulary for this chapter, and may best be attempted only with higher year groups and more able children (words like magnitude and invincible are encountered). You may wish to give access to a dictionary, and this can be a good way for children to expand their vocabulary.

Practice sentences (printable worksheet)

This worksheet provides a few more sentences in the same pattern practising adjectives. This could be given as an extension exercise or worked through as a class from the board.

Let's go to the Baths! (printable worksheet)

This worksheet requires students to label the different rooms in the bath complex and plot a route through the rooms.

Design your own mosaic (printable worksheet)

Students design a mosaic for the caldarium in the bath at Herculaneum.
