

## Inquiry Curriculum context planning

### **Title: The Roman Box**

A team of archaeologists are commissioned by a local museum to investigate the discovery of a large metal box found by a farmer in his field. From the engravings on the lid it is possible the box might be Roman. As the archaeology team study the contents of the box and its history they find there is more here than meets the eye.

### **Context:**

Commissioned by a local **museum**, the initial investigation for the **archaeology** team is to examine the Roman security box and its contents. Then, by studying the artefacts try and piece together the stories behind the box: Why was it buried? Why are some of the objects so ordinary? What happened to the people that buried it? Why did no one come back and reclaim it?

By using their historical research and creative thinking skills the team reconstruct the events surrounding the hiding of the box and the lives of the people who buried it. As their studies broaden the team examine the historical context surrounding the event - the Roman invasions, the Iceni revolt, the colonisation of Britain - and the impact these events and processes had on the history of Britain and its people.

### **Main Curriculum areas: History**

**Roman Empire and its impact on Britain** This could include:

- Julius Caesar's attempted invasion in 55-54 BC
- the Roman Empire by AD 42 and the power of its army
- successful invasion by Claudius and conquest, including Hadrian's Wall
- British resistance, e.g. Boudica
- "Romanisation" of Britain: sites such as Caerwent and the impact of technology, culture and beliefs, including early Christianity

### **Programmes of study:**

- Develop a chronologically secure knowledge and understanding
- Develop the appropriate use of historical terms
- Know and understand significant aspects of history: nature of ancient civilisations; expansion & dissolution empires; characteristic features of past non-European societies; achievements & follies of mankind
- Gain historical perspective by placing their growing knowledge into different contexts
- Ask questions about change, cause, similarity and difference, and significance
- Note connections, contrasts and trends over time
- Establishing clear narratives within and across periods of study
  - Understand how our knowledge of the past is constructed from a range of sources and that different versions of past events may exist, giving some reasons for this.
  - Understand the methods of historical enquiry, how evidence is used to make historical claims, & discern how & why contrasting arguments & interpretations of the past have been constructed
- Regularly address and sometimes devise historically valid questions
- Construct informed responses that involve thoughtful selection and organisation of relevant historical information
- Make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and analyses

## **Overview:**

**Author:** Tim Taylor

**Theme:** The Roman Box

**Age Range:** KS2

**Main Curriculum Focus:** History

**Inquiry Question:** History – Invaders & Settlers

**Expert Team:** Archaeologists

**Client(s):** Local museum

**Commission(s):** 1. To examine the contents of a Roman security box  
2. To recreate the stories behind the artefacts for the museum.  
3. To research and communicate to visitors to the museum the history of the box and the historical context of the Roman invasions and the Iceni revolt.

## **Inquiry Questions:**

**Social:** *How did the Roman invasions change the way people lived, traded and socialised?*

**Cultural:** *How did the Roman invasions affect the cultural development of Britain?*

**Political:** *What were the political issues surrounding the invasion, the agreement with Prasutagus and the breaking of the agreement after the death of Claudius?*

**Historical:** *What effects did the Roman invasions have on the lives of people living in the country at the time?*

**Environmental:** *How did the Roman invasions change the British landscape and the environment, for example the building of roads, the establishment of Roman towns and the building of Hadrian's Wall.*

**Ethical:** *How can we excavate a tomb in a way that is respectful to the past and to the memory of the dead?*

**Philosophical:** *Since the Iceni belief system (and the ways they organised society) were so different from our own, what does this tell us about the relative nature of our beliefs and values?*

**Spiritual:** *What does the Iceni belief system tell us about human beings desire to make meaning out of life and death?*

## Steps in:

### Resources:

- Painting of 'Vercingetorix surrenders to the Romans' (see below in resources)
- Post-it notes - different colours
- A large sheet of sugar paper
- Stack of A5 paper
- Topic box with books on the Romans and Iceni

**Note:** Before starting a historical inquiry we often worry about how much background knowledge the students will have about the topic. In these circumstances it is a good idea to start the inquiry with a resource (painting, film, book or photograph) that will give the students an introduction to the era and some initial information. If you feel this is the case with this topic, then you might like to use 'Vercingetorix Throws Down his Arms at the Feet of Julius Caesar' (1899), Lionel Royer (see in resources below).

### Introducing the Romans and the Celts

(I - Describing) Project the painting onto the white-screen

*"I'd like to show you a painting. It's quite an old painting, but not as old as the events it portrays. When you look at it could I ask you first just to say what you **notice**."*

The students might start to interpret the meaning of the painting or try guessing what is happening. For the moment ask them to just to describe what they can see as accurately as possible. Sometimes this can take a little while, but it is an important step.

*"Hold on to those thoughts for just a moment, we will be coming back to them very quickly, but just for now can you say only what you can see. For example - I can see a man on a horse pointing empty handed to the floor towards a pile of weapons."*

As the students work help them to use precise language, as if they were describing the events in a book, without the reader seeing the painting.

Once you feel everything in the painting has been described (and before it becomes boring) move onto to the next mini-step.

(II - Interpreting)

*"In art nothing is included by accident. This is not a photograph of the event, but a painting, painted hundreds of years later. The artist has thought carefully about every tiny detail and what it might mean to a person looking at it. For example, what do you make of this man kneeling here, with his arms tied behind his back?"*

As the students work through this process they might share some of their own knowledge. For the time being try not to do too much of the work for them and to keep back your own knowledge; let them speculate for the time being. It will be a good opportunity for you to find out what they know, as a group, already. Ask questions that help them dig a bit deeper and make connections. Keep the language speculative...

*"Um, I see. So you think this man might be the king's brother. Is he hoping to free him do you think?"*

(III – Some background information)

*"If it will help I can tell you something about this painting. It was actually painted in 1899 in France, nearly 2,000 years after the event. It depicts the surrender of a Celtic chieftain, called Vercingetorix (werkiŋ'getoriks – try [www.howjsay.com](http://www.howjsay.com) for a pronunciation!) who lead a revolt (a war) against Roman power. Here he is surrendering to the Roman Emperor, Julius Caesar. After this, he was imprisoned for five years, then paraded through Rome and finally executed."*

All the details can be found on Wikipedia - <http://en.wikipedia.org/wiki/Vercingetorix>. Of course, there is far more information and you can give the students as little or as much as you feel appropriate.

Before moving onto the next mini-step give the students the opportunity to ask you questions. Be honest about what you don't know and don't make things up. It is important they can use you as an accurate historical source.

(IV – Consolidating)

You will need some post-it notes, ideally two different colours.

*"So, what can we make of these people, the Celts and the Romans? I'm wondering if by looking at the painting, the way they are dressed, their weapons, their banners and everything else, we might be able to say something about them as different cultures. For example, what about the different shapes of their shields and their motifs?"*

Try and draw out a discussion about the contrast between the straight, angular, lines of the Roman designs and the more rounded, organic, shapes of the Celts. And what this observation (and others) might say about them as different cultures and what was important to them.

Finally, use the post-it notes to work with the students to collect their thoughts. On one colour ask them to write the things they know (or might know) about the Celts and the Romans. On the other, questions they would like to know more about. You could also introduce them to the topic books as they work, putting them out onto the tables – *"You might find these useful..."*

## Notes on the scenario

1. A local farmer discovers a large metal box with an interesting and complicated opening mechanism that involves turning two handles, sunk into the lid of the box, simultaneously.
2. The site of the discovery, later excavated, was once a Roman villa, which shows signs of fire damage.
3. A team of archaeologists are asked to open the box and examine the contents and advise the local museum on its historical importance.
4. While examining the contents of the box the team discover the objects must have had great personal value to the people who buried them, although some of the objects have little intrinsic value.

### Questions:

- What might have happened? Why would the family suddenly decide to bury their most precious things? Did they intend to come back for them or were they desperately protecting them from falling into the wrong hands.
- Whatever the reason they have laid undiscovered for nearly 2,000 year, what can they tell us about the lives of the people that owned them and the people who attacked the house, terrifying the occupants?
- How should artefacts of the past be preserved and is important for everyone to have access to them? Does the person who discovers them on their land have the right to sell the objects? Or is a find like this of such great historical value that it should be owned by the nation?

Note: In the following steps the students will investigate these inquiry questions, both through their work as the archaeology team and, by the use of Heathcote's drama conventions, the story of the box and its contents.

### Step 1. The farmer finds the chest

Gather the class round a large sheet of sugar paper. Start drawing the outline of the box (a large rectangular shape). At the same time tell the following story:

*"I'd like to tell you about something that was found in a field... it was found by a farmer, who was out ploughing one early morning. He was driving his tractor when the plough caught something hard. He knew a sound like that could spell trouble (a broken blade or something) so he jumped out of his cab and rushed round the back of the tractor to have a look. There, after he cleared away some of the earth, was a very curious thing. A large metal box buried deep in the ground, you can see the size of it, a large metal box with a curious lid. (Start drawing the two handles) The lid had two metal handles, that looked like this... he tried to turn them, but couldn't, that had to be done later at the museum, after the box was carefully lifted out of the ground and washed clean."*

### Step 2. Speculation

*"I'll show you how the opening mechanism worked." (Lean over the box 'grab' the handles and turn simultaneously. Show them again, and then sit back. The children might like to have a go.) "Clearly whoever put things in this box, must have thought a lot of them..."*

Wait a moment and see if the students say anything. If they're getting interested they might make a view suggestions. They might connect it to the earlier inquiry work.

### **Steps in continued:**

Give them a little time to think, if they don't start to speculate then guide them along, but try to avoid leading them or being 'teachery'.

*"Someone obviously went to a lot of trouble, this box is very heavy and why would they want to bury it! When they cleared off the mud the archaeologists found wonderful engravings, carved into sides. This was not something you would want hidden in the ground."*

This is difficult to advice because so much of it depends on how much they pick up. Just remember you're not after the right answer... this is just speculation – as the story-teller you can always get it back on course and if someone does start to make the connections then you have the perfect in.

### **Step 3. The Roman villa**

*"There was something else the archaeologists uncovered when they examined the site where the box was found. After some more digging they found the ruins of a Roman villa, not much left now, but what there was showed signs of fire damage. It is possible the villa was completely destroyed by fire."*

Again, give the students time to talk and speculate. Go carefully, this is all about negotiation and judging the right moment, the students don't want to feel as though you are playing them along. They might start to join everything up, but don't be disappointed if they don't.

### **Step 4. Burying the chest**

For this step you will need an adult in role (AIR)

*"I just going to ask Mrs Brown if she would help us out. What we would like to see Mrs Brown is the moment just after the box was buried, but before the villa was burnt down. Obviously the people who burnt down the villa didn't discover the box, because its here! But there might have been a moment when they were outside trying to get in, we'd like you to help us with that. OK we're just going to watch Mrs Brown get ready to represent for us one of the people in the house."*

The adult then takes a position crouched on the floor, looking terrified. The children have permission to stare and make observations, because this is happening in a story. But protect the adult if they get personal or disruptive (pulling faces etc). You could then allow them to question the woman, "Why are you so scared?" etc. The AIR should tell them the following information:

- The house is being attacked and they're outside, she can hear them thumping on the door, screaming.
- They're climbing on the roof. There's no way out.
- When asked she should tell the children the attackers call themselves the Iceni etc...
- She has buried the box to protect the things inside. They are precious, family things, and she doesn't want the barbarians getting hold of them.
- Her husband is a general in the Roman army, he is away fighting the war, and her eldest son is with him.

### **Step 5. Representing the household**

At this point some of the children might want to represent the people of the household: younger children, servants and slaves, guards sworn to protect her. Use one of the early conventions (two or three) to hold the moment. Then use Action-Values questions to explore the situation.

Action:	Q: <i>What are doing here?</i>	A: <i>Protecting the lady.</i>
Motivation:	Q: <i>Why do you do this?</i>	A: <i>I have sworn an oath.</i>
Investment:	Q: <i>But you are sure to die?</i>	A: <i>It is my duty.</i>
Model:	Q: <i>What makes you think this way?</i>	A: <i>My master taught us all.</i>
Values:	Q: <i>What kind of duty is this?</i>	A: <i>A duty that must be obeyed even to the death.</i>

You might want to model the line of questioning with the lady first, ask the children to help her with the answers.

Action:	Q: <i>What are doing here?</i>	A: <i>Burying my family's precious things.</i>
Motivation:	Q: <i>Why do you do this?</i>	A: <i>To stop the barbarians defiling them .</i>
Investment:	Q: <i>Why are they so precious?</i>	A: <i>Because each of them has a special memory for us.</i>
Model:	Q: <i>Why do you think this way?</i>	A: <i>My mother and father taught me.</i>
Values:	Q: <i>Why is this so important to you?</i>	A: <i>Duty to your family is the most important thing in the world.</i>

### **Step 6. Representing the Iceni**

This step needs a great deal of care, so go carefully. Make sure the students feel safe and protected. The aim is to have everyone involved, but not scared! The children who have chosen not to represent the Roman household can now choose between representing either the Iceni warriors or the local people, neighbours of the Roman family, but not Romans. Allow them the opportunity to change role if they want to at any time.

Ask the students representing the Iceni to stand and hold up a flaming brand. Ask the ones representing the neighbours to stand close by, bearing witness to the following events.

*"I wonder what the Iceni warriors shouted?"* Take up the cry.

*"I wonder which one of us will be the first to light the fire? Be careful, don't do this lightly... whoever it is will carry the burden for the rest of their lives, there are woman and children in this household, innocents. And slaves who have chosen to die with their Roman masters... I wonder if there are any among us who have doubts? Two thousand years later we know the Iceni did it, [Note, the shift in language to distance the students from the action] we can see the evidence, and I doubt they would ever admit it, but in their own hearts, some of the warriors might have been reluctant about doing this, to innocent people, this is not noble, not the same as facing your enemies. Looking them in the eye. I wonder what happened to them that would make them do such a terrible thing. To act in such a terrible way."*

Here is a chance to hear from the Iceni. Again hold the moment using convention two and then ask the warriors for their voices. You might structure it by using a line which all the warriors repeat, something like: "I am here..."

- "I am here to avenge my family."
- "I am here because the Romans burnt our crops."
- "I am here to kill the invaders."

*"And what did the neighbours do? Were there any among them brave enough to speak out? To try and stop what was happening in front of them?"*

Throughout this inquiry give help and support to the students and give them opportunities to help and support each other. The idea is not too 'load' them with the guilt of the people they represent, but rather to create a dramatic situation that will create different points of view and different attitudes. The use of frame distance can help the students to pull back from the events themselves and to re-interpret them from the distance of history.

### **Step 7. Reflection**

Once the dramatic-inquiry is over bring everyone together again.

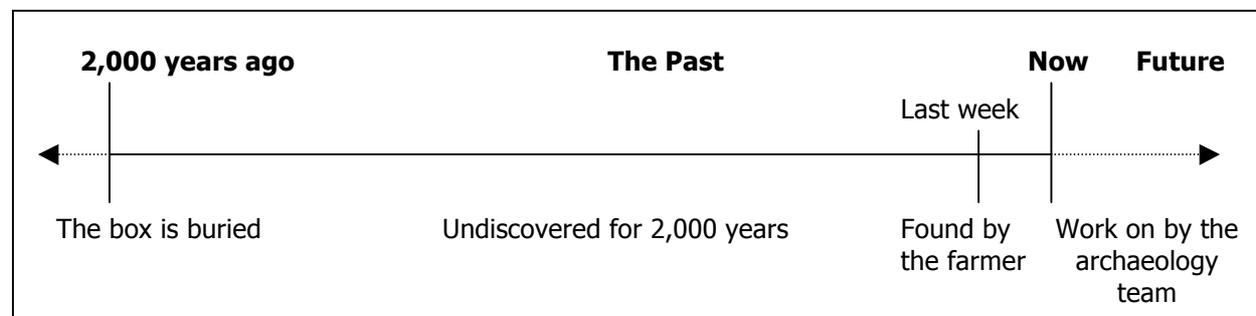
*"What did you make of that? Did it have a sense of authenticity? I mean could you imagine it happening?"*

*"What did you make of the Iceni warriors? And the neighbours, I wonder if there was anything they could have done?"*

*"Do you think things that like that still happen in the world?"*

### **Step 8. The archaeology team**

The following step establishes the mantle of the archaeology team. You might need to draw a timeline to help establish the sequence of events so far.



Gather the class together. Put the picture of the box on the floor. *"I wondering what it's like opening something like this for the first time in 2,000 years..."*

Give the students time to think and talk. *"I mean for the archaeologists, working in the museum. I guess for them its like a time capsule, something that is going to teach them new things about the past. I suppose some of the things in this box will be familiar, but others might be completely original, the first (or should I say, last) of their kind..."*

*"What do you think? I mean, if we were the archaeology team, what do think might be in here? I'm guessing not just gold. When we heard from the lady who buried it, she didn't say treasure, she said precious. Precious I suppose means something different in this context..."*

*"I remember her saying they were important things, important to her and her family because they held memories and she didn't want the barbarians getting their hands on them..."*

*"And they would be precious to us as well, as the archaeologists... again, in a different way."*

All along during this monologue it is important to be slow and thoughtful, as if the thoughts are just coming to you now. During the pauses, wait and see if the students join in with thoughts and ideas of their own.

*"We'll have to wear our gloves. If the box is air tight, the artefacts won't have been exposed to any oxygen for 2,000 years. If we are very lucky there might even be some surviving parchment... Have you got your cameras ready? After we take the objects out, one at a time, they will have to be photographed and researched..."*

Pick up the A5 paper and start handing it out...

### **Step 9. Research**

You will need a selection of books and pictures out on the tables. There are many good topic books on the Romans, but you might also want to make up a collection of fact sheets.

As you hand out the (A5) paper. *"Please take of these, for the photographs, you might find the books on the tables useful. Could you please make a drawing of the photograph of the object you are looking at from the box. Please include as much detail as you can. We don't want to miss anything important..."*

As the student's start to work, help them out where needed. Try and hold the frame, as much as possible, although you might need to step out of role if you have a child who is really unsure. *"Um, have you looked in the books? You might find something that looks like one of the objects from the box in one of those. If you do then a quick sketch would be very helpful."*

Remember the students are authoring and inventing, not *pretending* to be archaeologists. As they work extend their thinking; *"Would you mind please writing next to your photograph what the object is and what (if any) use it had."*

Once the objects are drawn collect them together on the evidence table. You can extend this activity by creating (with the students) the other tools and equipment used by the team. Alternatively, you could bring in real equipment: gloves, tweezers, magnifying glass etc.

Provide some feedback and invite thinking. Remember, this is not 'show and tell' and try not to praise. Try to find the language 'inside' the frame. It's often worth practicing before hand. Something like, *"There is more here than we could have ever hoped for. And so varied. Some of these artefacts are beautiful, look at this ring for example, and others just plain and ordinary, like this child's wooden toy. What's clear is there is a real mystery at the heart of all this. Why put all these objects in a security box and bury it in the ground? Do you think they meant to come back for them? They must have been important... but why?"*

## **A further Sequence**

### **Stepping into the past: Boudicca and the Romans**

#### **Resources:**

- The painting of *Vercingetorix Throws Down his Arms at the Feet of Julius Caesar*.
- A copy of the story of Boudicca and the Romans appropriate for the age of the children
- (Optional) a copy of the Battlefield Briton documentary
- Paper for the children to write their 'final copy' of the proclamation
- Pictures of an Iceni village/settlement (for whiteboard and/or printed out and laminated)
- List of buildings etc from the settlement (see resources list below) – printed, laminated and cut out
- Skipping ropes to represent the fenced border of the settlement
- (optional) Resources for making the village
- List of the settlement tasks (see resources list below) – printed, laminated and cut out

This sequence follows on from the inquiry using the painting: *Vercingetorix Throws Down his Arms at the Feet of Julius Caesar*. You can either start it directly after or come back after exploring the Roman Box sequence first.

**1: The painting** - Remind the children of the painting by showing it again on the whiteboard.

#### **2: Read the Story of Boudicca and the Romans.**

**Note:** there are many versions of this story for children of different ages, which can be easily found by searching the Internet using the term: "Boudicca for children". There is also a BBC documentary film from the series Battlefield Briton (you kind find a link to the YouTube copy of this programme at the end of this unit). However, be warned the film does contain some graphic descriptions of violence and will not be suitable for all children.

**3. Drafting a proclamation** from the Roman governor of Britain, Gaius Suetonius Paulinus, to the Iceni tribes after the defeat of Boudicca.

- “What, do you think, would the Romans demand of the Iceni tribes to ensure they would never again rise up in revolt?”  
For example”
  - Hand in all weapons?
  - A third of all jewellery?
  - Pay a tax of a third of all crops?
  - One half of all animals born?
  - Etc
- “What language would the governor use?” The official language of command and rule.
  - Model this with the class
  - Discuss and suggest vocabulary
  - Punctuation
- “How would this proclamation be communicated to the Iceni people?” For example read out by a Roman soldier in each Iceni settlement.
- Children work together to create draft copies of the proclamation
  - These are shared and checked for spelling, punctuation etc
  - Children make final copies of the proclamation
  - A single proclamation is made for the story, using samples from the children’s work

#### **4. Creating the Iceni Settlement**

- Share the pictures of the Iceni settlement with the class
- “What do you notice about this community?” Discussion
- Bring the children on to the carpet:
  - Ask them to sit in a circle.
  - Ask them to make the fenced border of the settlement using the skipping ropes.
  - Hand out the list of building etc so the children have one each.
  - “Who has the well? Where do you think we should have the well? Where might this community choose to have the well?”
  - “One at a time please place your building where you think it would go best in this settlement. As you do it could you

please explain your thinking." For example, *"The pig pen goes here, at the edge of the settlement, because of the smell."* Etc.

- (Optional) The children could now draw and/or make the different buildings etc in the settlement.

## **5. The settlement tasks** (see resources list)

- Organise the class into small groups
- "I'm going to give each group a copy of some of the tasks done in the settlement by the Iceni people. Could you please take a look and organise them into one of four categories: Tasks for Men; Tasks for Women; Tasks for Children; Tasks for the Elderly.
- Hand out the 'Settlement Tasks' cards to the children working in groups, a complete set for each group.
- After the activity is completed ask the children to take a look at the work of the other groups and share their thinking.

## **6. The day the proclamation arrived**

- Dramatic Action – "Imagine there is another painting of the settlement showing the people at work on the day the Romans came with the proclamation. Could you please imagine you are someone in the settlement occupied on a task, you might be collecting berries from the wood, you might be making a sword, feeding the pigs, or fixing clothes."
  - The children decide where they would like to be in the space and represent the person in the settlement at work.
  - "The people of the settlement were at work when the Romans came. Doing the tasks they did every day. Unaware their lives were about to change forever."
  - "What were you doing the day the Romans came? Where were you?"
- Dramatic Imagination - "Please relax for a moment"
  - "How did the people in the settlement know when the Romans were coming? Was there a look out? Did they shout? Or was the first sign the sound of the soldier's marching feet?"
  - "So, let's try this again. Please get back into position."

- “The people of the settlement were hard at work, the first sign that things were about to change was the sound of look out’s cry from the top of the hill. ‘*The Romans are coming*’. This was never good. As the people looked up, they saw the look out running down towards them, then they heard the sound of the soldier’s boots and saw a flash of light as the sun caught the tips of their spears.”
- Reading the proclamation – “Without pausing the soldiers marched into the centre of the village”
  - An adult (or teacher) in role (AIR), representing the commander, carrying the proclamation speaks:
  - “To all the people of the Icenii Settlement, I have an proclamation from the Roman governor of Britain, Gaius Suetonius Paulinus. Every person must be present to hear this important announcement.”
  - The children gather to hear the reading.
  - The AIR reads the proclamation and answers questions.
- After the proclamation – “With that the Romans left, leaving the Icenii people with their thoughts.”
  - Allow some time for discussion and reflection.
  - “What can we do? They are so much stronger than we are? All our armies have been defeated? Our queen is lost, no one knows if she is alive or dead.”
- “We will have a meeting this evening to decide what we must do. Please bring along your weapons and your valuables.”

## **7. Some hard decisions**

- Outside the fiction, the children spend some time drawing something valuable they would each like to keep hidden from the Romans. These will constitute the focus of the next inquiry.
- “Once you have drawn your valuable thing, it could be a sword or a piece of jewellery or some other object, could you please think of a reason why it should be hidden from the Romans. Remember we can’t hide everything, they will be suspicious and we know they are capable of terrible acts.”
- The children decide how they would like to have the meeting; it might be in a circle on the carpet or a ring of chairs.

- The meeting begins with each member of the settlement showing what they have brought and why they think it should be hidden from the Romans. The community discuss the implications.
- Note: It is not essential that everyone gets to show their object, this is more about building tension and does not need to be dragged out.

### **8. An even harder decision**

- When you judge the moment right...
- An AIR, representing a tired man, arrives asking for permission to talk to the people of the settlement. He brings an important message, his Iceni clothes are tattered and torn covered in dark marks, which might be blood.
  - "Thank you, I thought us lost. The Romans are everywhere. I have a secret, can I trust you?"
  - "Outside your walls, hidden in the trees, are Queen Boudicca and her daughters. They are tired and starved, all we ask is that you take us in and hide us from the Romans."
- Discussion.

**Resources & Links:** *Vercingetorix Throws Down his Arms at the Feet of Julius Caesar* (1899), [Lionel Royer](#)



## **Buildings and other places for the settlement**

Small round house	Small round house	Small round house
Small round house	Small round house	Small round house
Large round house	Open fire	Smithy
Water source (river)	Field for barley	Field for Wheat
Field for grazing animals	Field for grazing animals	Woodland
Woodland	Gate house	Gate house
Wood stack	Carpenter's workshop	Place for worshiping the Gods
Stables for horses	Sty for pigs	Pen for sheep
Field for cows	Field for oats	Shed for Milking cows
Vegetable garden	Hives for bees	Chicken house and coop

**Settlement tasks**

Dying cloth	Baking bread	Collecting eggs
Mining iron ore	Feeding animals	Collecting wood
Chopping logs	Mending clothes	Fixing fences
Sharpening swords	Making weapons	Collecting berries
Sharpening knives	Tending babies	Guarding gates
Watching the fire	Butchering animals	Hunting
Farming the fields	Washing clothes	Making clothes
Making tools	Making shoes	Fixing walls
Fixing roofs	Collecting water	Making medicine
Tending sheep	Watering plants	Preparing food
Cooking food	Making Jewellery	Milking cows
Cleaning tools	Cleaning weapons	Keeping watch
Making pots	Washing dishes	Fishing
Making nets	Fixing nets	Rowing the ferry
Stirring cooking pot	Digging peat	Tending the horses
Catching rats & mice	Working the forge	Making arrows



## Resources & Links:

There is of course a great deal of information and resources available on this period of history both online and in libraries. The following is a list of websites we have found useful while researching, writing and teaching this unit.

General background:

[Encyclopaedia Britannica – eb.com](#)

[BBC – Historical Figures](#)

[Encyclo – Online Encyclopedias](#)

[BBC Primary History: Romans](#)

[BBC History: Romans](#)

[Timeline – Romans in Britain](#)

Celts & Iceni:

[British Celtic Nobles of the early Roman Era](#)

[Wikipedia - Prasutagus](#)

[Wikipedia - Boudicca](#)

[About.com - Boudicca](#)

[Wikipedia - Iceni](#)

Vercingetorix Throws Down his Arms at the Feet of Julius Caesar:

[Wikipedia - Lionel Royer](#)

[Wikipedia - Vercingetorix](#)

Romans:

[Wikipedia – Julius Caesar](#)

[Wikipedia - Claudius](#)

[Wikipedia - Nero](#)

[Wikipedia - Tacitus](#)

[Wikipedia - Gaius Suetonius Paulinus: Governor of Roman Britain](#)

[History of Ancient Rome – History Learning Site](#)

Media:

[BBC – Battlefield Britain: Boudicca Revolt 61AD](#) – Caution, please watch this first to judge if it is suitable for your students, as it does contain some graphic descriptions of violence.

[BBC – Horrible histories: Boudicca](#) – *"Don't diss this miss..."*

[Decisive Battles: Boudicca Revolt](#) – Computer animation retelling of the defeat of the Iceni army. Again please use with caution, some descriptions of violence.

[BBC Learning Zone - Boudicca's Attack on Colchester](#) - A discussion between a Celtic and Roman man about the attack on Colchester by Boudicca.

[BBC – In our time Podcast](#) – Academic discussion on Boudicca and her legacy