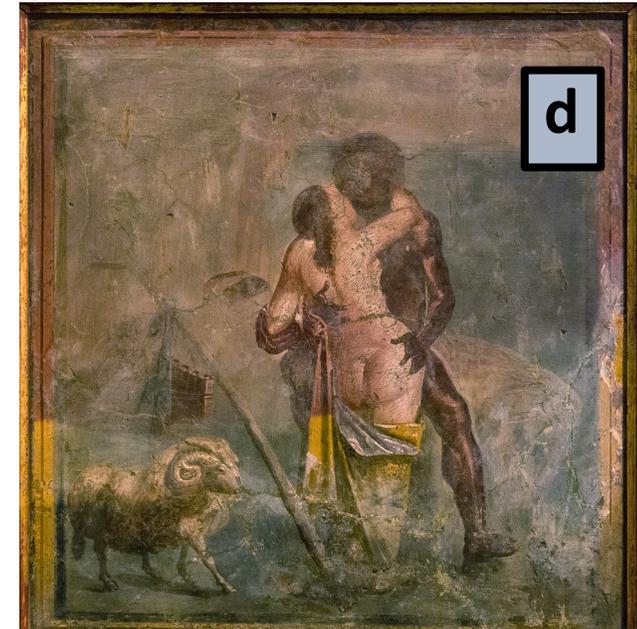
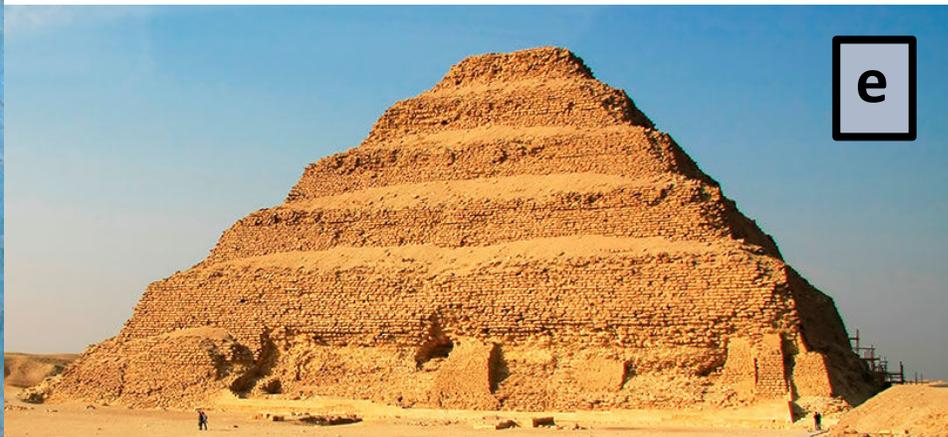


Lesson Activities

Day 3: Art & Archaeology

1. Starter (1): What can art & archaeology tell us, that written evidence can't?



1. Starter (2): What do you think these objects from the ancient Mediterranean were used for?

a



b



c



f



e



d



1. Teacher's Notes (1)

Visual and material evidence can help us to learn about the lives, interests, skills, beliefs and appearances of people who did not leave behind written evidence.

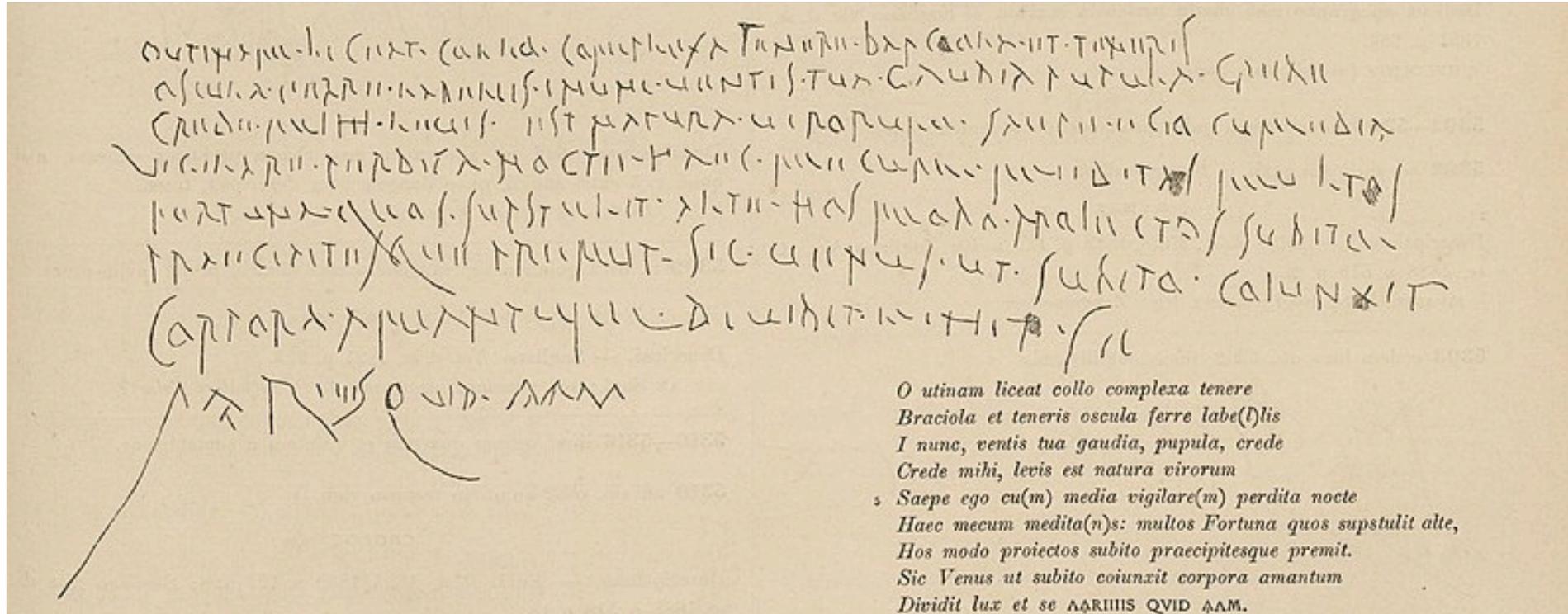
- Read the [interview](#) with the new director of Pompeii, Gabriel Zuchtriegel, for some ideas. These are summarised in the Day 3 email bulletin.
- **Sources in Starter (1)**
- **A.** Terracotta Army, *Lintong District Xi'an, Shaanxi, China* (c. 210-209 BC)
- **B.** Stonehenge, *Wiltshire, England* (c. 3000 - 2000 BC)
- **C.** 'Venus of Willendorf', *Natural History Museum of Vienna* (from over c. 20,000 years ago!)
- **D.** Fresco from 'Casa della caccia antica', *Museo Archeologico Nazionale* (c. AD 60-79)
- **E.** Pyramid of Djoser, *Saqqara necropolis, Egypt* (built 27th century BC)
- **F.** Fresco from 'Grottoes of Catullus', *Sirmione Archaeological Museum* (Credit [@OptimoPrincipi](#))

1. Teacher's Notes (2)

Visual and material evidence can help us to learn about the lives, interests, skills, beliefs and appearances of people who did not leave behind written evidence.

- For information on the six amulets used in Starter (2) including where they come from, see our article: [7 Lucky Charms in the ancient Mediterranean](#).
- **Q:** How do these compare to any modern lucky charms you can think of?

2. Starter: Graffiti



CIL 4.5296, A poem found graffitied on the wall of a hallway in Pompeii

2. Starter: Graffiti

*O utinam liceat collo complexa tenere
braciola et teneris oscula ferre label(l)is
i nunc, ventis tua gaudia, pupula, crede
crede mihi levis est natura virorum
saepe ego cu(m) media vigilare(m) perdita nocte
haec mecum medita(n)s: multos Fortuna quos
supstulit alte,
hos modo proiectos subito praecipitesque premit.
sic Venus ut subito coiunxit corpora amantum
dividit lux et se...*

CIL 4.5296, A poem found graffitied on the wall of a hallway in Pompeii

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hos modo proiectos subito praecipitesque premit.
sic Venus ut subito coiunxit corpora amantum
dividit lux et se...*

Oh, if only I could hold your little arms wrapped
around my neck
and press kisses to your tender little lips.
Go then, little doll, trust your happiness to the winds.
Believe me, the nature of men (i.e. males) is fickle.
Often I would lay awake, lost in the middle of the
night,
Thinking to myself: many whom Fortune has lifted up
high,
those, suddenly hurled away/abandoned and falling
headlong, she then holds to the ground.
So too, after Venus has unexpectedly joined the
bodies of lovers,
daylight divides them and...

CIL 4.5296, A poem found graffitied on the wall of a hallway in Pompeii

2. Teacher's Notes

Inscriptions are a great way of getting students to translate or interact with Latin by non-elite writers.

Some ideas

- For inscriptions from Roman Britain, this resource contains inscriptions in the original with translations and illustrations: [Roman Inscriptions of Britain](#).
- Consider using one of the activities or lesson plans on the [Ancient Graffiti Project](#) website.
- See also "[Graffiti in Pompeii and Herculaneum give insight into groups marginalized by history books](#)" (2017)

3. Activity: ArtActivistBarbie

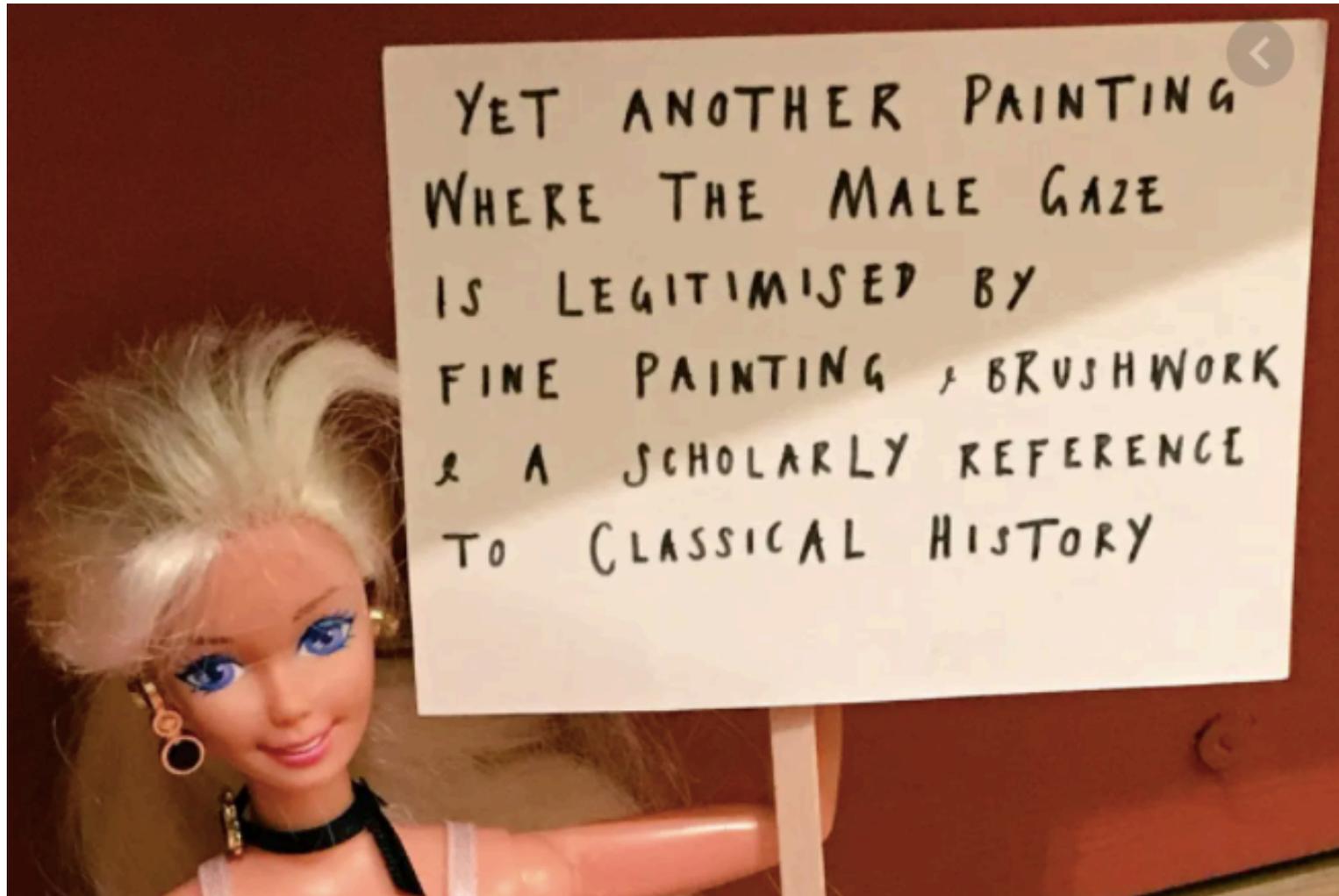


Look at these mini-protests held by #ArtActivistBarbie in the National Gallery.

What do you think Barbie's mission is?

"Everyone is so white in galleries"

3. Activity: ArtActivistBarbie



Look at these mini-protests held by #ArtActivistBarbie in the National Gallery.

What do you think Barbie's mission is?

3. Activity: ArtActivistBarbie

“Say hello to ArtActivistBarbie (AAB), whose modus operandi is small signs, big questions and a fabulous wardrobe. With her inviting call to arms, “Refuse to be the muse!” this fierce new incarnation of Barbie is helping to challenge art galleries and museums worldwide about their woeful lack of women and other minorities in their collections, and reluctance to consider the female gaze.”



Activity: Research some Renaissance paintings depicting scenes from classical mythology.

Can you come up with an #ArtActivistBarbie protest sign for the painting?

3. Teacher's Notes

This activity is designed to invite students to reflect on inequality of representation, social justice and the role museums and galleries play in the formation of the Western art canon. It is also an opportunity to discuss the effectiveness of 'creative disruption' and different types of activism.

Please note: The official ArtActivistBarbie Twitter page ([@BarbieReports](https://twitter.com/BarbieReports)) contains images and captions that will not be appropriate for every age group. Please review the page before deciding whether to share it with your class.