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Gladiator - English Center

1 Open answers 2 (a) Commander of the Armies of the North (b) Marcus Aurelius (c) He is taken prisoner, then he is a slave, finally he is a gladiator. (d) Commodus Activities while reading the book Chapters 1 3 1 (a) Maximus to himself when he realizes that the Germanians will not surrender.

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Gladiator Photocopiable c Pearson Education Limited 2008 Gladiator - Activity worksheets 2 of 2
Activity worksheets LEVEL 4 PENGUIN READERS Teacher Support Programme c The fights between gladiators and Proximo's "new boys" were fair. c d The crowd in the arena understood Maximus' anger when he threw his sword at them. c

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Historical records show that the first gladiator fight in Rome occurred in 264 B.C. It was long after the Etruscans were gone. That display was for honoring a man named Brutus. At his funeral, his sons held a contest among three pairs of gladiators. The fight must have gotten a lot of buzz around the town. Slowly, it took root in Rome and became a popular sport. With more and more people ...

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Roman Gladiators | Teaching Resources

Task #1: The Roman Gladiator. The ancient Romans are often seen as bringing civilization to the western world, but they regarded the slaying of gladiators as a normal form of entertainment. 1. List four reasons why you wouldn't want to be a . Roman prisoner. What would be your fate? _____ 2. Describe how you were bought and sold. Include information on the sick. _____ 3 ...

The games comprised gladiatorial fights, staged animal hunts (venationes) and the executions of convicted criminals and prisoners of war. Besides entertaining the crowd, the games delivered a powerful message of Roman power: as a reminder of the wars in which Rome had acquired its empire, the distant regions of its far-flung empire (from where they had obtained wild beasts for the venatio), and the inevitability of Roman justice for criminals and those foreigners who had dared to challenge the empire's authority. Though we might see these games as bloodthirsty, cruel and reprehensible condemning any alien culture out of hand for a sport that offends our sensibilities smacks of cultural chauvinism. Instead one should judge an ancient sport by the standards of its contemporary cultural context. This book offers a fascinating, and fair historical appraisal of gladiatorial combat, which will

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bring the games alive to the reader and help them see them through the eyes of the ancient Romans. It will answer questions about gladiatorial combat such as: What were its origins? Why did it disappear? Who were gladiators? How did they become gladiators? What was their training like? How did the Romans view gladiators? How were gladiator shows produced and advertised? What were the different styles of gladiatorial fighting? Did gladiator matches have referees? Did every match end in the death of at least one gladiator? Were gladiator games mere entertainment or did they play a larger role in Roman society? What was their political significance?

*Includes pictures of art depicting important people, places, and events. *Describes the different classes of Roman gladiators and the armor and weaponry they used. *Describes gladiatorial combat and the myths and misconceptions about the fight. *Includes footnotes and a bibliography for further reading. "He vows to endure to be burned, to be bound, to be beaten, and to be killed by the sword." - The gladiator's oath, according to Petronius in the Satyricon. Gladiators are somewhat synonymous with ancient Rome, and even thousands of years after they performed on the sands, when people are asked about Roman culture, many think about and refer to the bloody spectacles of men fighting to the death in the arena. Gladiatorial combat is often regarded as barbaric, and most find it very difficult to comprehend how people could have enjoyed watching something so violent, but nevertheless, the spectacle still intrigues and fascinates people today, whether in movies like *Gladiator* or television shows about Spartacus. Gladiatorial combat traces its origins back to the early Republican period from the 5th-3rd century B.C., but it's still unclear where these combats first appeared. Credit has been given to both the Etruscans in northern Italy and the Campanians in southern Italy, though the first recorded gladiatorial combat occurred in the 3rd century B.C. at the funeral of D. Junius Brutus Pera. His sons

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organized a combat between three different pairs of gladiators who fought at their father's grave, but exactly what these first gladiatorial combats were supposed to represent remains unclear. Some believe that the spilling of human blood was a way of offering a sacrifice to the dead, while others suggest that the contests themselves were a funeral offering in honor of the dead. Gladiatorial combat began in the Republican period and was associated with death and burial, but due to its popularity it became an organized form of entertainment in the Imperial Age, and even as the gladiators were considered low class, they were also admired, leading to some Roman men and women volunteering to become gladiators. Whatever the original role of gladiatorial combats, they thrilled Roman audiences for many centuries. Each match usually pitted one type of gladiator against a different type of gladiator, with each having their own kind of armor, weaponry and fighting style. For example, the retiarius was a gladiator that used a net, dagger and trident as his offensive weapons, while only wearing a protective guard over his left arm for protection. The retiarius would typically fight against the secutor, a gladiator armed with a sword, large shield, helmet and protective covering on his right arm and left leg. Therefore, a retiarius sacrificed armor for quickness in battle, while the secutor did the opposite. Although people often think of gladiators fighting to the death, the outcome of gladiatorial combats was not always fatal for one of the participants. If a gladiator fought well, the sponsor of the show could spare him, particularly if the crowd desired it. The fact that the outcome of matches was never the same and the crowd could help determine the result of the match certainly added to the Roman public's pleasure, making it a lot less surprising that such an abhorrent spectacle still fascinated the modern world. The Roman Gladiators: The History and Legacy of Ancient Rome's Most Famous Warriors examines the history of the gladiators and the games they participated in, explaining what life and death was like for the men who fought in Rome's most famous form of entertainment. Along with pictures depicting important people,

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places, and events, you will learn about gladiators like you never have before.

The Real Gladiator. A 'gladiator' (, swordsman, as of, sword) was an equipped fighter whoever amused viewers in the Roman Republic and Roman Empire in brutal conflicts with different Gladiators, untamed creatures, and sentenced lawbreakers. Some Gladiators were volunteers whoever risked their lawful and communal positioning and their lives by materializing in the stadium. Most were despised as thralls, educated under unkind states, commonly marginalized, and segregated even in demise. There has never been a Gladiator Guide like this. It contains 218 answers, much more than you can imagine; comprehensive answers and extensive details and references, with insights that have never before been offered in print. Get the information you need--fast! This all-embracing guide offers a thorough view of key knowledge and detailed insight. This Guide introduces what you want to know about Gladiator. A quick look inside of some of the subjects covered: Star Gladiator - Gameplay, List of Roman gladiator types - Editor, Tampa Bay Storm - Pittsburgh Gladiators (1987-1990), Gladiator (disambiguation) - Film, Cleveland Gladiators - 2011 season, Gladiatorial - Origins, Gladiator (energy drink), Demetrius and the Gladiators, Gladiator (Kallark) - Video games, Herpes gladiatorum - Causes, Global Gladiators, Gladiator - Women as gladiators, Gladiatorial - Death, disposal, and remembrance, Adolphe Clement - Clement and Gladiator, Gladiatorial - Development, Priscus (gladiator) - Further reading, Cleveland Gladiators - 2014 season, Gladiator - Decline, David McIntosh (Gladiators), Cleveland Gladiators - 2008 season, Gladiatorial - Decline, Cleveland Gladiators - All-Rookie players, Gladiator - Religion, ethics and sentiment, Jaguar warrior - Gladiatorial Sacrifice, Charles White (American football) - American Gladiators, Gladiator - Gladiators in Roman art and culture, Unmanned ground combat vehicle - Gladiator, Cleveland Gladiators - Radio and TV, and much more...

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Drawing on notions of personal honor, manly vigor, and sophisticated craftsmanship, the games were a story that the Romans loved to tell themselves about themselves.

Of all aspects of Roman culture, the gladiatorial contests for which the Romans built their amphitheatres are at once the most fascinating and the most difficult for us to come to terms with. They have been seen variously as sacrifices to the gods or, at funerals, to the souls of the deceased; as a mechanism for introducing young Romans to the horrors of fighting; and as a direct substitute for warfare after the imposition of peace. In this original and authoritative study, Thomas Wiedemann argues that gladiators were part of the mythical struggle of order and civilisation against the forces of nature, barbarism and law breaking, representing the possibility of a return to new life from the point of death; that Christian Romans rejected gladiatorial games not on humanitarian grounds, but because they were a rival representation of a possible resurrection.

Joe, Fred, and Sam demonstrate some of their favorite professional wrestling moves, including the "Time Warp Trio Blind Ninja Smackdown," when they're transported to ancient Rome and forced to fight as gladiators in the Colosseum.

The best-selling novel about a slave revolt in ancient Rome and the basis for the popular motion picture.

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Steven Saylor's Roma Sub Rosa series of novels, set in the late Roman Republic and featuring Gordianus the Finder, has garnered unusual acclaim from readers and reviewers alike, establishing him as one of the pre-eminent historical crime writers. In *A Gladiator Dies Only Once*, the second collection of his award-winning stories featuring Gordianus, Saylor more than meets his own high standards. Set during period between the events of his novels *Roman Blood* and *Catalina's Riddle*, these previously untold adventures range from twisted search for truth behind a threatening blind item in the *Acta Diurna* ("The Consul's Wife") and a kidnapping and murder during the revolt of Sertorius ("The White Fawn") to the story behind Cicero's discovery of Archimedes's tomb ("Archimedes Tomb") and a perplexing domestic situation in Gordianus's own home ("If a Cyclops Could Vanish in a Glimpse of an Eye.") These tales from the early career of Gordianus - when his adopted son Eco was still a mute boy and his wife Bethesda was but his slave - will delight Saylor's many fans while illuminating the details of the ancient world like no other writer can.

From the center of Imperial Rome to the farthest reaches of ancient Britain, Gaul, and Spain, amphitheaters marked the landscape of the Western Roman Empire. Built to bring Roman institutions and the spectacle of Roman power to conquered peoples, many still remain as witnesses to the extent and control of the empire. In this book, Alison Futrell explores the arena as a key social and political institution for binding Rome and its provinces. She begins with the origins of the gladiatorial contest and shows how it came to play an important role in restructuring Roman authority in the later Republic. She then traces the spread of amphitheaters across the Western Empire as a means of transmitting and maintaining Roman culture and control in the provinces. Futrell also examines the larger implications of the arena as a venue for the ritualized mass slaughter of human beings, showing how the gladiatorial

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contest took on both religious and political overtones. This wide-ranging study, which draws insights from archaeology and anthropology, as well as Classics, broadens our understanding of the gladiatorial contest and its place within the highly politicized cult practice of the Roman Empire.

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