

## Lesson Plans

Here are eight lesson plans based on portions of the text, a selection of slides, appropriate drawings in the text, and (in several instances) the poster. Art and writing activities for the class are included. Other themes from which lesson plans can be developed are on page 65.

**For all grade levels**

Life after Death: Mummies and Magic, page 148

Egyptian Art, page 151

**For elementary students**

Ancient Egyptian Families, page 154

**For elementary and middle-school students**

Art and the Environment, page 156

Animal Symbols, page 158

**For middle-school and high-school students**

Egyptian Gods and Goddesses, page 161

The Role of the King, page 164

Egyptian Art and Writing, page 166

The following five lesson plans focus on art activities related to one, two, or three of the slides and include suggestions for interdisciplinary connections.

**For elementary students (may be adapted for upper grades)**

Personal Adornment/Pendant, page 168

**For all grade levels**

Myths/Architecture/Environment, page 171

**For middle-school and high-school students (may be adapted for lower grades)**

Relief Sculpture/Stasis and Action, page 174

**For elementary students (may be adapted for upper grades)**

Narrative Art/Scroll Painting, page 177

**For the whole school**

Living Work of Art, page 179



## Life after Death: Mummies and Magic

Grade level: **FOR ALL GRADE LEVELS**

For everyone this is the initial fascination with Egyptian civilization.

### Objectives for students

- to find out that by looking at Egyptian tombs, tomb plans, and works of art buried in tombs, one can learn a good deal about Egyptian afterlife beliefs
- for middle-school students, to begin to understand that art reveals the beliefs, values, and world view of a specific culture
- for older students, to know that, in studying history, the art of a nation or civilization is an important primary source for understanding political and religious beliefs

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Poster: Coffin set of Henettawy  
Slide 32: Coffin of a Middle Kingdom official  
Slide 22: Canopic jar with a lid in the shape of a royal woman's head  
and poster B  
Slides 11–13: The discovery of Wah's mummy, unwrapping Wah's mummy,  
and Wah's jewelry  
Slides 8–10: Riverboat, granary, statuette of an offering bearer  
Slide 3: Tomb of Perneb  
Slide 33: Stela of a Middle Kingdom official  
Slide 38: Section from a *Book of the Dead*

### Advance preparation

Please read the section "Life after Death" on pages 27–29 and the descriptions of the slides and the poster. You may want to photocopy the plan of the tomb of Perneb on page 71 and the plan of Meketre's tomb on page 77 for the students.

Depending upon the students' ages and the time allowed in the curriculum, you may decide to do some or all of the suggested activities and discussions. The questions about the visual materials listed below begin with simple observations followed by those requiring more background information.

## Class discussion

*Begin discussions about the visual materials by asking the students to describe what they see. The additional questions may require background information.*

**Coffin set of Henettawy** (poster): Use as many of the suggested poster discussions and activities on pages 145 and 146 as you think are appropriate for your group.

Compare Henettawy's coffins with the **coffin of a Middle Kingdom official** (slide 32) and talk about the similarities and differences in shape and decoration. What images will protect Khnumnakht?

**Canopic jar with a lid in the shape of a royal woman's head** (slide 22): Ask the students to describe the materials and design of this object. What was its function? What visual clues suggest that the head was that of a royal person?

Then look at the photographs of **the discovery of Wah's mummy** in the coffin (slide 11), which is rectangular like Khnumnakht's, and **unwrapping Wah's mummy** (slide 12) and talk about why **Wah's jewelry** was buried with him (slide 13). Ask the students to think about what kinds of burial rituals and practices people have today.

The **riverboat**, **granary**, and **statuette of an offering bearer** (slides 8–10) pose the question of why Meketre had wonderful painted wood models of servants and boats for traveling on the Nile placed in his tomb. Besides providing Meketre with food and service in the next life, did these models have deeper meanings?

When looking at the **tomb of Perneb** (slides 2, 3), ask why this Old Kingdom tomb was shaped like a house. Why do many Egyptian tombs have several rooms and hidden spaces?

In the **stela of a Middle Kingdom official** (slide 33), the official's father, son, and daughter are bringing him a feast. Similar scenes of family and servants offering food to the deceased appear in many tombs (Perneb's, for instance). What did the Egyptians believe about these scenes? Why did they have them carved in stone? What kinds of special feasts and food rituals do we celebrate today?

The **section from a Book of the Dead** (slide 38): What is happening in the center of the scene? (Look at the scales. Explain the significance of the scene, that Egyptians believed the life of the deceased must be judged before he or she is admitted into the afterlife.) Who is the person sitting on the right? (He is Osiris, ruler in the afterlife.) What indicates he is a ruler? What looks Egyptian about this scene?

## Activities

Look under the following headings in the "Activities" section, pages 139–46, listed here in order of age appropriateness.

- A Broad Collar
- Costume and Adornment
- On the Wall
- Favorites Forever
- Wrap-ups
- Eyewitness News



## Egyptian Art

Grade level: **FOR ALL GRADE LEVELS**

### Objectives (for elementary students)

- to begin to develop an awareness of the arts and their importance
- to learn that art is an important way for people to express their ideas and beliefs about the world
- to begin to express their ideas and feelings about art, using basic art vocabulary

### Objectives (for middle-school students)

- to understand how particular art forms reflect the values, beliefs, and world views of particular cultures
- to express and interpret in the language of the visual arts the content, structure, and meaning of art
- in sharing interpretations about the meaning of the art, to develop language and critical-thinking skills
- to discover that Egyptian beliefs about life after death, the powers of the gods, and the role of the king were communicated visually in forms of art understood by all Egyptians
- to recognize what looks Egyptian about Egyptian art

### Objectives (for high-school students)

- to gain a deeper understanding of the impact of culture on the arts
- to analyze the impact of religious, political, and social views on the content and style of Egyptian art
- to think about how these influences affect the art of our own times
- to reflect upon the ways in which art is important in their own lives and to consider what kinds of art affect them most

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Slide 15: Statue of Hatshepsut
- Slide 10: Statuette of an offering bearer
- Slide 25: West wall from a chapel built by Sety I for his father, Ramesses I
- Slide 17: Pectoral of Princess Sithathoryunet
- Slide 38: Section from a *Book of the Dead*

Slide 33:	Stela of a Middle Kingdom official
Slide 36:	Menna and his family fishing and fowling
Slide 3:	Tomb of Perneb
Slide 4:	The Temple of Dendur
Slide 16:	Sphinx of Senwosret III
Slide 27:	Statuette of Amun
Poster:	Coffin set of Henettawy

### Advance preparation

Read section three, "Egyptian Art," pages 19–58, the description about how to use the slides on page 64, the descriptions of the slides listed above, and the poster description.

Depending upon the age of the group and the time allowed in the curriculum, you may decide to do some or all of the activities and discussions.

The visual materials selected here illustrate the ways in which the formal elements of Egyptian art effectively express the meaning and function of the art (as do all the visual materials in the educators' resource).

The idealized, balanced forms of Egyptian art express the Egyptian desire for order.

The use of durable and valuable materials expresses Egyptian beliefs about eternity.

The keenly observed naturalistic details in the art reveal the Egyptians' love of life.

### Class discussion

Before looking at the slides, ask the students what functions they think art had in Egyptian civilization. What functions does art have today? *Begin discussions about the visual materials by asking the group to describe what they see.*

**Statue of Hatshepsut** (slide 15): Discuss the reaction one has looking at this figure. The seated pose is balanced, formal, and frontal—a pose that could be held forever. It is made of limestone, a material that will endure. To prevent parts of the figure from breaking, the space between the arms and torso was not cut out, nor is the space between the legs. It is a solid image of the monarch that is meant to last forever.

**Statuette of an offering bearer** (slide 10): Is there action here? How would you describe it? Is the figure balanced or off balance? (Like the seated figure of Hatshepsut, this figure is centered and frontal. The pose with the left leg forward is typical of standing figures.)

**West wall from a chapel built by Sety I for his father, Ramesses I** (slide 25): Notice how the gestures help to explain what is happening in this scene. Talk about how, in portraying the human figure, Egyptian artists used different points of view to show each part of the body in its most complete form. Discuss the

composition and how it reflects the concern for order (clear outlines, symmetry, all the figures placed on the same ground line).

**Pectoral of Princess Sithathoryunet** (slide 17): Compare this design with the composition of the relief from the chapel built by Sety I. (A concern for order similar to that in the relief can be seen in the clear gold outlines, symmetry, and ground line.)

**Section from a *Book of the Dead*** (slide 38): Compare with the two previous slides. Notice here how other events believed to befall Nany in the afterlife are organized on a horizontal ground line above the main scene. This arrangement of depicting events in horizontal rows is typical in Egyptian art.

**Stela of a Middle Kingdom official** (slide 33): Notice how the scale of the figures shows who is most important. Talk about the way the carver showed the food offerings.

**Menna and his family fishing and fowling** (slide 36): Identify and talk about the Nile wildlife portrayed and how natural it looks. Also talk about how we can tell right away that this is an Egyptian work of art (clarity, symmetry, the human body depicted using multiple viewpoints, use of scale to show relative importance).

**Tomb of Perneb** (slide 3), **the Temple of Dendur** (slide 4), and the **sphinx of Senwosret III** (slide 16): Why did the Egyptians use stone to create tombs, temples, and statues? Looking at the solids and voids of the tomb and temple, what do you think the basic design unit of Egyptian architecture was? (Notice cubes and rectangles.) Does the shape of the sphinx conform? Explain.

**Statuette of Amun** (slide 27): Why portray the god in gold? (Gold was treasured for its color and sheen, which symbolized the sun. The gods were believed to have golden flesh. Because gold does not tarnish or disintegrate with time, it symbolized eternal life.)

**Coffin set of Henettawy** (poster): Discuss what elements of Egyptian style are seen here (clarity of outline, symmetry, scenes clearly framed and organized horizontally and vertically, pose and style of figures, human and animal combinations, hieroglyphic writing).

## Activities

Look under the following headings in the "Activities" section, pages 139–46.

- You as an Egyptian
- Body Language
- Eating It Up
- Art and Culture



## Ancient Egyptian Families

Grade level: **Elementary**

### Objectives for students

- to begin to learn that most people, both in the present and in the past, are part of a family and that family members are interdependent
- to learn that the many images of families in Egyptian tombs show how important the presence of family was to the Egyptians, not only in life but in the afterlife
- to see how artists use gesture and pose to express feelings

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Slide 31: Nikare and his family  
Slide 37: Yuny and his wife, Renenutet  
Slide 36: Menna and his family fishing and fowling  
Slide 33: Stela of a Middle Kingdom official  
Slide 25: West wall from a chapel built by Sety I for his father, Ramesses I

### Advance preparation

Please read the section "Life after Death" on pages 27–29 and the slide descriptions.

You may want to intersperse some of the class activities listed below with looking at the slides.

### Class discussion

Have a discussion with the students about families, especially their family and families they know. What are the special activities they like to do with their family? This could develop into an art and writing activity.

*Begin discussions about each slide by asking the class to describe what they see.*

Look at **Nikare and his family** (slide 31): observe how the sculptor has shown family dynamics and feelings. Who do you think made most of the important decisions in this particular family? Explain.

Compare Nikare's family group with **Yuny and his wife, Renenutet** (slide 37). Note the styles of wigs and costume. Where is Yuny's right arm? What has the sculptor included to show that this man and woman are husband and wife?

The original scene of **Menna and his family fishing and fowling** (slide 36) was painted directly on a wall of his tomb in the belief that by magic Menna could

enjoy good times with his family forever. Observe how the artist showed family affection and support. What sports do you and your family do together?

In the scene depicted on the **stela of a Middle Kingdom official** (slide 33), the official's family offers him a banquet so that he will continue to have energy in the afterlife. Being remembered by one's family was very important to the ancient Egyptians. How do we remember people in our families who have died (stories of what they did, photos, grave sites, etc.)?

In the scene on the **west wall from a chapel built by Sety I for his father, Ramesses I** (slide 25), both father and son make offerings to the gods so that the spirit of Ramesses I will be protected and nourished forever. The Egyptians believed many of their gods were members of a family (for example, Osiris, Isis, and Horus) who protected and cared for one another. On the right the goddess Isis raises her hands in adoration toward a special symbol of her husband, Osiris, who was believed to be king of the afterlife.

## Activities

Relevant activities are found under the following headings in the "Activities" section, pages 139–46.

Family Relationships

On the Wall (emphasizing family outings and groupings)



## Art and the Environment

Grade level: **Elementary and middle school**

### Objectives for students

- to begin to see how people have adapted to their environment and how it is reflected in their lifestyle and in the content of their art
- to understand the effects of geography on the development and character of a civilization
- to analyze and draw conclusions about the impact of environment on the ancient Egyptian civilization

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Pages 29, 33: symbols of Upper and Lower Egypt  
Slide 5: View of Luxor looking west across the Nile  
Slide 8: Riverboat  
Slide 36: Menna and his family fishing and fowling  
Slide 35: Hippopotamus  
Slide 30: Comb  
Slide 17: Pectoral of Princess Sithathoryunet  
Slide 1: View of Saqqara  
Slide 28: Statuette of the god Anubis  
Slide 19: Sakhmet

### Advance preparation

Please read the summary of Egyptian history, the cycles of life, and the role of the gods on pages 7–9 and 19–20, and the section on materials and techniques on pages 53–57.

Photocopy page 33 for the class.

### Class discussion

Have a discussion about how environment affected the Egyptians' world view, lifestyle, and the materials they chose for their artworks.

*Begin discussions about the visual materials by asking the group to describe what they see.*

**Symbols of Upper and Lower Egypt** (page 33): Why were there special symbols for Upper and Lower Egypt? Why did the king wear a crown that combined the crowns of Upper and Lower Egypt? Why did Egypt occasionally dissolve into two kingdoms, one in Upper (southern) Egypt and one in Lower (northern) Egypt?

(The length of the Nile creates different environments as the river moves north toward the Mediterranean Sea: in Upper Egypt the Nile Valley and cultivated area is not very wide, whereas in Lower Egypt the river broadens out in a large fertile and marshy delta.)

**View of Luxor looking west across the Nile** (slide 5): Talk about the three different geographical zones seen in this slide. Which zone was most important for life in Egypt? Which zone was most suited for burial of the dead? In which zone was it easiest to travel? This is what the Nile Valley looks like in Upper Egypt.

**Riverboat** (slide 8): Why was it important to have a boat in Egypt? This boat could also be rigged to sail and would have looked like the boat in slide 5.

**Menna and his family fishing and fowling** (slide 36): Ask the students to identify the wildlife of the Nile marshes pictured here. Which ones were sources of food?

**Hippopotamus** (slide 35): Ask the students what they know about hippopotami and their habits. The ancient Egyptians had conflicting feelings about the hippopotamus. What were they? (Hippopotami can be very dangerous to humans and can consume or trample crops, yet, being creatures of the life-giving Nile, they also symbolized rebirth.)

**Comb** (slide 30): This comb is more than five thousand years old. Ask the class if they can identify the different animals depicted on the comb, all of which lived in Egypt at that time. What animal no longer lives there? (The elephant; the lion and the crocodile, not depicted on the comb, no longer live in Egypt either.)

**Pectoral of Princess Sithathoryunet** (slide 17): Three examples of Egyptian wildlife appear in this elaborate pendant. What are they? Think about the characteristics of each. What does the falcon symbolize? the cobra? the tadpole?

**View of Saqqara** (slide 1): Here is one of the great burial grounds of the ancient Egyptians in the western desert. Why did the Egyptians bury their dead in the desert? (The land closer to their dwelling places along the Nile was cultivated, and so too valuable for the burial of the dead.)

**Statuette of the god Anubis** (slide 28): Ask the class what they know about jackals. Research their characteristics and habitat. The Egyptians believed that Anubis, god of embalming and protector of the deceased, could be symbolized by the jackal. Why? (The jackal, a wild canine, is a nocturnal hunter of the desert. Jackals often could be heard howling and barking at night in or near burial grounds.)

**Sakhmet** (slide 19): Ask the class to think about the animals that lived in the desert surrounding the Nile Valley. In ancient times which was the most powerful and dangerous predator? Why does this goddess have the head of a lioness? What does this mean about her?

## Activities

See the activity Animal Symbols on page 142.



## Animal Symbols

Grade level: **Elementary and middle school**

### Objectives (for younger students)

- to understand that, unlike most modern Americans, the ancient Egyptians lived close to nature, surrounded by the many animal species that inhabited the Nile Valley and surrounding desert. The Egyptians understood the animals' characteristics and admired them, especially those that were dangerous or had powers human beings lacked.
- to learn that in depicting the awesome powers of their gods and kings, the Egyptians often portrayed them as animals or as beautiful humans with animal heads

### Objectives (for older students)

- in addition to the goals for younger students, to learn that artists use symbols to express ideas in visual form
- to recognize that the particular powers of each god were symbolized by animals with similar characteristics
- to understand that Egyptians believed that the gods in their multiple forms revealed the creative and destructive forces of the universe

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Slide 36: Menna and his family fishing and fowling
- Slide 35: Hippopotamus
- Poster: Coffin set of Henettawy
- Slide 16: Sphinx of Senwosret III
- Slide 19: Sakhmet
- Slide 29: Cat

### Advance preparation

Please be familiar with the slide descriptions, the section "The Role of the Gods" on page 20 and "Naturalistic Details" on page 43, the poster description, and the descriptions of the gods in the glossary.

The activities and discussions based upon these visual materials begin with simple observations and questions followed by more complicated ones.

## Class discussion

Begin the lesson with a discussion about the students' pets and about the characteristics of animals they have seen at zoos, aquariums, and in nature programs on TV.

What kinds of things can animals do that people cannot? Do some animal abilities seem almost magical? Which ones?

Ask the class to make a list of animal symbols we use today (American eagle, names of sports teams, political parties, kinds of cars, etc.).

Ask the class to draw or describe in a short essay an animal or animals that could symbolize the creative powers of nature and those that could symbolize destructive powers.

*Begin the discussion of the visual materials by asking the group to describe what they see.*

**Menna and his family fishing and fowling** (slide 36): How many examples of animal life do they see? (Don't forget the butterflies, birds' eggs, and cat.) Why didn't the artist paint the fish and crocodile under the water?

**Hippopotamus** (slide 35): Ask the class how big a hippo is. Where does it live? What are its characteristics? What did it symbolize to the ancient Egyptians? Besides being a symbol of power and danger, did the hippopotamus have another meaning in Egyptian beliefs?

Ask the class to look closely at the figures on the **coffin set of Henettawy** (poster) and make a list of animals and animal-human combinations. How are these animals different from the other Egyptian animals they have seen? What do they think these beings are? Have a discussion about what a symbol is. What kind of goddess could the one with wings be? What god do the dogs symbolize?

**Sphinx of Senwosret III** (slide 16): Ask the class what kind of individual would want to be portrayed with the body of a lion. What does the lion symbolize?

Compare the slide of the goddess **Sakhmet** (slide 19) with the sphinx. Ask the students what kind of being this is. What does the lioness's head symbolize about this goddess? Why does she have the mane of a male lion?

**Cat** (slide 29; the goddess Bastet): Ask the students to look closely for details. Is this an ordinary cat? Explain. What kind of characteristics would a cat goddess have? Would she share any characteristics similar to those of the lioness goddess? Why were cats important in ancient Egypt (where most people lived by farming)?

## Activities

Materials: paper marked into 1/2-inch square grids

blocks of plasticine clay for younger students, sculptable self-hardening clay for older students, or poured plaster-of-paris blocks, set but not dry (for ease in carving)

Tools for removing material from the block, spatulas to smooth clay, small pointed instruments for details and texture

Preparation: Prepare blocks of clay or plaster of paris.

Students will carve their own animal or human-animal combination. They might find it helpful to list the qualities they wish their animal to represent.

Demonstrate how to remove clay or plaster with tools. Refer to the Egyptian sculptures in slides 19 and 29 to see how the artist sculpted human and animal forms.

Emphasize that sculptors working in stone or wood had to think carefully before they cut away the material because it cannot be put back on. In a similar fashion, when working in plaster of paris large areas should be cut away first, a little at a time. Then smaller details can be carved. Students working in plasticine may add details with bits of clay, but can also carve into the clay to practice that technique.

If students are sculpting animal-human combinations, remind them how Egyptian sculptors created a believable synthesis by using a headdress or mane to make the transition between body and head.

Additional pertinent activities are found in the "Activities" section, pages 139–46.

Ask Me an Animal Question

Animal Symbols

Divine Power



## Egyptian Gods and Goddesses

Grade level: **Middle school and high school**

### Objectives for students

- to recognize that the animal forms of the gods were based upon real animals living in the Nile Valley and surrounding deserts
- to understand that the Egyptians portrayed their gods in animal and human-animal combinations to symbolize the many kinds of divine power at work in the universe
- to understand the use of symbols, not only to illustrate certain characteristics of a god or person but also to identify that being
- to learn that in past civilizations (as well as in contemporary religions) artists used symbols to fill images with meaning that was understood by the peoples of that time and place

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Slide 19: Sakhmet
- Slide 29: Cat
- Slide 27: Statuette of the god Amun
- Slide 10: Statuette of an offering bearer
- Poster: Coffin set of Henettawy
- Slide 38: Section from a *Book of the Dead*
- Slide 39: Magical stela
- Slide 4: The Temple of Dendur

### Advance preparation

Read the section "The Role of the Gods," page 20, and the descriptions of the slides with the accompanying suggestions for looking and analyzing. Please be familiar with the descriptions of deities in the glossary. You also may want to photocopy the drawings of the gods on pages 23 and 25 for the students.

The questions for looking at the slides begin with simple observations followed by more detailed ones that involve more background information.

### Class discussion

Discuss the various human and animal forms used to portray Egyptian gods. Why did the Egyptians visualize their gods in these ways?

Ask the students to imagine that they believe a god controls a force of nature essential to life, such as the sun or water. How would they portray that god? How would they identify the god's powers?

*Begin discussions about the visual materials by asking the class to describe what they see.*

**Sakhmet** (slide 19): What is the sculpture made of? What features identify her as a goddess? What do they indicate about her special powers? What does the lioness head tell us? In what mood is the goddess portrayed? How is that mood expressed (pose, expression of face)? What was the function of this sculpture?

**Cat** (slide 29): The goddess Bastet was portrayed as a cat and sometimes as a woman with a cat's head. Are there visual clues showing that this figure of a cat is indeed Bastet and not an ordinary cat? What special powers would a goddess symbolized by a cat have? Why were cats important in a civilization whose livelihood was based upon farming? What is the sculpture made of? What was its function?

Compare the **statuette of Amun** (slide 27) with the figures of Sakhmet and Bastet. Is it different, and if so, in what ways? How might one guess this is a god instead of a king? What is he holding? What do these objects symbolize? What essential force for life on earth does Amun symbolize? What identifies him as Amun (the shape of his crown; the gold, which symbolizes the sun)? What identifying feature is missing? What do scholars think the function of this figure might have been?

**Statuette of an offering bearer** (slide 10): At first this female figure appears to be an ordinary servant, but what details suggest she is much more than that (her adornment, her dress)? How would you describe the patterns of her dress? They are further indications of this figure's importance. In Egyptian art what special women are depicted wearing feathered dresses or headdresses (goddesses, queens)?

**Coffin set of Henettawy** (poster): Use as many of the poster discussions and activities on pages 145 and 146 as you think are appropriate for your group.

**Section from a *Book of the Dead*** (slide 38): Ask the class to describe the scene and identify what is happening. Discuss the meaning and the function of this object, then focus on Osiris, his wife and sister Isis, and his other sister Nephthys, to make the point that many Egyptian gods were believed to live in families.

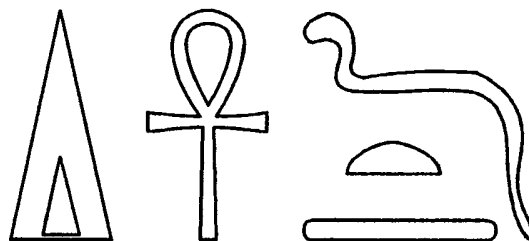
What is the material of the **Magical stela** (slide 39), and how was it made? Who is the main character? How has the artist made him stand out? What could be happening in this scene? How are the other figures in the main scene identified? Have a class member describe the actual narrative referred to here. Look closely at the carving. How was it done? What is the magical function of this stela?

**The Temple of Dendur** (slide 4): Describe the temple and gate. Ask the students what the material is and how the temple was constructed. Talk about the fact that a statue of the god honored in the temple would have been in the sanctuary.

Where would the people worship the god? (A temple was believed to be the house for the god and only the highest priests and the king were allowed inside the temple sanctuary to view the image of the god. The people worshiped the god in the temple's outer courtyard.) Statues of the god in temple sanctuaries were made of precious material; they have not survived. The small gold Amun statuette gives a modest idea of the splendor of materials and craftsmanship that would have been seen in the god statue in a sanctuary.

### Activities

In the section "Activities" see the activity titled Divine Power on page 143 and the pertinent parts of Art and Culture on page 144.





## The Role of the King

Grade level: **Middle school and high school**

### Objectives for students

- to learn that images of Egyptian kings were identified by special symbols, costume, and materials
- in a wider sense, to understand that in many civilizations around the world rulers, religious leaders, and other elite members of society were identified in art and ceremonies by particular adornment

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Slide 15: Statue of Hatshepsut
- Slide 20: Fragment of the head of a queen
- Slide 21: Akhenaten sacrificing a duck
- Slide 25: West wall from a chapel built by Sety I for his father, Ramesses I
- Slide 23: Tutankhamun wearing the blue crown
- Slide 18: Fragment of a battle scene
- Slide 16: Sphinx of Senwosret III
- Slide 17: Pectoral of Princess Sithathoryunet

### Advance preparation

Read the descriptions and discussion points for the slides listed below; the sections "Order over Chaos: The Role of the King" and "The King in Art," pages 29–31; and the hieroglyphic phrases frequently used for royalty, page 51. You may want to photocopy the royal regalia and symbols of Upper and Lower Egypt on pages 33 and 35 for your class.

Depending upon the students' age and the time allowed in the curriculum, you may decide to do some or all of the activities. The questions for looking at each of the slides begin with simple observations followed by more complicated ones.

### Class discussion

In the present day what things, worn and held, identify national and world leaders? What symbols and adornment identify sports, film, and rock stars?

*Begin discussion about each slide by asking the students to describe what they see.*

**Statue of Hatshepsut** (slide 15): Mention the size of the figure and the material. Ask the class how they know it is a royal statue (formal pose and throne). What royal symbols can they see in the slide?

**Fragment of the head of a queen** (slide 20): What indicates that this is the head of a royal person? Why must it be the head of a queen rather than a king? Why is it assumed that the rest of the statue was made of other materials?

**Akhenaten sacrificing a duck** (slide 21): What is distinctive about this portrayal of a king? What is distinctive about the action? the style? the carving? How many hands are there in this scene? Why was it important that the king should make frequent sacrifices to the gods?

**West wall from a chapel built by Sety I for his father, Ramesses I** (slide 25): Notice the figures' poses, gestures, and costumes. Which are kings? Which are gods? What do the poses of the kings indicate? Who are the gods (Isis, Horus)? Why would the kings make offerings to these two particular deities?

**Tutankhamun wearing the blue crown** (slide 23): What identifies the head in this fragment as that of a king? Describe the size of the head and what the complete sculpture portrayed. How can we guess what the original looked like? What could the hand of Amun-Re resting on the king's head signify?

In your discussion of the **fragment of a battle scene** (slide 18) mention the colors and what the complete scene would have been. How did the artist show the confusion of battle? Is there another level of meaning in scenes of the king defeating his foes?

**Sphinx of Senwosret III** (slide 16): Ask what it is made of and what the meaning of this human and animal combination is. This will initiate a discussion about animal symbolism. Why a lion? What royal symbol is missing from the king's headdress? Why a cobra's head reared as if to attack?

**Pectoral of Princess Sithathoryunet** (slide 17): Ask for descriptions of the materials. Describe what a pectoral is and the size of this one. What do the two falcons symbolize? Why is the falcon an appropriate symbol for the sun god? What other parts of the design symbolize royalty? Talk about how the design is both art and writing.

## Activities

Ask the students to draw a picture or write about the kind of headdress they would wear if they were king or queen. What symbols of protection and power would they include? The headdresses could be three-dimensional designs as well.

See the activity Art Words on page 142.



## Egyptian Art and Writing

Grade level: **Middle school and high school**

### Objectives for students

- to understand that peoples past and present have developed many different forms of writing
- to realize the importance of having a writing system to circulate and record a culture's ideas, beliefs, and history
- to begin to understand that most of the figures of humans and animals in Egyptian art are actually larger forms of those in hieroglyphic writing
- to learn that in the ancient Egyptian language the same word is used for writing, drawing, and painting, and that the images created in these three disciplines were thought to possess magical powers

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

Slide 30:	Comb
Slide 16:	Sphinx of Senwosret III
Slide 33:	Stela of a Middle Kingdom official
Slide 38:	Section from a <i>Book of the Dead</i>
Poster:	Coffin set of Henettawy
Slide 17:	Pectoral of Princess Sithathoryunet
Slide 39:	Magical stela

### Advance preparation

Read the section "Hieroglyphs and Egyptian Art" on pages 47–51 and the descriptions for the slides and poster.

### Class discussion

Have a discussion about writing. Is it important? Why? What do we learn from writing? What can we learn without it? What would our lives be like without it? What can writing tell us about past civilizations?

Ask the students to try to recall picture books they had before they learned to read. How were they able to follow the story? Can you think of important civilizations that did not develop written communication? Can we learn about their beliefs and lifestyles even though they left no written records? Explain.

What does the term "prehistoric" mean?

*Begin the discussion of the visual materials by asking the group to describe what they see.*

**Comb** (slide 30): Talk about the way the animals are arranged. Where is the beginning and where is the end of the procession? Notice that the figures appear in rows similar to hieroglyphic writing. In which direction are hieroglyphs read? Some people think the comb might show an early attempt to record a story or myth before hieroglyphic writing was developed.

**Sphinx of Senwosret III** (slide 16): Talk about the face of the king. (The careworn features are as close to real portraiture as one finds in Egyptian art. Usually the faces are young and idealized.) According to Egyptian beliefs, what identifies the statue or painting of an individual is not a physical likeness but the person's name written or inscribed on the surface. Locate Senwosret's name (beneath the royal beard).

**Stela of a Middle Kingdom official** (slide 33): Look closely at the hieroglyphs. In which direction (or directions) should they be read? Can you make out animal and bird forms? Do any of the human forms resemble the poses of the official's family? Knowing something about Egyptian afterlife beliefs, what do you think the function of this relief was and what is the text about?

**Section from a *Book of the Dead*** (slide 38): Talk about the hieroglyphs above the figures' heads. What could they be? (Like balloons in a cartoon, they are the words of Osiris, Nany, and Anubis and explain in detail what is happening.)

**Coffin set of Henettawy** (poster): What is the purpose of the hieroglyphs here (identification, spells for protection and sustenance)?

**Pectoral of Princess Sithathoryunet** (slide 17): Here it is very clear that the writing is art and the art is writing. Explain the meaning of each figure. (Together they form a magic wish that the princess's father will have eternal life.)

**Magical stela** (slide 39): Both word and image had magic powers according to Egyptian beliefs. Describe the function of the stone carving. (As water was poured over the surface, which is inscribed with magic spells and the images of gods, it was believed to absorb their curative powers and become transformed into a powerful medicine.)

## Activities

See the following headings in the "Activities" section, pages 139–46:

Art Words

Draw a Story



## Personal Adornment/Pendant

Grade level: **Elementary. Materials may be adapted for upper grades.**

### Objectives for students

- to see how personal adornment reflects the ideas, beliefs, and views of Egyptian culture
- to create a pendant to communicate their own observations, ideas, feelings, and experiences

### Visual materials

Photocopies of hieroglyph pages (optional)

Slide 17: Pectoral of Princess Sithathoryunet

### Advance preparation

Read the information about slide 17 and the section "Artists and Materials."

You may wish to wear a noticeable piece of jewelry, especially a necklace or pin that has symbolic or sentimental meaning.

### Class discussion

Describe the piece of jewelry you have chosen to wear to begin the discussion. Ask students about any special jewelry that they or their family might own: antique pocket watch; wedding, engagement, or class rings; a souvenir charm from a vacation, and so on. Ask for volunteers to describe one of these pieces of jewelry, including its design and materials.

Discuss the symbolism behind jewelry design and materials—a ring symbolizes eternity, "diamonds are forever." Shamrocks, peace signs, crosses, and Stars of David also all have symbolic meaning.

Jewelry is worn for many reasons. It may contain a message from the giver and therefore would be worn for sentimental reasons. Jewelry also reflects power and prestige; crowns and tiaras are worn for this reason.

Show the slide of Sithathoryunet's pectoral and ask students to describe what they see. Provide information about its age, materials, and symbolism. If students have already studied hieroglyphs and their meaning, they will be able to identify some of them. If not, "read" the pendant to the class.

Discuss who owned the pendant and who made it. Why would the pendant be buried with the princess? What can you tell about the craftsman from looking at the pendant? Explain the process of cloisonné.

## Activity

**Materials:** heavy gold craft foil, cut into pendant-size rectangles  
 paper for sketching, the same size as the foil rectangles  
 scissors  
 glitter pens, yarn, beads  
 pencils

**Preparation:** Precut paper and gold foil into rectangular shapes. Cut tabs or punch holes at the top of foil for younger children.

Explain that students will have the chance to create their own pendants with symbolic meaning. They may choose Egyptian hieroglyphs, symbols of their own, or a combination of both.

Demonstrate how to choose a series of symbols that embody a message. Show how they can be sketched and combined into a design that fits into the shape and size of a piece of gold foil. If desired, demonstrate how a symmetrical design can be made by drawing half the image, then folding it over and tracing the other side. Leave room for two or three tabs on the top of the pendant so that it can be attached to a cord.

Lay the completed sketch over the gold foil and outline the shapes by pressing hard with a pencil. Remove the paper and go over the lines again to deepen them, if desired.

Fill in the shapes with pieces of colored yarn, beads, or glitter pens.

Students with access to enamel kilns may wish to cut their pendant shapes from copper and apply enamel colors. Pendants also can be cut from sheets of silver or other metal.

When the pendant is complete, cut a piece of yarn long enough to go around the neck and attach the pendant by folding the tabs back over the yarn or by inserting yarn through punched holes. If beads are available, string a few on each side of the pendant and tie the two ends of the yarn together so that the pendant hangs at the desired length.

## Connections

**Language Arts:** Have students write out the message of their pendant on a separate piece of paper. Can students match each message to the proper pendant?

**Science:** Discuss the techniques of metalworking that the Egyptians used to make precious objects, such as Sithathoryunet's pectoral. Look at actual examples of cloisonné, if any are available, and talk about what scientific principles the artisan would have needed to know.

Social Studies: Look at slide 13, Wah's jewelry, and discuss the role of jewelry to the ancient Egyptians, both that worn during life and jewelry for burial.



## Myths/Architecture/Environment

Grade level: **Adaptable for all grade levels, but especially good for students in global studies programs**

### Objectives for students

- to gain competence in using three-dimensional art media
- to demonstrate how art forms reflect the beliefs, ideas, and views of ancient Egypt
- to participate in group production and exhibition of an "Egyptian temple"
- to create and decorate a temple to represent a particular environment and possible myths associated with it

### Visual materials

- Slide 4: The Temple of Dendur  
Slide 5: View of Luxor looking west across the Nile  
Slide 14: Discovery of fragments of Hatshepsut's sculpture, Thebes

### Advance preparation

Read the information accompanying slides 4, 5, and 14, as well as "Cycles of Life."

### Class discussion

Discuss the word "environment" and ask students to describe their own environment (city, country, small town, etc.). List some of the features of the environment on the board (geographical features, weather, trees, plants, animals, etc.). Discuss what materials were used for building in this environment—wood, stone, bricks, sod, adobe. How does the architecture of a region reflect its natural resources? Buildings today can be made of many different materials, not necessarily reflecting the natural resources of the region. In fact, they tend to look alike and anonymous throughout the country because of this.

Environment not only affects the architecture of a region, it also shapes the beliefs and ideas of cultures. This is often evident in creation myths, legends from a particular culture of how the earth came to be.

Show slide 5, **view of Luxor looking west across the Nile**. What natural features can students identify? Can they see the cultivated land, the water, the desert, and the sky? Which of these seems to be dominant? How might this affect the mythology of the area? What materials could be used for buildings and temples? Explain how the cliffs and hills are tunneled with tombs. There is even a mortuary temple at the base of the cliffs (slide 14).

Briefly describe the Egyptian myth of creation as presented in "Cycles of Life." Ask students to note various features, such as the Nile River, the earth and its vegetation, the sky and the movement of the sun across it.

Look at slide 4, **the Temple of Dendur**. Ask students how this temple might relate to the environment in which it was created. It is made of sandstone, and the outer walls are carved in sunk relief. The brilliant Egyptian sun would strike the edges of the reliefs, creating crisp shadows to make them stand out clearly. The inner walls are carved in raised relief, which is easier to see in indirect light. Students may notice that the two columns on the porch are like stalks of papyrus. The reliefs are arranged in horizontal bands on the walls, much like the horizontal arrangement of the landscape elements in slide 5.

The temple is covered with symbols of the earth, sky, and water, and was an image of the natural world as the Egyptians knew it. Discuss how the figures of the king and the gods and goddesses are identified, even though they might be difficult to see in the slide itself. Identify which symbols are associated with gods or goddesses.

### Activity

Materials: boxes of various sizes and shapes  
glue  
scissors  
cardboard pieces  
cardboard rolls  
paint or markers  
construction paper

Preparation: Begin in advance to collect boxes, cardboard rolls, and flat pieces of cardboard.

Prepare several note cards that describe different environments, one card for each group of four or five students. These can include other regions studied, such as rain forest, desert, tundra, grasslands, etc. Include as much information as is appropriate for the age group.

The teacher may wish to give a brief demonstration of how paper can be manipulated into three-dimensional shapes through folding and cutting techniques: rolling into columns, accordion-folding, cutting doors and windows, and so on.

Divide students into groups of four to five and give each group an index card that identifies a particular environment. Students should collaboratively discuss the features of that particular environment and list or sketch ideas for a temple that reflects it. They will need to think about materials available for building the temple, weather conditions, and decorative elements drawn from plants and animals of the region. Older students can concentrate on the symbolism and deities that might be present in such a region, using their knowledge of global studies.

As students come up with a plan for their temple, they may select boxes, cardboard, and other materials to begin building the structure. Decorative details can be added with colored construction paper, markers, or paint. Older students may wish to have geography books or magazines on hand for reference.

## Connections

- Language Arts:** Ask students to write a creation myth from the region of their particular temple. Local deities should be identified with the environment, its animals and plants, weather, natural features, and so on. Display the written myths with the finished temples.
- Social Studies:** Read and compare myths from different parts of the world. How are they alike and how are they different? How do they relate to the environment? Which cultures have flood myths?
- Did the ancient Egyptians attempt to control their environment? The story of how the Metropolitan came to own the Temple of Dendur is connected with the construction of the Aswan High Dam in Egypt. What other public projects to harness the environment can students identify?
- If possible, take a field trip to see the Temple of Dendur at The Metropolitan Museum of Art, or go to a museum with an Egyptian collection.
- Science:** Discuss the ecology of the Nile and the animals that lived in ancient Egypt, using the information in "Cycles of Life," "The Role of the Gods," "Representation of Deities in Art," and "Naturalistic Details."
- Write a paragraph describing observations of a particular environment, perhaps one you visited on a vacation. What was the weather like? What did you notice about the animals, the rocks, the sand, or the trees? Was the sky an unusual color, or were the clouds different from what you are used to?
- Math:** Discuss the geometric forms that were used in the design and building of the Temple of Dendur and the class-activity temples.
- Music/Drama/Dance:** Students may wish to dramatize their myths and present them to the class. This could be done in a variety of ways, through music and dance, dramatic readings, pantomime, or skits.



## Relief Sculpture/Stasis and Action

Grade level: **Middle school and high school. May be adapted for lower grades.**

### Objectives for students

- to gain competence in using art media and processes to create a relief
- to see how artists use certain lines and shapes to express balance and order or action
- to create a relief sculpture showing both stasis and action
- to recognize the styles of carved reliefs produced in ancient Egypt

### Visual materials

The visual materials listed below are not in numerical order but rather are in an order that develops the progression of the lesson.

- Slide 25: West wall from a chapel built by Sety I for his father, Ramesses I  
Slide 18: Fragment of a battle scene  
Slide 21: Akhenaten sacrificing a duck

### Advance preparation

Read and be familiar with the information about slides 18, 21, and 25, as well as the information under "Form of the Art."

### Class discussion

Show the **west wall from a chapel built by Sety I for his father, Ramesses I** (slide 25). Review the poses and gestures of the figures in this relief. Look for the strong horizontal and vertical elements as well as the triangular composition. Discuss how the poses and arrangement of the figures on the left side of the scene are nearly identical to those on the right. How does this balanced composition reflect Egyptian beliefs about permanence and eternity as well as about maintaining order over chaos?

Discuss poses that show action in a scene. Ask volunteers to pantomime a scene. From time to time have the volunteers "freeze" the action and point out the different lines formed by bodies, arms, and legs. Then ask volunteers to take poses that would be good in a quiet scene. Have students make some quick sketches of the poses and gestures that create action or a sense of quiet.

Look at the **fragment of a battle scene** (slide 18) and **Akhenaten sacrificing a duck** (slide 21)—at the same time, if possible—and look for elements that indicate action. In the battle scene, students may notice diagonal and curved lines, overlapping and tangled shapes, and the expressive hands and mouths of the fallen soldiers. In slide 21, Akhenaten's arms are held diagonally and his hands are twisted to show the movement involved in holding on to a struggling duck.

Discuss the details: the beards and mustaches of the Asiatic warriors, the fingers of Akhenaten's hand holding the duck. Are these scenes similar to the depiction in slide 25? How are they different?

Discuss the two techniques of relief carving, raised and sunk. How are they different? Which kind of relief did the ancient Egyptians use for the outside of temples? Which did they usually use inside? (Think about sunlight and dark interiors.)

### Activity

Materials: plasticine clay  
self-hardening clay, or plaster of paris poured into  
Styrofoam meat trays  
tools to cut into the clay or plaster, pointed instruments,  
old dental tools, clay tools

Preparation: If plaster of paris is being used, prepare by pouring it into Styrofoam meat trays and allowing it to set until hard but not dry for ease in carving. Plasticine or self-hardening clay should be rolled out into slabs.

Students may create their own scene involving a number of figures in both static and active poses—a sports event with spectators or a performer with an audience, for example. A composition on paper should be produced first that should be the same size and shape as the slab of clay or plaster.

When the sketch is completed, lay it on top of the plaster or clay slab and trace the lines with a sharp pencil or stylus to make indentations on the surface below. Remove the sketch and use the stylus to carefully deepen the lines around the forms.

Cut away either the background around the forms or the inside of the forms themselves, depending on whether a raised or sunk relief is desired. Work carefully to keep the relief about the same depth throughout, about a quarter of an inch.

Allow the relief to dry thoroughly and display. Raised reliefs may be painted in flat colors, if desired.

This is a good activity for middle-school students who are ready for more complicated techniques.

Younger students will enjoy posing for the sketches. Older students may wish to take a little more time on this preliminary step so that they have specific poses that they can refer to when composing their drawing.

### Connections

Language Arts: Have students make a list of words describing what is going on in the relief they made. Use these words to create an expressive paragraph to display with the relief sculpture.

- Science: Look at slides 25 and 26 and discuss how the environment affects buildings and their architectural details over time. How is this evident in the students' own environment? What can be done to prevent or repair damage? Does the museum have a role in conserving and protecting works of art? Explain.
- Social Studies: Discuss the symbolic aspects of these two reliefs. How do they depict the power of the king? How do other cultures symbolize power through art?
- Music/Dance/Drama: Develop a pantomime or dramatic sketch based on what is happening in the relief sculptures, either the slides or those the students created.



## Narrative Art/Scroll Painting

Grade level: **Elementary. May be adapted for upper grades.**

### Objectives for students

- to recognize some of the unique features of Egyptian art
- to acquire some knowledge about intentions and social contexts of Egyptian art
- to create their own narrative scroll, communicating a story through visual images

### Visual material

Slide 38: Section from a *Book of the Dead*

### Advance preparation

Be familiar with the information about slide 38 and the section "Form of the Art."

### Class discussion

Discuss how stories can be told in a variety of ways, through pictures, words (written or spoken), television, movies, dance, sign language, and so on. Ask students to identify some stories that they have read themselves, stories that their parents have made up or told from memory, or television programs, movies, or plays they might have seen.

Explain that artists in many cultures are narrators. Their creations have symbolic, religious, or magical meaning, and the story they tell in art speaks to us across the years and gives us information about the people to whom it had meaning.

Show the **section from a *Book of the Dead*** (slide 38). Ask students to look for the main character or characters. What is going on in the scene? After discussing the story depicted, read students the information accompanying the slide. Explain that some of the deities are depicted by their symbol; for example, Thoth, god of wisdom and writing, is a baboon.

Discuss how the test of Nany's life on earth is a very important reflection of Egyptian belief in an afterlife. Explain that this scene is the central one in a scroll that is about seventeen feet long. There are other scenes showing Nany's arrival in the afterlife and what her existence in the afterlife will be like.

What features of Egyptian art can be identified in this painting? Students may notice that the figures are represented partly in profile and partly from the front. Students may also notice that the figures are arranged in registers or horizontal rows, almost like written narratives. Inscriptions of what is being said by the main characters accompany the figures.

## Activity

**Materials:** 6 x 18-inch piece of construction paper (12 x 18-inch, cut in half lengthwise)  
crayons, markers, or paints  
rulers or straightedges

**Preparation:** Precut paper into long strips.

Explain that students will have a chance to create their own picture-story showing events in sequence like an Egyptian scroll. First they should write their story in three sentences, one giving the beginning, one the middle, and one the end of their story.

Placing the paper horizontally on their desks, they should work from left to right and draw their story along the bottom of the paper. They may use rulers to divide the scroll into registers if they wish. (Nany's scroll was written and illustrated from right to left. Why?)

Remind students of symbols and inscriptions they may wish to incorporate into their stories.

Older students may go more deeply into the afterlife beliefs of ancient Egypt and the political climate that inspired the creation and burial of such scrolls. Since this is a very dramatic scene, highlighting an intense moment of confrontation and decision, they may wish to create a similarly dramatic narrative scene.

## Connections

**Language Arts:** Have students write out their stories in narrative form and display them with the scrolls.

**Science:** This scroll was made from papyrus. Research how papyrus was made and used by the Egyptians. How did such a fragile medium survive over thousands of years? Paper is made today for a variety of uses: newspapers, textbooks, library books, paperbacks, scholarly texts. Is the same paper made for all these purposes? How does its use affect its need to be made permanent?

**Social Studies:** Many religions of the present and past incorporate an afterlife where individuals are judged by their lives on earth. What other religions believe in an eternity based on one's deeds and activities? Are there any features in common, for example, truthfulness or doing good works?

**Music/Dance/Drama:** Dramatize the story of Nany's ordeal before Osiris. Using the visual materials and classroom activities in the resource guide, create costumes, jewelry, and masks. Paint a mural backdrop to represent the papyrus background.



## Living Work of Art

Grade level: **This activity, which evolves from the "Eyewitness News" performing and writing activity on page 141, may be adapted for the whole school as part of an in-depth study of the art of ancient Egypt.**

### Objectives for students

- to participate in group production and exhibition of a play, demonstrating the ability to work cooperatively and collaboratively
- to recognize some of the unique features of Egyptian art, its intentions and social contexts
- to use visual arts to integrate ideas and enrich and facilitate understanding and communication in interdisciplinary studies

### Visual material

Slide 38: Section from a *Book of the Dead*

### Advance preparation

Classes should be assigned different tasks, each relating to the art. Some groups can research and create costumes and jewelry, others the sounds or musical backgrounds, others can prepare a backdrop, props, write the script, or be the actors.

Parents can be recruited to help with the set, the curtains, lighting, and so on, if the production is presented on a stage.

Teachers might want to schedule the presentation for the school board, parent/teacher meeting, or school assembly.

### Class discussion

Explain to the classes that they will be interpreting a scene in a **section from a *Book of the Dead*** (slide 38). This project will draw on many different disciplines—dance, drama, music, language arts, art, math, science, and social studies—and will be a class play or school assembly.

For each element of the production, there must be people working collaboratively. Jobs must be assigned and deadlines set. It may be helpful to keep track of what is being done on a large timeline on the wall of each classroom.

Students should look at slide 38, read about the art, discuss it, and decide how the scene should be presented, for example, from the point of view of an archaeologist finding the tomb or of a visitor to a museum looking at the section of the papyrus, or from the perspective of Nany herself. Time should be set aside to rehearse collaboratively with other classes that are involved.

## Activity

The backdrop should depict the scene from the slide, but without figures, who will be represented by actors. It may be painted or constructed from pieces of colored paper, but it needs to be fairly large.

A script must be written for the actors, and they will rehearse and learn their lines. Students may wish to have a narrator explain the action and give background information, and they may wish to present additional information about this particular piece of Egyptian art through other points of view, for example, an archaeologist or a visitor to a museum.

The dramatic presentation can be videotaped and saved as a resource for other classes studying Egyptian art, or it can be done on a small scale in a classroom to culminate study of a unit on Egyptian art.

## Connections

- Art:** Students will research a work of art, utilizing its historical context and their response to it to communicate and interpret that work of art to a larger audience.
- Language Arts:** The writing of the script will reflect the students' understanding of the papyrus and its symbolic meaning.
- Science:** Depending on the approach that the class chooses for the production, science connections may be made to the materials of the book or its preservation.
- Social Studies:** Students will draw upon their knowledge of the culture, religion, gods and goddesses, afterlife beliefs, and burial customs of the ancient Egyptians in writing, staging, and performing the production.
- Music/Dance/Drama:** These disciplines are represented in writing, choreographing, and scoring the production, as well as in performance. Students will be called upon to create music and dances based on their study of the art of ancient Egypt.