

HORRIBLE HISTORIES

TWO SHOWS
LIVE ON STAGE!

AWFUL EGYPTIANS

TEACHERS' RESOURCE PACK

The aim of this pack is to give a focus for fun learning around the different themes within *Horrible Histories - Awful Egyptians*. You can use the ideas and approaches before and after seeing the show or reading the book. They cover a wide range of curricular subjects and also explore some circle time issues. We hope you enjoy using the ideas, stories, research, games and exercises within this pack! Please let us know how useful this pack is by emailing us via office@birminghamstage.com as we are continually looking to improve and expand our education and outreach programme!

You can view information about *Horrible Histories* and other productions at our website www.birminghamstage.com



CONTENTS

In this Awful Egyptians Teachers' Resource Pack you will find:

- Egyptian Hierarchy
- Egyptian Daily Life
- Hieroglyphics
- Egyptian Gods
- How to draw Tutankhamun's Golden Mask
- Create Your Own Egyptian God
- Colour in the Mummy's Sarcophagus
- Design Your Own Egyptian Cartouche
- Egyptian Board Games
- Role play drama exercises
- A section of the Awful Egyptians script
- The story of Rhodopis – The Egyptian Cinderella
- Egyptian Gold
- Useful websites to explore



Egyptian Hierarchy

From looking at the pyramid, see if you can match the people to where they fit on the Egyptian Hierarchy. Match the number to the letter, and write the answer in the space on the pyramid:

(Answers on the next page)

a: Scribes

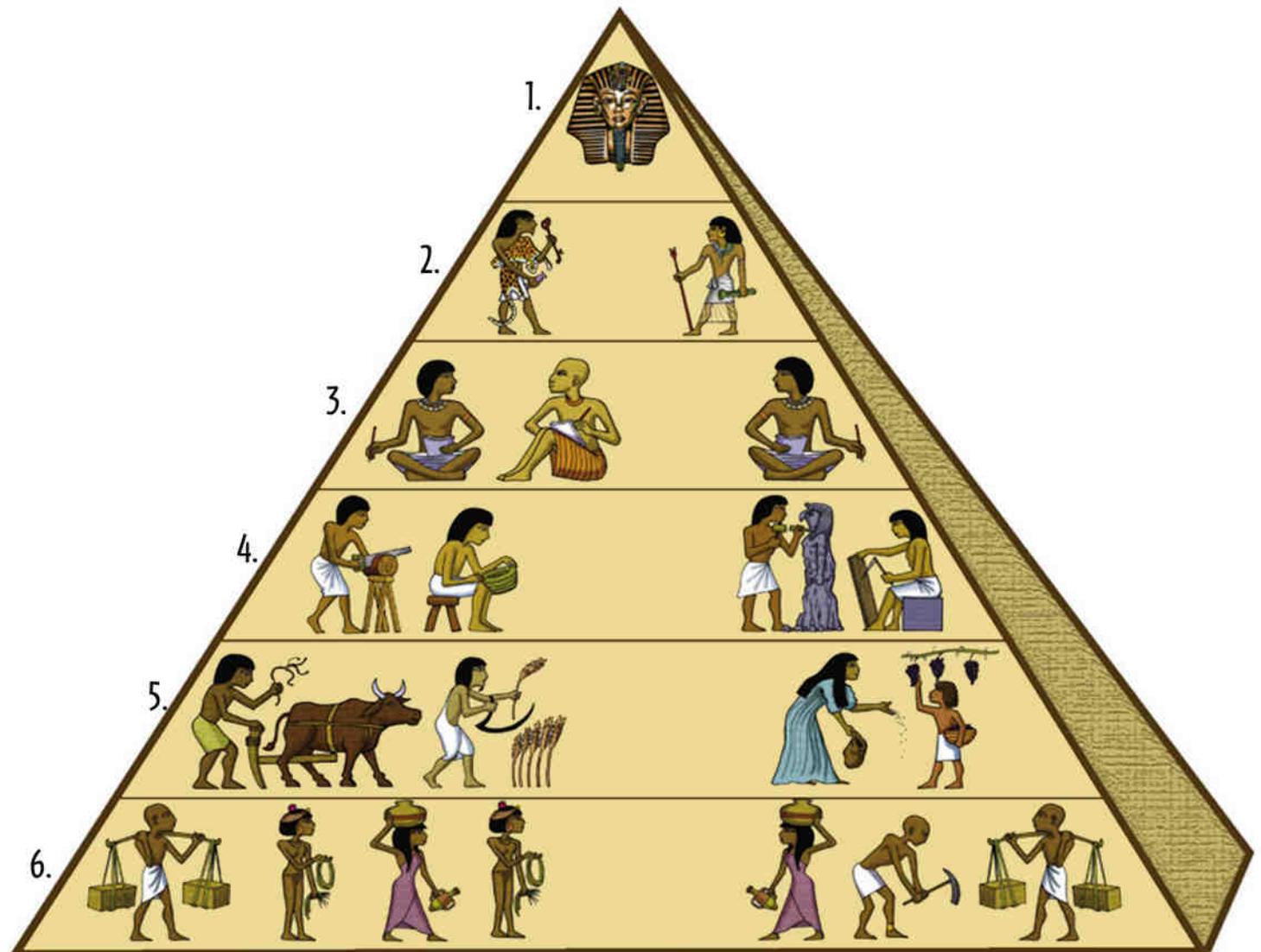
b: Peasant farmers & workers

c: Skilled artisans & craftspeople

d: Servants & slaves

e: Pharaoh

f: Vizier, senior officials, high priests and nobles



Answers

1 - e: Pharaoh

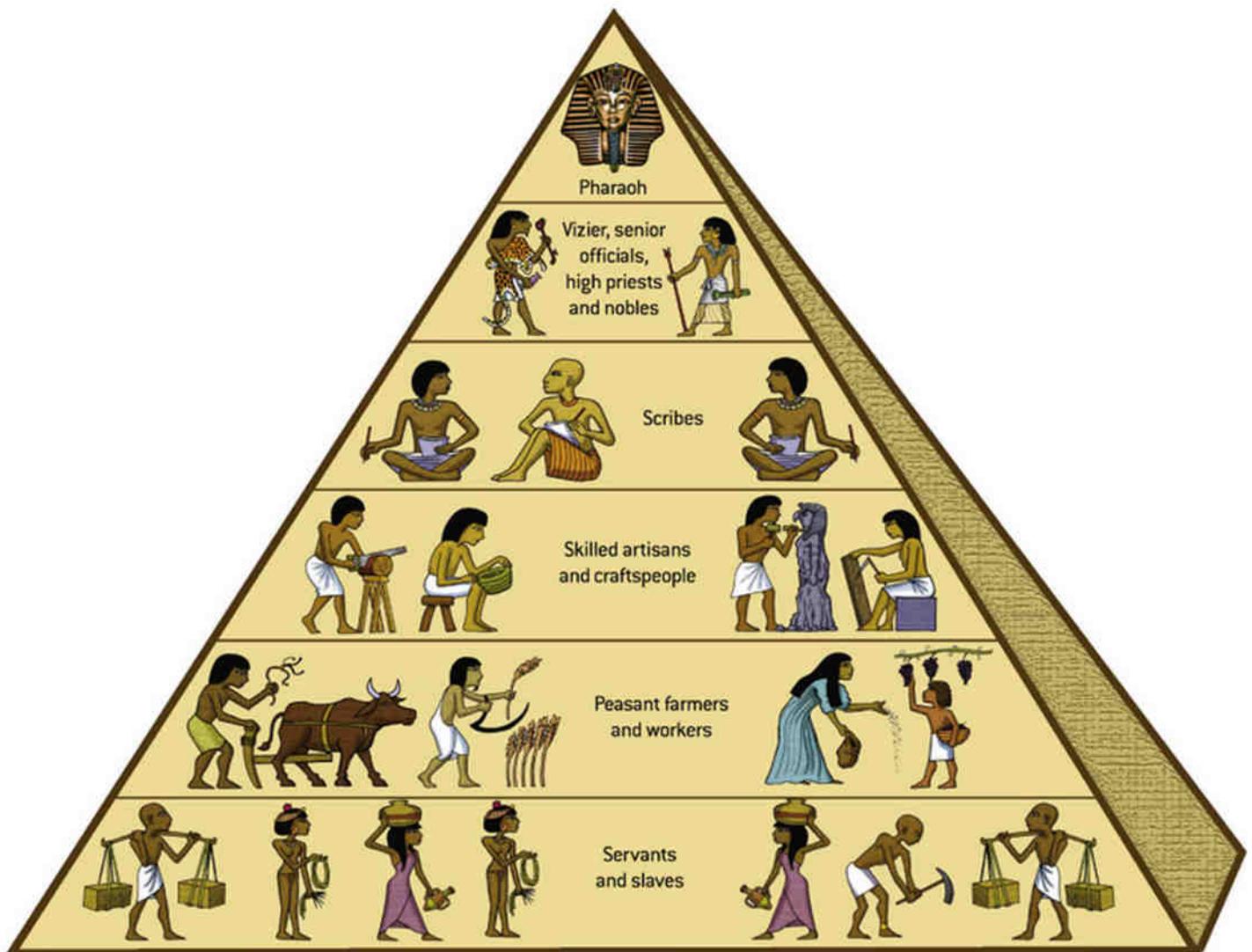
2 - f: Vizier, senior officials, high priests and nobles

3 - a: Scribes

4 - c: Skilled artisans & craftspeople

5 - b: Peasant farmers & workers

6 - d: Servants & slaves



Ancient Egyptian daily life...

What did they wear?

Looking nice and being clean was very important to the Egyptians. Most everyone, men and women, wore jewellery of some type. The rich wore jewellery made of gold and silver, while the poorer people used copper.

Where did they live?

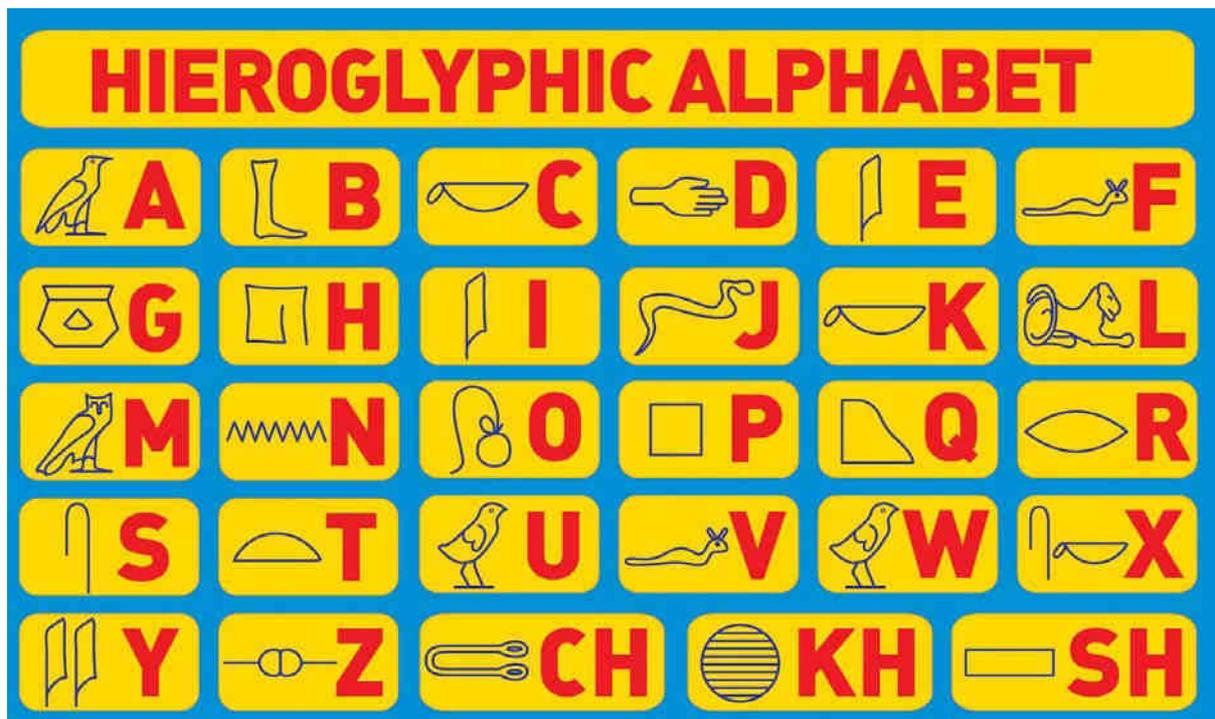
The average family lived in a village of sun baked mud houses. The houses were fairly small with few windows or furniture. They had flat roofs that the people would sleep on in the summer when it was too hot inside.

Fun Facts about Ancient Egyptian Daily Life

- The bread the Egyptians ate was so rough that it caused their teeth to wear away.
- The inside of houses was often painted with scenes from nature or colourful patterns.
- Women could hold important jobs in Ancient Egyptian society including high ranking positions such as priestesses, supervisors, and administrators. Some women reached the highest ranking posts in the land. Hatshepsut was a woman who became one of Egypt's most powerful Pharaohs.
- The average peasant girl married young, around the age of 12.
- Most people bathed daily, often in the Nile River.

Hieroglyphics

Names were very important in Ancient Egypt. If someone's name was remembered after they died, then it meant that they would survive the afterlife. This is why the pharaohs' names were written in hieroglyphics on their tombs. Each hieroglyphic picture stands for a sound.



Using the chart above try:

1. Writing your name in hieroglyphics:

2. Now try to decode these words:



Answers: 1. Egypt, 2. Pyramid, 3. Pharaoh, 4. Mummy, 5. Osiris

Egyptian Gods

The ancient Egyptians worshipped a multitude of gods. They believed that it was important to recognise and worship these gods and goddesses so that life continued smoothly.

Here are some examples:



Isis

She was the goddess of maternity, love and birth. She wears a headdress like a throne and was sometimes shown with wings. She was sister to Osiris and she was a very popular god.

Osiris

He was the god of fertility and farming. He also presided over the Judgement of the Dead. He had green skin and carries a whip and a crook. His sister and wife (!) was Isis and they had a son called Horus.

Ra

He was represented as a man with a falcon's head. A sun disc rests on his head. He was a creator deity, which means he gave life to everything and could bring the dead back to life.

Horus

This was the god of the skies and he was represented as a man with a falcon's head. He also wore the double crown.

Anubis

Represented as a man with the head of a jackal. He was god of the cemeteries and dead. He was said to take the dead to the underworld and help with the mummification of corpses.

Sobek

Represented as the body of a man with a crocodile's head and wearing a crown. He was god of the Nile and was a 'nice' god!

Thoth

The god of wisdom, writing and music. He invented languages and all their words. He was represented as a man with the head of an Ibis (a type of bird).

Hathor

She was a very popular goddess as she was the god of joy and music. She is wearing a headdress, a sun disc with Uraeus (a cobra) set between the cow horns.

Amun

Represented as a man with red skin and wearing a long hat with two feathers. He was a creator deity.

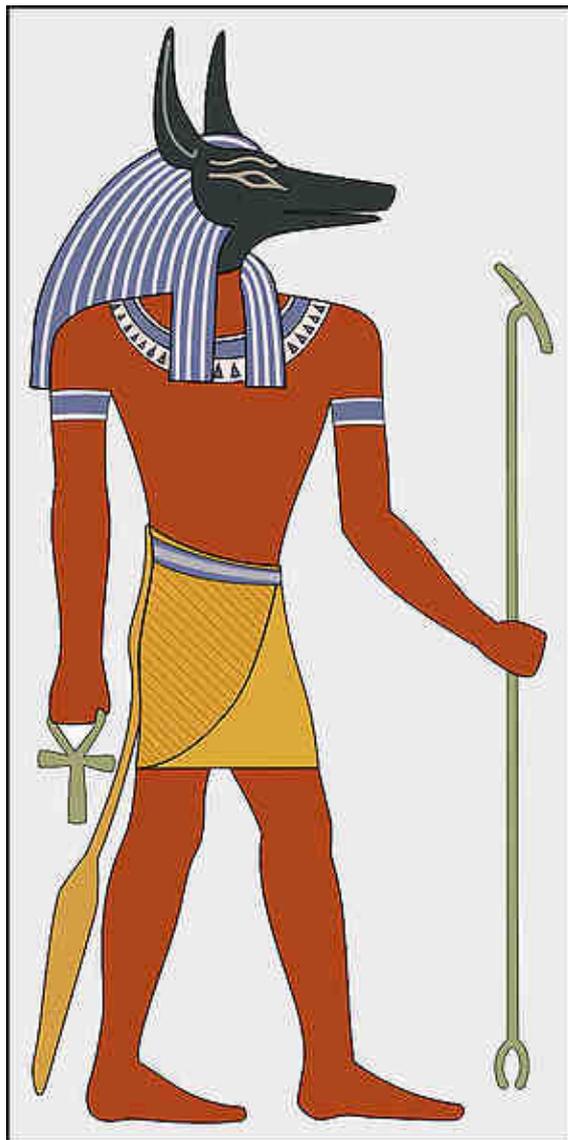
Seth (also known as Set or Sutekh)

Represented as a man with the head of some kind of animal. He was a 'nasty' god as he was the god of violence and pain.

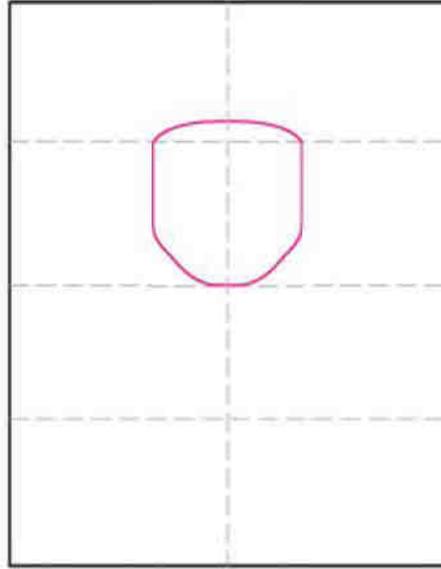
This is only a selection of the Egyptian gods. There were many more.

Create your own Egyptian God!

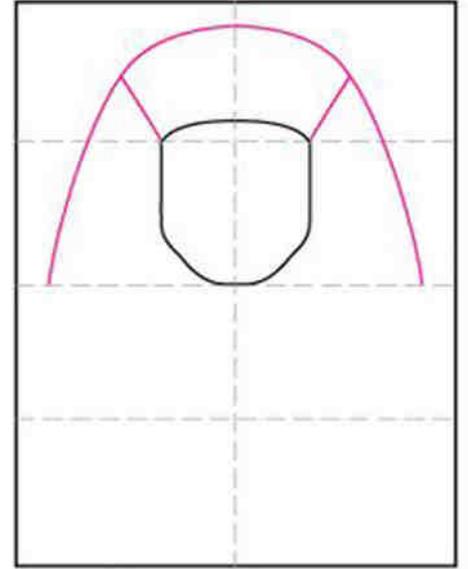
1. Draw an animal's head on a human body
2. Give your God a name
3. What is your God the god of?



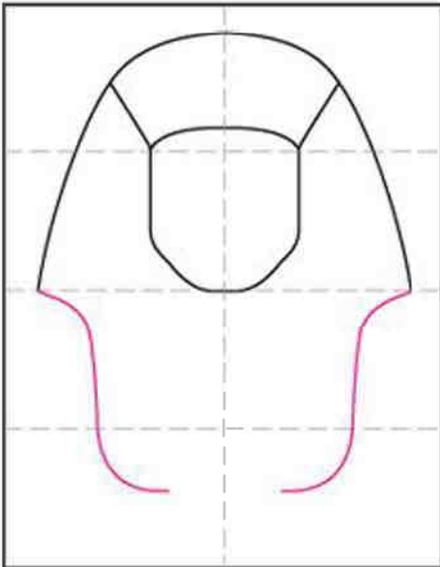
How to draw Tutankhamun's Golden Mask



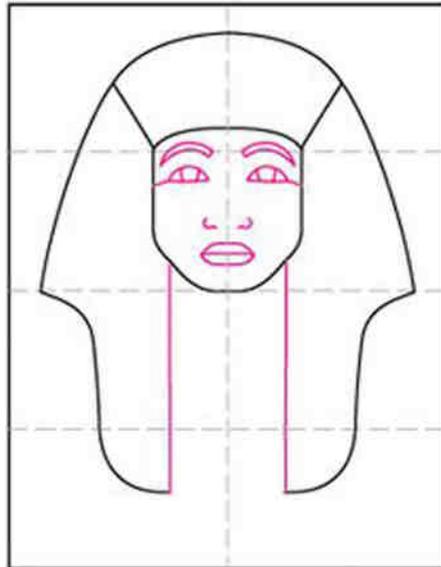
1. Make guide lines. Draw the head.



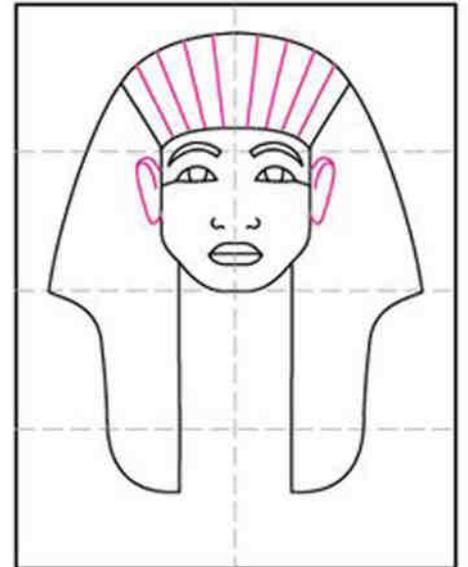
2. Begin the headdress.



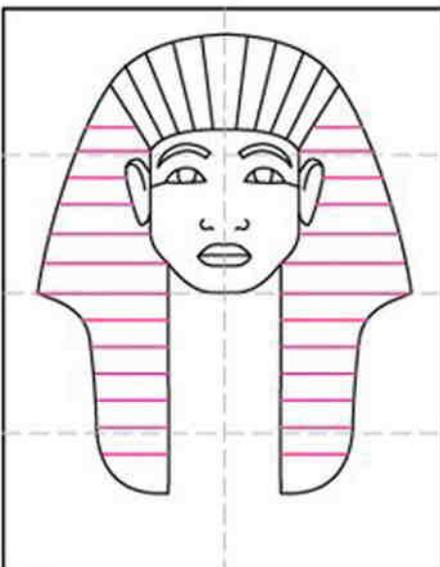
3. Draw symmetrical curves.



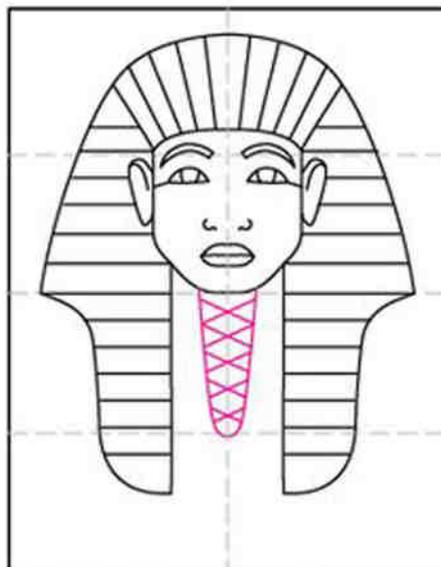
4. Draw straight lines and face.



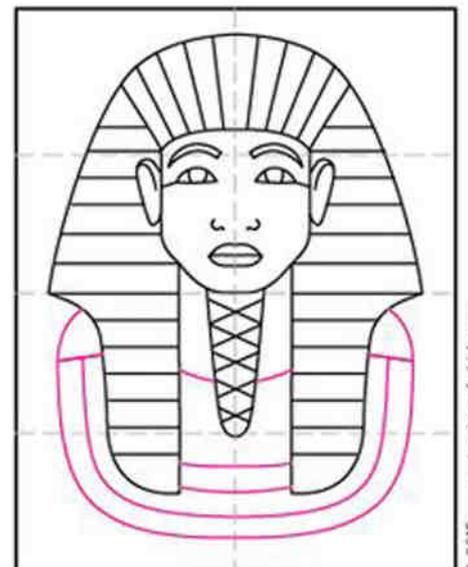
5. Add ears and lines on headdress.



6. Draw horizontal lines.

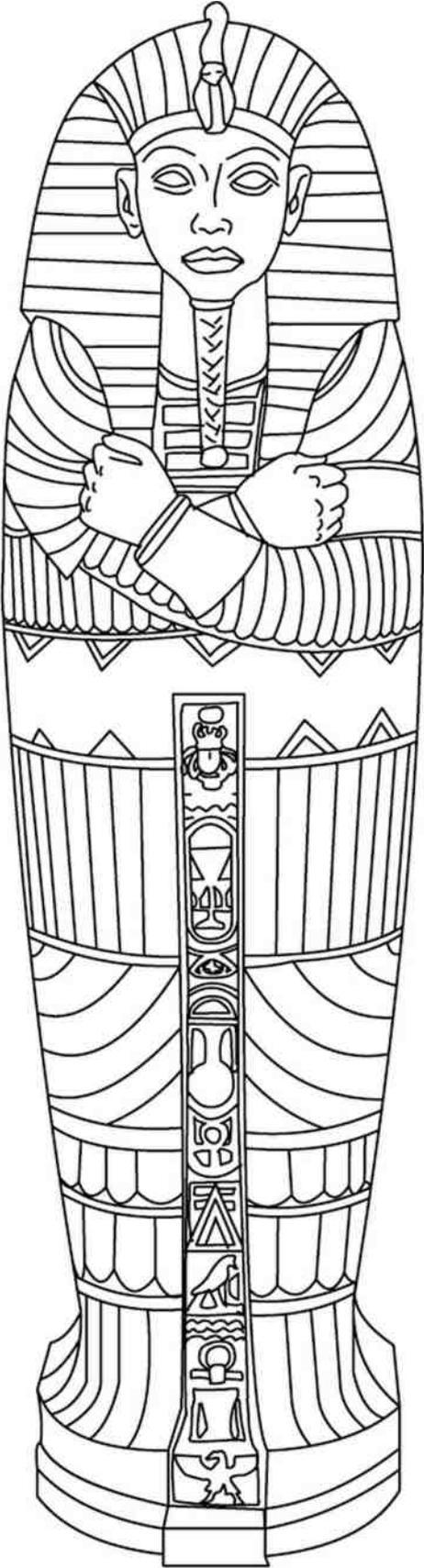


7. Draw beard and X lines.



8. Draw the chest piece.

Think like a designer and colour in this Mummy's Sarcophagus!



Design your own Ancient Egyptian Cartouche



A cartouche is an oval frame which surrounds the hieroglyphs that make up the name of an Egyptian God or royal person. The above example is based on the cartouche of Tutankhamun.

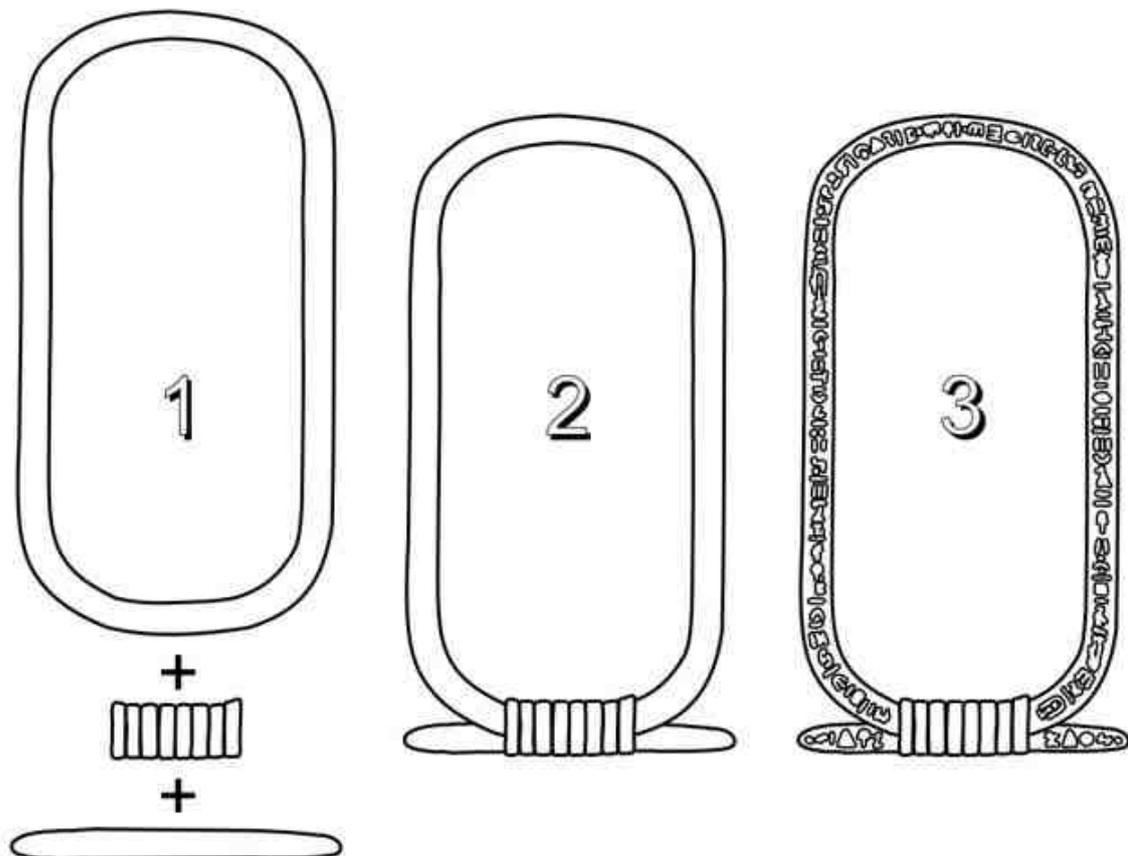
- It represents a looped rope which has the magical power to protect the name that is written inside it.
- A cartouche was meant to protect against evil spirits both in this life and the afterlife.
- It can be arranged both horizontally or vertically depending on the best layout for its design.

HOW TO CONSTRUCT A CARTOUCHE

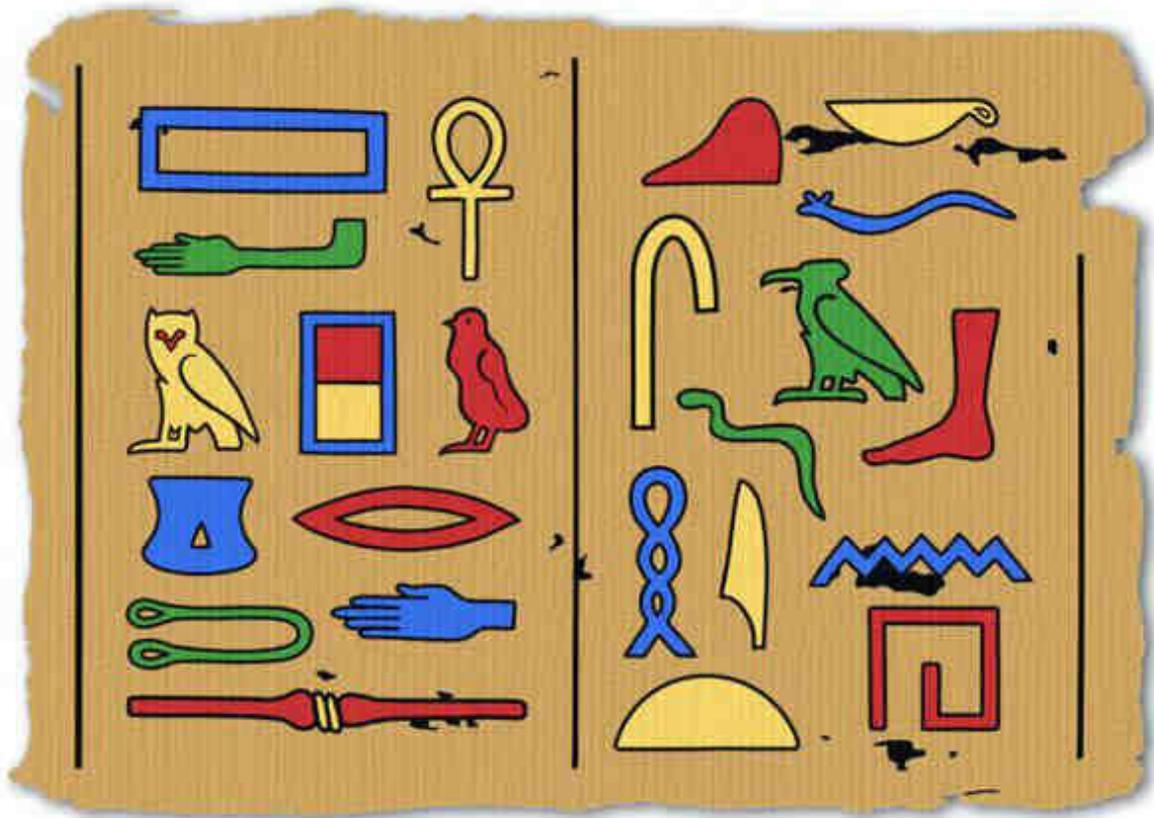
Illustration 1 - shows the three elements used to construct the cartouche: the oval frame; the stand; and the rope which binds the other two together.

Illustration 2 - shows the three parts combined to form a basic cartouche frame.

Illustration 3 - shows the frame of the cartouche decorated with small hieroglyphs.



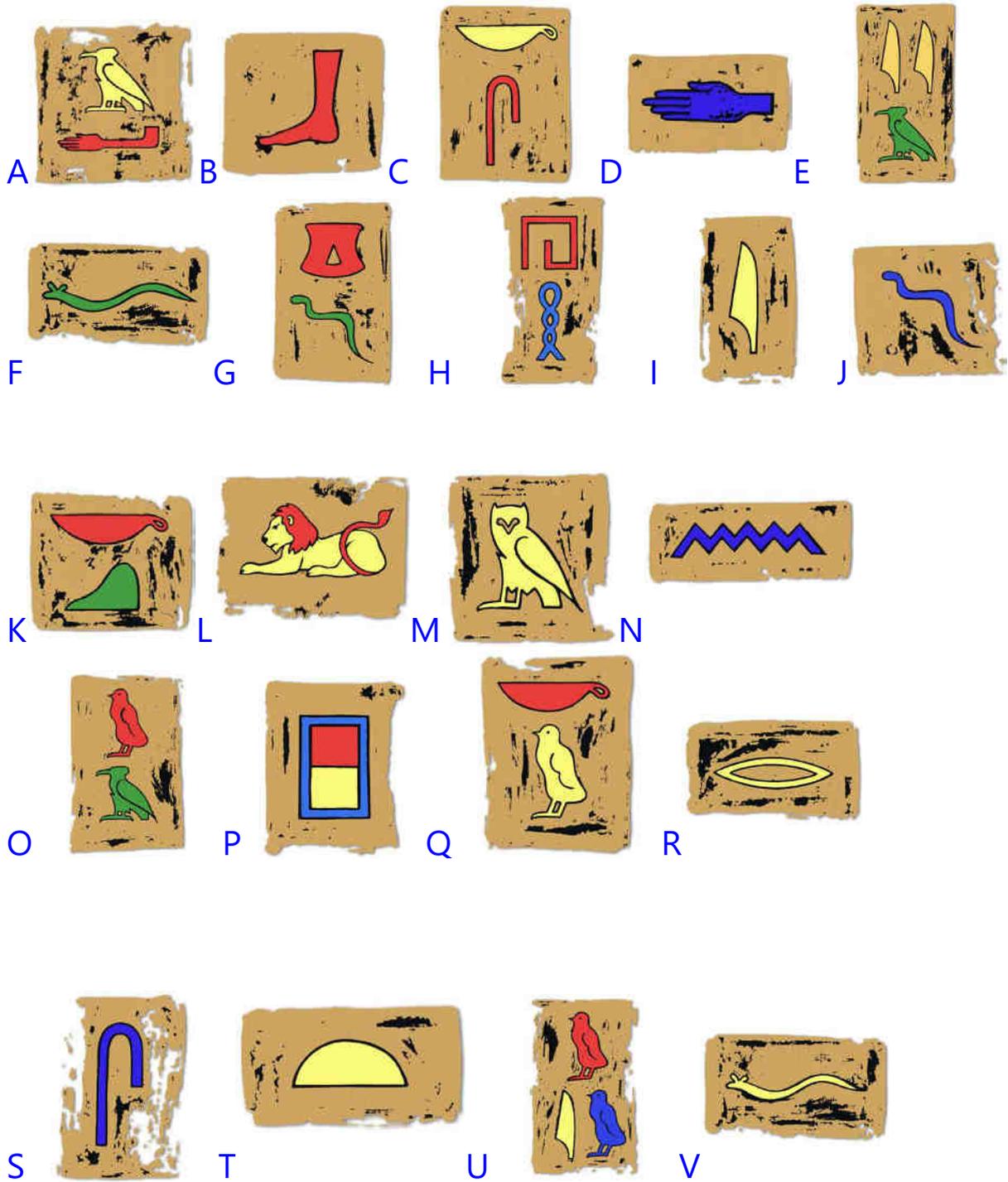
The Hieroglyphic Alphabet



Hieroglyphs are word pictures which represent the sounds of the Ancient Egyptian language.

On the next page you will see all the letters in the Egyptian hieroglyphic alphabet

Egyptian Alphabet A – Z



W



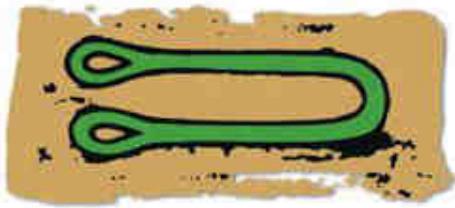
X



Y



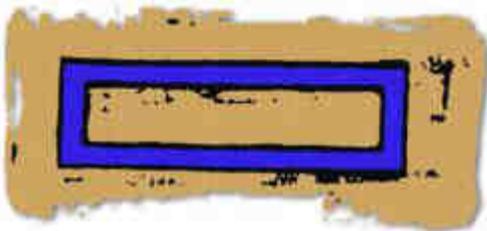
Z



[Hieroglyph - CH](#)



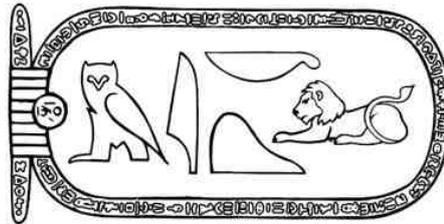
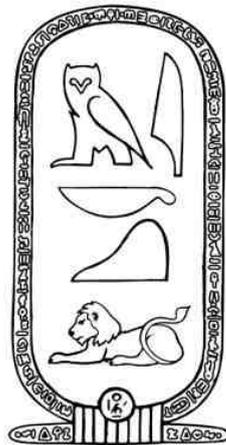
[Hieroglyph - PH](#)



[Hieroglyph - SH](#)



[Hieroglyph - TH](#)



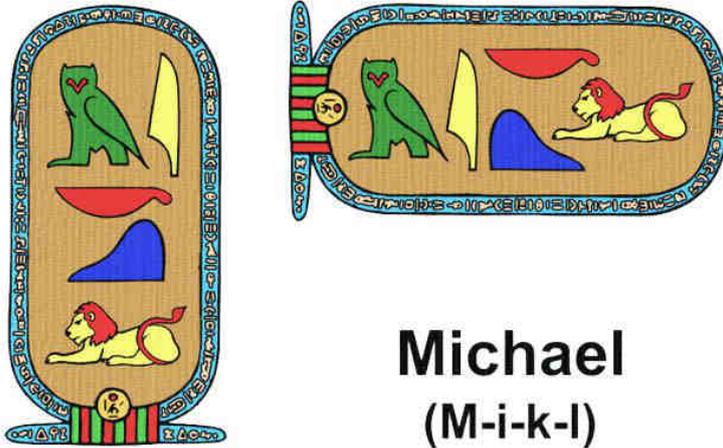
Michael (M-i-k-l)

In this cartouche we have enclosed the hieroglyphs that spell out the sounds of the name 'Michael'. Note that although there are seven letters in the name 'Michael', there are only four basic sounds 'M - I - K - L'. Therefore we only need to use the hieroglyphs that represent those sounds.

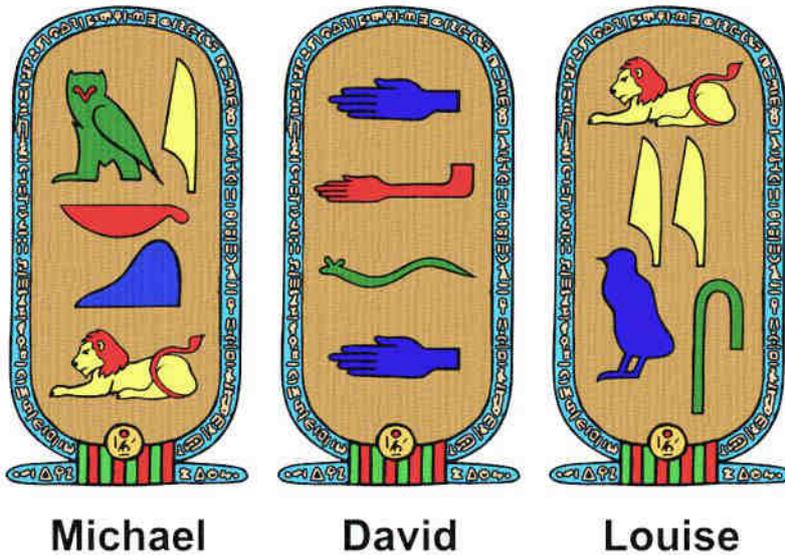
Hieroglyphs should be arranged to create interesting designs instead of the straight lines that we use to arrange our letters and sentences.

COLORING THE CARTOUCHE

Once the cartouche and hieroglyphs are drawn, you are ready to apply color.



Michael
(M-i-k-l)



Michael

David

Louise

These three cartouches of the names Michael, David and Louise were created using our Hieroglyphic Alphabet to translate English into Ancient Egyptian hieroglyphics.

Board Games

The Ancient Egyptians liked to play board games for fun. Two of the most popular board games were Senet and Mehen. The game of Senet is thought to be over 5000 years old. It was so popular that many pharaohs were buried with Senet boards, so they would have something to do in the afterlife. Mehen was played on a round board with spaces shaped like a coiled snake.

Senet:



Mehen:



ANCIENT EGYPTIANS

INTRODUCTORY ROLE PLAY DRAMA

• Staff in role as Ancient Egyptians • Children Enter • Staff asks if they would like to stay for the day and live as Ancient Egyptians – if they would then they must work hard by passing a test. • If their work is good they can stay and enjoy a typical feast. • The task is to help build one of the Pyramids.

They must consider:

- Quarrying
- Transporting stone
- Dressing stone
- Sculpting statues to decorate in the tomb
- Carving relevant Hieroglyphics on the walls
- Building ramps of earth to get the stone to top of the pyramid
- Digging the burial chamber
- Laying traps to deter thieves etc.

Each child should now choose which job they wish to be involved in and begin to explore it by working on their own in silence. The teacher adopts the role of Supervisor to make sure that they are all working hard.

• When working they can form pairs and then pairs doing similar jobs can join together to form groups (e.g. all children carving statues can work together).

DEVELOPMENT SUGGESTIONS

- Continue work so that the stone quarries take the stone to the dressers who take it to the builders and so on.
- Jobs should be divided between them in groups and a foreman appointed for each area. (P.E. equipment could represent tools).
- The class are called to give regular reports from each area and to sort any problems e.g. some of the stone is cracked or not delivered.

This work can be continued/ deepened as required alongside continuing work done by the children in class.

Having completed their work they are told they can stay. HOWEVER Tutankhamun has just died, so now they have to help with his burial. They are to prepare offerings to the Gods and presents to give the Pharaoh for the afterlife.

SESSION TWO – PRESENTS FOR THE AFTERLIFE

Task: To ensure that Tutankhamun is provided with the things he needs in the afterlife so he is happy and looks after us well.

- DIVIDE class into small groups to prepare a “ritual” ceremony for Tutankhamun so that he helps us in the afterlife.
- DISCUSS with the class what they might offer – prayer, wine, fruit, gold, silver, chariots, guards, a throne, a bed, a royal barge, servants, swords, dance, flowers etc.
- DECIDE upon how they are going to enter the temple adjoining the Pyramid. E.g. in a line slowly, one at a time with heads bowed and arms crossed across their chests.
- DECIDE where they go when they enter – do they kneel in rows, some standing or kneeling?
- DECIDE whether they say a prayer together as a chorus and then give their individual presents, play music or perform dance as part of the ritual.
- HOW do they leave the temple?
- TEACHER can be in role as the Priest / Priestess and accept their gifts and thank them for their offerings.

SESSION THREE: THE PRAYER

Task: Class prepare a prayer (performance poem) to send King Tutankhamun off happily to the afterlife

- MAKE a “WORD BANK” with the class using any words associated with their topic to refer to.
- CHOOSE one of the words as a starting point bearing in mind the following:

1. The emphasis of a poem is often more on rhythm than rhyme
2. The poem can be amended or altered at any time, so do not try to create the finished article all in one go.
3. Lines can be repeated several times to good effect
4. Only key words need to be used e.g. a circle becomes circle.

- PRACTISE speaking the poem together as a class – you will discover whether the poem works or whether changes have to be made.
- ADD in some actions for emphasis on certain words or phrases.

When the prayer has been completed the class are ready to perform it at the Burial Ceremony in the next session.

SESSION FOUR: THE BURIAL

TASK : The Burial of King Tutankhamun at the same time they will begin to ordain the new Pharaoh.

- CHOOSE someone to carry the sarcophagus into the Pyramid with others as guards, High Priests, mourners and servants.
- THE REST of the class are servants ready to serve the meal at the funeral / wake / celebration of the new Pharaoh (THE PHAROAH IS DEAD, LONG LIVE THE PHAROAH!)
- DECIDE what food they are going to serve, who will serve the wine etc.
- TEACHER enters in role as the new Pharaoh
- CLASS gives the new Pharaoh a feast with others giving presents and providing the entertainment (dancing, juggling etc.)

SESSION FIVE: TABLEAUX of GREAT DEEDS of the PHAROAH

TASK: To create tableaux depicting some of the memorable moments of the Pharoah's Life:

- Coronation of the Pharoah
- Pharoah prepares to fight the Nubian savages
- The middle of the battle
- The victorious Egyptians at the end of the Battle
- The funeral of the Pharoah

The class takes it in turn to share their tableaux to the rest of the class.

DEVELOPMENT Draw a picture of your tableaux

Script Work

SCRIPT WORK Here is an extract from the Script “Awful Egyptians”

CHARACTERS: Horatio Ignatius STOREY is a maverick explorer who has a passion for the horrible side of history, especially if he can gain from it.

Mr. Sidney SMEARES, the museum curator who loves tests and lengthy factual explanations.

MAISIE is a rebellious schoolgirl

AURIE BILL is STOREY’s much put upon dogsbody cum sidekick

RAMESES THE GREAT. The incarnated spirit of the Pharaoh is a powerful and commanding presence.

WE BEGIN WHERE STOREY AND AURIE HAVE BEEN CAUGHT TRYING TO STEAL THE STATUE OF RAMESES THE GREAT FROM THE MUSEUM

SMEARES: The statuette of Ramesses the Great! The most important artefact in the museum. And you two are trying to steal it!

STOREY: Borrow, not steal. I need to do some research.

SMEARES: Give it to me!

AURIE: It is supposed to have magical properties -

SMEARES: It is the museum’s property. Hand it over.

SMEARES LUNGES FOR THE STATUETTE. AURIE BEATS HIM TO IT AND THROWS IT TO MAISIE. SHE THROWS IT TO STOREY. A COMIC ‘PIGGY IN THE MIDDLE’ ENSUES WITH A FURIOUS SMEARES TRYING TO RETRIEVE THE STATUETTE. FAST-PACED CHASE MUSIC. FINALLY SMEARES CATCHES THE STATUETTE BUT AS HE DOES SO HE IS PUSHED INTO THE SARCOPHAGUS. STOREY SLAMS THE FRONT SHUT.

STOREY: Well that’s shut him up! I think we should get out of here now Aurie.

MAISIE: Were you trying to steal that little statue?

STOREY: Steal? No no! I just wanted to examine it for clues about rotten old Ramesses, a really phoney pharaoh.

AURIE: It's supposed to have magical powers. Some people say it contains the spirit of Ramesses himself. They say that he will come back to curse anyone who interferes with it.

STOREY: Only an idiot would believe all that mumbo jumbo about ancient curses and magic.

AURIE: I believe it!

STOREY: (TO MAISIE) There you are you see!

AURIE: They say that something terrible would happen if the statue was ever united with the sacred sarcophagus.

STOREY: What a ridiculous idea!

MAISIE: Like that one?

AS AURIE AND STOREY HAVE BEEN SPEAKING SMOKE HAS STARTED COMING OUT OF THE SARCOPHAGUS. THE LIGHTS DARKEN AND A STRANGE LIGHT GLOWS AROUND THE SARCOPHAGUS.

SCREEN 5: THE MUSEUM STARTS TO MELT AWAY. THE SCREEN DARKENS.

AURIE: Er, Boss. I think we should get out of here - quickly.

STOREY: (APPREHENSIVE) Yes. Erm, well cheerio young lady – we have to be getting along.

SUDDENLY THERE IS A DEAFENING CRASH OF THUNDER. THE DOOR OF THE SARCOPHAGUS SWINGS OPEN AND LIGHT STREAMS FROM INSIDE. A LARGE SILHOUETTE IS REVEALED IN FULL EGYPTIAN COSTUME. MR SMEARES HAS TRANSFORMED INTO RAMESSES. ACT
SCENE 1 RAMESSES' REVENGE

SCREEN 6: AN ANCIENT EGYPTIAN TEMPLE MAGICALLY APPEARS IN ITS FULL GLORY - EVERYTHING SEEMS TO GLISTEN WITH GOLD. THE WALLS ARE COVERED IN HIEROGLYPHS. THE TEMPLE SPARKLES WITH INCREDIBLE JEWELS AND MAGNIFICENT OPULENCE.

THERE IS A LOUD FANFARE AND A GOLDEN LIGHT POURS ONTO THE STAGE. GRAND MUSICAL UNDERSCORE.

RAMESSES: Finally, after three thousand years, I have returned so that the world will know my power.

MAISIE: Mr Smeares? Are you alright?

RAMESSES: I am Ramesses the Great, Pharaoh of the Mighty Kingdom of Egypt, Ruler of the Nile, and protector of my people. Worship me! I am a god on earth.

MAISIE: (ASIDE) A god on earth? I think he's a bit full of himself!

RAMESES: The Pharaoh's body is the 'Great House' of a god. Because of our power, the Awesome Egyptian civilisation is the most powerful the world has ever known. We protected the people of Egypt from our enemies. I controlled the weather, the sunrise and brought the flooding of the Nile every year. This gave the farmers enough rich soil for them to grow many crops.

THE MUSIC STOPS ABRUPTLY.

STOREY: Hold on. Hold on. You said that was your job, that only a god-king could bring the water. But the floods came most years anyway, and you didn't have to do any real work. Not like the peasants.

RAMESES: How dare you disagree with the Pharaoh.

MAISIE: That doesn't sound very fair though, Pharaoh.

STOREY: Look at some of the jobs people had to do while you lazy Pharaohs just sat on your throne.

AURIE: The reed cutter stood in the Nile. The conditions I worked in were vile-
The fleas bite my skin, And the gnats sting my chin. I can't find
many reasons to smile.

MAISIE: That sounds horrible!

STOREY: There's another job I couldn't stick - With your bare hands you have to make
bricks Out of animal poo And then what can you do If
you have to eat lunch? You'll be sick!

MAISIE: Making bricks out of animal droppings? That's disgusting!

RAMESES: We looked after our people. In the four months of the year when the Nile was flooded, we gave them work.

STOREY: Yes – working on vast building projects to try and make sure that people wouldn't forget you after you died! That's all your tombs, pyramids and temples were for.

RAMESES: But our buildings were the wonders of the world!

Using the Script Extract:

- Read through the script extract with your class and discuss the character traits and how they can express these in performance.
- Split into smaller groups and get them to read the script again as a group. Ask them to try and put expression and character into their voices – express the need for clarity as they may want to experiment with pitch etc but it is important they can be understood. They may want to swap around and try each character.
- In their groups ask them to create three frozen pictures from the script e.g. their reaction to the sarcophagus opening. Share what they have done with the rest of the group.
- Back in their groups ask them to act out the scene without using the scripts as this will encourage expression in delivery of character no matter how short the scene ends up being!

FURTHER DEVELOPMENT The children could try to act out the scene using the script and maybe learning parts of it!

Rhodopis - The Egyptian Cinderella

Once upon a time there was a girl who got kidnapped by pirates from Greece. Her name was Rhodopis. It meant 'rosy cheeked'. She was taken across the Nile River, and when she reached Egypt she was sold as a slave.

When she saw the other house-girl servants, she felt very different. She has pale skin and her cheeks were rosy. Her hair was gold and curly, and theirs was black and straight. Her eyes were green and theirs were brown. They would tease her and make fun of her. They made sure that she did all the work, like washing clothes, weeding the garden, and making their food for them. But her master was kind and old. When the days were hot, he would sleep underneath a fig tree.

Rhodopis found friends with the animals. But one day her master awakened and saw her dance and said, 'No goddess is quieter!' Then he said, 'Such a gift deserves a reward'. Then he demanded a pair of red-rose gold slippers. When the servant girls saw Rhodopis' slippers they were very jealous.

Then one afternoon, the master of the servant girls learned that the pharaoh was holding court. There would be music, dancing and lots of food. 'Sorry, Rhodopis. You can't go' said Kipa. 'You have to wash the linen, grind the grain, and weed the garden.' So the next day they left to go to court. Kipa was wearing blue beads, the second was wearing coloured bracelets, and the third wore a coloured sash. She was very sad to be left alone at work.

One of Rhodopis' friends was the hippopotamus. When Rhodopis sang to him he would usually enjoy it, and when the serving girls left she sang to him. When he got tired of her singing the same song over and over he splashed her new slippers and she scolded him.

After she cleaned her shoe, she put it behind her and did the rest of her chores. The god Horus came down from the sky as a falcon and took her slipper. Then she started to cry. When the falcon reached the Pharaoh, he gave the Pharaoh the slipper, since it was bright he thought it was scrap of the sun. Then he realized that it was a gift and said, 'All the gods and goddesses give us pharaohs something so we know who is the perfect wife for us.'

Then he immediately set out to find whoever could fit the slipper. A lot of the girls wanted to try the slipper but no one's foot would fit. So he set out to go by the Nile river and finally found the last little house. He raised the slipper and the servant girls knew whose it was, but they tried it on anyway. Neither of their feet fit. Then the Pharaoh saw Rhodopis and asked if she would try the slipper. She did and it fit. Then she became queen.

Activities:

- Read the story out to your class and ask them to act out different parts of the story in groups.
- Ask your class to draw a picture of Rhodopis and the characters in the story.
- Research the hippopotamus as an animal and find out about it and its natural habitat.
- Design a slipper fit for Rhodopis. (Research different types of footwear from around the world)

Ancient Egyptians



'Everywhere the glint of gold..'

Howard Carter describing what he saw as he opened the tomb of Tutankhamun

Ancient Egypt was a land rich in gold but unlike many other cultures, its significance and usage revolved around its spiritual rather than its monetary value.

Thought of as 'the skin of the Gods', specifically the sun God Ra, gold was often used to make objects of spiritual value such as statues of Gods, obelisks and death masks. It is a relatively soft metal and proved easy to work with basic tools. Gold doesn't tarnish and is almost indestructible and therefore it became associated with eternal life. The Pharaoh, or King, was viewed as divine, the human link between the earth and the Gods, so gold was used for royal coffins and funeral equipment to help preserve the Kings mortal remains for eternity.

Early on, only royalty and priests could wear gold but it soon became a status symbol amongst the rich and powerful with hundreds of goldsmiths producing not only funeral equipment but jewellery, statues, pillars and doorways, and all manner of ornaments.

Death Masks



Death mask of King Tutankhamun

The ancient Egyptians believed that it was important to preserve the body of an important person when they died, in order that their soul would have somewhere to dwell. A death mask, depicting the deceased, was necessary for the soul to be able to recognize the body. Facial features, particularly the eyes, were enlarged to make recognition easier. Ordinary death masks were made from linen and plaster, but royal death masks were made from precious metals, chiefly gold, and inlaid with jewels.

The mask above is the death mask of King Tutankhamun, discovered in his tomb in 1922 by Howard Carter.

Exercise 1

- Divide the class into pairs
- Ask each student to imagine they are a goldsmith tasked to fashion a death mask of a recently deceased King or Queen
- Tell them they need to submit a rough design for approval
- Each pair takes it in turns to draw a simple sketch of their partner's head, exaggerating their features – maybe adding a false beard as well!

- Each person then extends their drawing into a death mask design – either colouring it or using arrows to point out the colours and jewel locations
- Pin the finished designs up around the classroom and see if the students can identify who is who.

Exercise 2

- Construct a simple death mask.
- The easiest starting point is to use a ready- made mask and extend the features etc with paper mache
- There are many easy to follow guidelines on the internet. For example:

<https://www.wikihow.com/Make-a-Tutankhamun-Mask>

Amulets

Amulets were protective good luck charms, worn to protect against evil. They were thought to be imbued with magical powers that would bring good fortune to the wearer. They often depicted Gods or Goddesses, animals, or symbols which had particular meanings.

Most ancient Egyptians would wear amulet jewellery but only royalty or other important people could have them made from gold.

Amulets were important for both the living and the dead either being worn as jewellery or placed on the lines of the linen bandages of a mummy.

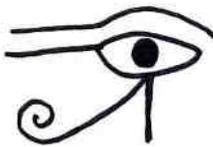


Exercise

- Here are some common amulet symbols and their meanings:



SHEN – Protection (a loop of rope with no beginning or end symbolizing eternity)



UDJAT EYE of HORUS – Healing



CARTOUCHE – Protection (Write a name in the centre of the oval to protect someone from harm)



DJED PILLAR - Stability



ANKH – Life and eternal life



SEKHEM - Authority

- Ask the class to imagine they are goldsmiths and have been asked to submit a design for a new amulet to go into the funeral chamber of the recently deceased King.
- The design must include at least one of the above symbols
- It could also include an animal or bird feature
- Ask them to decide what magical properties the amulet has
- They must then attach a short written explanation of their choices



Heart Scarabs



A Heart scarab was a common type of funeral amulet. Scarab beetles dig tunnels into the earth to lay their eggs from which the baby beetles emerge when they hatch. For the ancient Egyptians, this was symbolic, of the shaft leading from the burial chamber in a tomb, from which the reborn spirit would emerge.

Scarab shaped amulets would be placed over the heart of the deceased before burial in the belief it would counteract the separation of the heart from the body in the afterlife.

For most ancient Egyptians, these amulets would be made from clay, but for the rich and important, they would be fashioned in gold and decorated with semi precious stones.



Exercise

- Design a heart scarab for the King, the more exotic and embellished the better!



Sculpture



Sculpture was important to the ancient Egyptians. Temples and tombs were filled with statues and reliefs (wall sculptures) portraying not only the images of Pharaohs, but the many Gods and Goddesses they worshipped. Temples were regarded as the dwelling places of the Gods and It was believed that a statue was the living embodiment of the God it Goddess it portrayed. They were worshipped and revered with prayers and offerings of food and other gifts.

Most statues were carved from stone then brightly painted or covered in gold leaf and covered with jewels to make them glitter spectacularly. The deities were usually depicted facing forwards as it was felt that they should always be looking towards eternity.

Exercise- Statue

- Everyone in the class takes on the role of an ancient Egyptian sculptor
- The teacher takes on the role of Vizier to the mighty Pharaoh, and explains that there is to be a competition to design a new statue of a God or Goddess for the new temple in the Pharaoh's palace. The winner will be well rewarded
- Divide the class into pairs.
- Each pair is given the name of a God or Goddess from the list below

- Explain that in their pairs, one person will take on the role of the sculptor and the other, the block of stone to be sculpted.
- After a few minutes discussion about how the statue should look, the sculptor moulds the block of stone into a depiction of their deity.
- Each pair then presents their sculpture to the Vizier with the sculptor explaining which God or Goddess it depicts, what they are God or Goddess of and how they propose to decorate it.
- The Vizier is of course, delighted with the artistry of all the Statues, but picks one that they think the Pharaoh will particularly like.

Exercise – Worship

- The Vizier then explains that now a statues design has been chosen, they need to put together a celebration ritual to honour that particular God or Goddess.
- Everyone stands in a circle
- The Vizier explains that they will all make the ritual together.
- The words they will use will be :
'**Mighty (God or Goddess's name) we dedicate this statue to your glory**'
- The Vizier asks for suggestions of movements that everyone can do together for each of the three underlined phrases.
- Standing in the circle, everyone practises the chosen movements slowly at the same time as speaking the words.
- The Vizier explains that as this is a sacred ritual it must be done slowly and seriously
- Everyone starts with their feet together and their hands by their sides.
- The Vizier leads them through their ritual three times – getting bigger and louder each time. At the end, they all kneel down.

OSIRIS **God of death and resurrection**

RA **The Sun God**

NUT **Sky Goddess whose star covered body formed the sky**

KHONSU **God of the Moon**

SHU **The God of Wind**

SET **The God of storms**

NEPHTHYS **Goddess of rivers**

BASTET **Cat Goddess – protects form evil**

BES **God who protects the home, mothers and children**

ANUBIS **God of the Dead and the afterlife**

SERQET	Goddess of scorpions – guardian of children
ANHUR	God of war
HORUS	Falcon headed God of Kingship
HATHOR	Goddess of music and dance
NEITH	Goddess of hunting
MAAT	Goddess of truth and law and order
NEPIT	Goddess of harvest
THOTH	Goddess of writing and scribes

USEFUL WEBSITES TO EXPLORE

www.mysteries-in-stone.co.uk

<http://primaryleap.co.uk/primary-resources/Year+4/History/Ancient+Egypt>

<https://discoveringegypt.com/egyptian-hieroglyphic-writing/>

www.akhet.co.uk

<https://discoveringegypt.com/ancient-egyptian-kings-queens/tutankhamun/>



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