

BE A SCRIBE!

EDUCATOR'S GUIDE – A VIRTUAL FIELD TRIP

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MICHAEL HÖFFEN, CHRISTIAN CASEY, AND JEN THUM

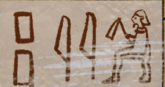


TABLE OF CONTENTS

ABOUT THE GUIDE	4
Be a Scribe!.....	4
Common Core Standards.....	4
Object-Based Learning.....	4
Activity Types.....	5
Images, Links, References, Worksheets, Quotes	5
PRE-READING QUESTIONS	6
What do you already know?.....	6
New Concepts.....	7
DISCUSSION QUESTIONS & ACTIVITIES	10
Ready to Learn Some Ancient Egyptian?.....	10
Timeline	11
Map.....	13
On the River	13
Fatherly Advice.....	14
The Best Job	17
The Smith	17
The Carpenter	18
The Jeweler	20
The Barber.....	21
The Trader	22
The Potter.....	24
The Wall Builder	25



The Roofer	26
The Gardener.....	27
The Tenant Farmer	28
The Weaver.....	29
The Weapon Maker	30
The Courier.....	31
The Leather Worker	32
The Sandal Maker	33
The Launderer	34
The Bird Catcher	35
The Fisherman.....	35
Wisdom	36
Fate is your Friend	38

POST-READING ACTIVITIES **40**

Discussion Questions	40
Pair Work	40
Writing.....	40
Hands-On Activity	42

IMAGE CREDITS **43**

PRINTABLE WORKSHEETS **45**

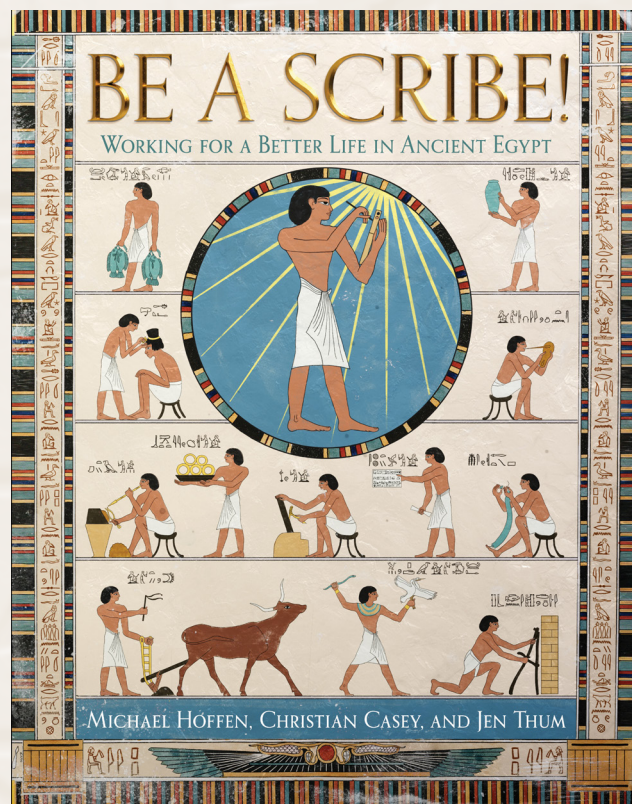
Write Your Name in Hieroglyphs	46
Design Your Own Pectoral.....	47
Make an Adobe House	48
The Egyptian Calendar.....	49



ABOUT THE GUIDE

Nearly four thousand years ago, an ancient Egyptian man named Khety accompanied his son Pepi on a journey up the Nile. They were going to the capital, where Khety planned to enroll Pepi in scribal school. Along the way, Khety described the hardships of all the other jobs that would be left for Pepi if he flunked out. At the same time, he tried to pass onto his son the timeless advice he would need to survive on his own.

Fortunately for us, the ancient Egyptians wrote Khety's story down in hieroglyphic texts that survive to the present day. Khety's words show what life was like for ordinary people in ancient Egypt, allowing students to better connect with Egyptian history than would be possible by only studying the major time periods and events. *Be a Scribe!* provides a view of ancient Egypt from an ancient perspective, using the Egyptians' own words to describe their world, their own possessions to give readers a closer understanding of how they lived, and their own artworks to show how things looked through their eyes.



BE A SCRIBE!

This Educator's Guide has been designed to accompany the book *Be a Scribe!* (ISBN 979-8-9874124-3-5), published by Callaway Arts & Entertainment. Order the book at www.beascribe.com or purchase a copy wherever books are sold.

COMMON CORE STANDARDS

This Educator's Guide has been designed to conform to Common Core State Standards for [ELA/Social Studies/History, grades 6–8](#); for [ELA/Writing, grades 6–8](#); and with the [Massachusetts Curriculum Framework for History and Social Science](#), Ancient Egypt, c. 3000–1200 BCE [6.T3c] (page 89). References to specific standards are included where appropriate.

OBJECT-BASED LEARNING

Object-Based Learning (OBL) puts objects—artworks, artifacts, and even replicas—at the center of student inquiry. OBL is a form of “active learning,” where students are encouraged to “read” and analyze objects as they would a text. OBL activities support critical thinking, collaboration, questioning, and dialogue through group discussions and activities; often center on students' personal opinions, leaving room for many answers to a question; and help students build skills in areas such as writing, summarizing, drawing on evidence, and thinking through analogy or comparison. Since



OBL engages students in a different mode than ordinary classroom learning, it can also bring quieter students out of their shells. To get started with OBL, try some of the active-learning prompts in this Guide that use objects as starting points for conversations with your students.

All the images in this Guide include hyperlinks to high-resolution photos online. Click the images to quickly display photos of objects to the class.

ACTIVITY TYPES

The various types of activities included in this Guide fall into several broad categories. These categories are marked with hieroglyphic symbols to make them easy to identify.

 DISCUSSION QUESTIONS

 KEY TERMS

 FIELD TRIPS

 OBJECT-BASED LEARNING

 PAIR & GROUP WORK

 ONLINE RESEARCH

 HANDS-ON ACTIVITIES

 WRITING

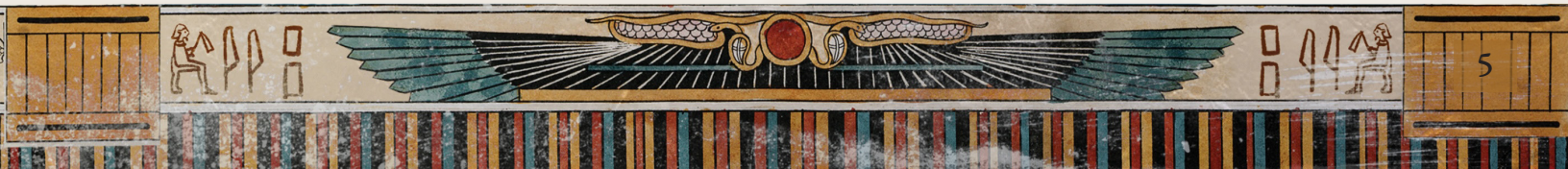
IMAGES, LINKS, REFERENCES, WORKSHEETS, QUOTES

This Educator's Guide has been designed for ease of use. Images in the Guide link to high-resolution, online source images. Clicking on any image will open a web browser with a larger version of the image to show the class. The guide also includes many hyperlinks to online videos and webpages.

The Guide is intended to be used side-by-side with the book, *Be a Scribe!* All references to the book itself provide only a simple page number, while internal references to other parts of the Guide are marked by clickable links: e.g. [guide page 5](#). Internal references to the printable worksheets, located at the back of the book ([guide page 45](#)), are also clickable and will take you directly to the worksheet for ease of printing.

The Guide includes many quotations from *Be a Scribe!* in order to provide a solid reference point to the book and to stimulate conversation. These appear before discussion questions and always in the following format:

This is the beginning of the teaching which Khety, son of Duauf and a man from Sile, made for his son Pepi.



PRE-READING QUESTIONS

WHAT DO YOU ALREADY KNOW?

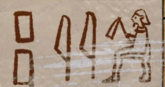
1. What words and topics come to mind when you think of ancient Egypt? Brainstorm a list of 5–10 words. Discuss.
2. Why is the king of Egypt often called a “pharaoh”? And why have we chosen to use the word “king” instead in this book? 6.T3c.2

The English word “pharaoh” comes from the Egyptian phrase *per-aa*, which literally means “big house.” It was used to refer to the king in much the same way that newspapers today use the phrase “The White House” to refer to the office of the US president. However, this meaning didn’t become common until the New Kingdom, hundreds of years after the time of Khety’s story.

3. Can you name any ancient Egyptian kings? 6.T3c.2
4. Can you name anyone else from ancient Egypt? Why do we know so much more about kings than about everyone else?

There are many possible answers to this question, but one major factor is the imbalanced nature of what is preserved in the archaeological record. Large buildings, whose inscriptions often contain the names of kings, tend to survive well over time. On top of that, most people in ancient Egypt weren’t literate—so they weren’t able to leave written records about themselves, and much of what people did write down related to religious, royal, and administrative activities. There is also a bias in the way we tend to study history in general, which places more emphasis on the actions of powerful people.

5. What do you know about ordinary people in ancient Egypt? Why do you think it’s important to learn about ordinary people? 6.T3c.5
6. Think about a (modern) job you would enjoy. What would you like about it? What would you dislike? Have you ever met anyone who does this job? What do they like and dislike about it?
7. What are some of the common jobs a person can have in our society today? What sorts of ideas do other people generally have about those jobs? Are those ideas accurate?
8. What kinds of jobs do you think people did in ancient Egypt? How are they similar to jobs people do today? Can you think of any modern jobs that probably didn’t exist in ancient Egypt? Can you think of any ancient jobs that don’t exist anymore? 6.T3c.5



NEW CONCEPTS

INSETS

Throughout the book, you will find many Egyptian words and other challenging concepts explained in small insets. Often this information is important for understanding parts of the original text that may be new or confusing for today's young readers. Pay close attention to these insets and use the information found in them to look back at the original text with a new perspective. **CCSS.ELA-LITERACY.RH.6-8.4**

□ VOCABULARY AND KEY TERMS **CCSS.ELA-LITERACY.RH.6-8.4**

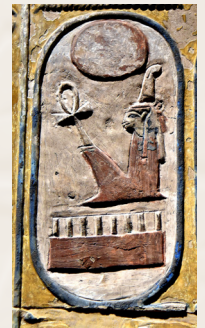
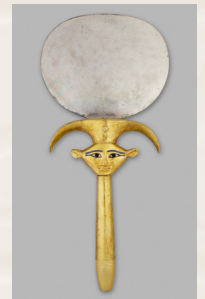
- **royal court** (*page 6*) A place where courtiers, officials, and a variety of scribes worked in the service of the king, all in the name of running the country.
- **artifact** (*page 6*) An object made or used by people in the past that survives to the present day.
- **Middle Kingdom** (*page 7*) A period roughly in the middle of ancient Egyptian history when all of Egypt was united as one kingdom, approximately 2055–1650 BCE.
- **hieroglyph** (*page 8*) A single character of a writing system, like a letter, which is also an image of something ancient Egyptians encountered in the real world. The word “hieroglyph” was originally a description of a symbol in the Egyptian writing system, but it has since come to describe symbols in other writing systems, such as Mayan.
- **transliteration** (*page 8*) Converting a text from one writing system to another. In our case, this means changing hieroglyphs into letters in our alphabet. See page 8 for an example.
- **papyrus** (*page 9*) A paper-like material made by pressing strips of the papyrus plant together and drying them to make a writing surface.
- **hieratic** (*page 11*) A less detailed form of the ancient Egyptian writing system, much like cursive handwriting for our language, used for writing on papyrus. See the example on page 8–9, or [pull up the images from the British Museum catalog \(accession number 10182,3\)](#).
- **unification** (*page 12*) The process of bringing ancient Egypt together as one kingdom, ruled by only one king at a time with a strong centralized government. This occurred three times throughout ancient Egyptian history, initiating the eras we call the Old, Middle, and New Kingdoms.
- **Book of the Dead** (*page 12*) An Egyptian text with guidance for surviving the journey through the afterlife, which was written on papyrus and placed in tombs.
- **Lower Egypt** (*page 14*) The northernmost part of Egypt, where the Nile River empties into the Mediterranean Sea.
- **Upper Egypt** (*page 15*) The southernmost part of Egypt, where the narrow Nile valley is surrounded by deserts on both sides.



- **Nubia** (page 15) A part of Africa directly to the south of Upper Egypt, inhabited by ancient people called Nubians. Today this area is located in the modern country of Sudan.
- **scarab** (page 21) A type of beetle that was seen as a symbol of creation. Scarabs roll and push balls of dung, which led to Egyptian myths about them helping to push the sun—another sphere—across the sky.
- **smith** (page 26) A person who makes metal objects.
- **chisel** (page 30) A tool designed to carefully cut out pieces of a material such as wood or stone.
- **Re** (page 30) The god of the sun in ancient Egypt.
- **Amun** (page 30) Originally, Amun was the god of the ancient city of Thebes. Later, he became the chief god of Egypt and was associated with the god Re.
- **amulet** (page 35) A piece of jewelry believed to hold special powers, such as the power of protection, for the person who wears it.
- **mudbrick** (page 39) A brick made from mud that is baked in the heat of the sun rather than fired in a kiln.
- **beam** (page 40) A long piece of wood that provides structural support to the floor or roof of a building.
- **marsh** (page 44) A type of landscape that is almost always flooded and features tall grasses and other plants that grow partially in water.
- **irrigation** (page 45) A system where manmade channels direct water from a source to farmland.
- **reed** (page 45) A tall plant related to grass that usually grows in marshes or other watery places.
- **drop spindle** (page 47) A device for turning raw fiber into thread. It was used by attaching a hook on the end of the spindle to a clump of fiber and then dropping the spindle repeatedly to draw out the thread.
- **acacia** (page 48) A species of tree with reddish wood and a wide canopy that grows in grassland or desert and needs little water.
- **tamarisk** (page 48) A species of tree with thin, crooked branches that grows in the desert.
- **sycomore** (page 48) A species of tree that grows primarily in the Near East and produces figs (not to be confused with the *sycamore* tree!).
- **quiver** (page 48) A tube, usually made of leather, for holding arrows. Quivers were also attached to Egyptian war chariots.
- **will** (page 50) A legal document that describes what to do with someone's property after they die. The ancient Egyptians had wills just as people do today.
- **tannery** (page 52) A place where leather is tanned—changed from raw animal skin into useful leather. Tanneries are often stinky places because of the chemicals used to treat the leather.



- **washer's bat** (page 56) A bat (like a baseball bat) used to beat wet clothing, either to drive out dirt and stains or to get rid of extra water and speed up the drying process.
- **throwstick** (page 59) A bent stick, like a boomerang, that can be thrown at birds to kill or stun them, allowing them to be captured.
- **harpoon** (page 60) A spear used for catching fish. Harpoons normally have a rope attached to them so the fish can be reeled in.
- **faience** (page 61) Pottery made from a base of ground quartz, rather than clay, with a very shiny glaze. Egyptian faience normally ranges in color from green to blue, and it gets this color from copper added to the faience mixture.
- **Sobek** (page 61) The Egyptian god of crocodiles and natural appetites. [A video about him can be found here.](#) (Note to teachers, this video includes references to sex and procreation.)
- **Hathor** (page 64) Goddess of beauty, music, dance, and love. She was often depicted with the features of a cow, especially cow ears.
- **Sinai** (page 65) A desert region to the northeast of the Nile Valley (see map on page 14). Miners extracted valuable minerals and ores here, such as turquoise and copper.
- **ebony** (page 66) A very dense wood with a very dark, almost black color, primarily used to make decorative inlays in furniture and other wooden objects.
- **ivory** (page 66) A cream-colored material made from the tusks of animals, especially elephants and hippos.
- **oasis** (page 67) An area of water in an otherwise dry desert, which provides a lush environment for plants and animals to thrive.
- **cartouche** (page 67) A shape that comes from a ring of rope, used to surround royal names in hieroglyphic inscriptions.
- **vizier** (page 68) The most important official in ancient Egypt after the king. The vizier managed most of the affairs of state on behalf of the king, while the king was busy with religious and ceremonial activities.
- **ba** (page 75) The part of a person that survives beyond death. An enduring personality, like an Egyptian version of a soul or spirit. The *ba* is often depicted as a bird with a human head.
- **ka** (page 75) The *ka* is one of the most difficult aspects of Egyptian thought to explain in familiar terms, so most Egyptologists use the word “ka” without translation. The *ka* is something like a life-force.
- **cuneiform** (page 79) A writing system from ancient Mesopotamia made by pressing a wooden stylus into clay tablets, creating wedge-shaped markings. Cuneiform tablets have been found by archaeologists in Egypt because they were used to send letters to neighboring regions.



DISCUSSION QUESTIONS & ACTIVITIES

READY TO LEARN SOME ANCIENT EGYPTIAN?

DISCUSSION QUESTIONS

Many people think that hieroglyphs are “picture writing,” but that’s not the whole story.

9. What do we mean by “picture writing”? How might picture writing work? 6.T3c.7

While many hieroglyphs look like real-world objects and creatures, most often they represent sounds, just like the letters of the English alphabet.

10. How do you think Egyptian hieroglyphs work?

Most people believe that hieroglyphs are picture writing. In fact, most scholars believed this until the Egyptologist Jean-François Champollion deciphered the hieroglyphic writing system in 1822. He discovered that hieroglyphs are actually a mixture of *phonetic* signs and *ideographic* signs. That is, signs that work much like letters in our alphabet (phonetic), and signs that are similar to picture writing in principle (ideographic) but used in more complex ways.

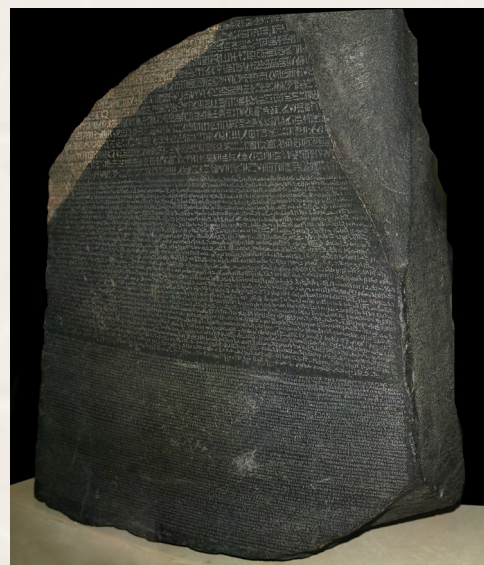
Gradually, Coptic—the last form of the ancient Egyptian language—was supplanted by Arabic as the main language spoken in Egypt. Books from the medieval period use both languages side by side.

11. Even after Coptic stopped being the most commonly spoken language in Egypt, it was still used in the Egyptian Christian church. The language survives to the modern day, and many scholars, such as Jean-François Champollion, could read it before they even started working on ancient Egyptian hieroglyphs. Can you think of any other languages that survive in specific cultural contexts like Coptic does?

Latin is still used in the Vatican and in some Catholic churches. Classical Arabic is still used in mosques today, even when the local dialect of Arabic is totally different.

12. What do you know about the Rosetta Stone? Why is it so special? What did its discovery lead to?

Finding the Rosetta Stone in 1799 allowed scholars to discover the sounds of some hieroglyphic signs. These signs appeared inside cartouches and contained the names of famous historical figures. Comparing the hieroglyphic spelling of names such as Ptolemy with other alphabets gave an idea of what sounds each hieroglyph represented, eventually leading to the decipherment of the ancient Egyptian language.



HANDS-ON ACTIVITY—WRITE YOUR NAME IN HIEROGLYPHS

13. Write your name in hieroglyphs. This activity will help to learn the sounds of some hieroglyphic signs. Find the printable on [guide page 46](#).

DISCUSSION QUESTIONS

14. How did knowing some of the signs allow Champollion to decipher the rest of the Egyptian writing system?
Using the sounds of the signs he had figured out, Champollion then began to find words written in hieroglyphs that matched the Coptic words he already knew. Through a gradual process of puzzling out new signs as they appeared in words, he was able to decipher the hieroglyphic writing system.

Hieroglyphs work in three ways

15. See page 10. Consider explaining the ways on a whiteboard in the classroom using this explanation.

TIMELINE

The timeline is drawn to scale, meaning that you can measure lengths of time accurately in order to compare them to one another. For the following questions, encourage students to use a piece of string to follow the river and measure time durations. Many points in time are not explicitly labeled, but this is intentional. Often our knowledge of ancient dates is somewhat fuzzy, so we can only give approximate answers.

16. When was the Great Pyramid at Giza built?

Around 2550 BCE.

17. When was the story first told?

We don't know for sure when the story was first told. It's possible that it was passed on orally for a time, or that it was written down on copies that haven't survived to the present day. However, the oldest surviving copies of the story date from about 1500 BCE. *This question is a bit tricky on purpose. It's meant to draw out the difference between what happened in ancient times and what archaeological evidence allows us to know.*

18. When was the copy that we used for translation made?

[Papyrus Sallier](#), the copy that we used for our translation, was written on papyrus around 1240 BCE. Papyrus Sallier was named after François Sallier, a bureaucrat who worked in France and had a side hobby collecting Egyptian artifacts. In 1839, the British Museum bought a number of his artifacts from his estate, including this papyrus.

19. What makes our copy special?



It's an almost complete copy of the text, not just a short excerpt. Most copies contain only small parts of the text, which were probably made by ancient Egyptian students as educational exercises.

20. How long was this story popular among ancient Egyptian readers?

At least 700 years, but probably longer.

21. Think of some of the stories we tell in our own society that have been around for a long time. Why do you think those stories have endured for so long? (After you've read this story, you'll have a chance to speculate about why it also endured for so long.)

22. What do you know about Cleopatra? 6.T3c.4

23. Why is she so famous?

She was the last pharaoh of Egypt. After the defeat of her ally Marc Antony's forces at the Battle of Actium, Egypt became a Roman province. There is, of course, abundant information available about Cleopatra. [A short video can be found here.](#)

24. When did she live?

70–30 BCE.

25. Did you notice that she is closer in time to us than to the Great Pyramid? Why do you think we chose to highlight this fact in the timeline? What does it tell us about the scale of Egyptian history?

Many people tend to see Cleopatra and the pyramids as being in similar neighborhoods of time, whereas in fact they are nearly 3,000 years apart! 3,000 years is a long time. Egyptian history is much longer than people usually imagine.

26. Compare the time duration of Egyptian history to that of the United States. Does the time between now and 1776 seem long to you? How does it compare to the history of Egypt?

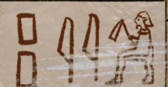
27. How long did ancient Egypt exist?

This question doesn't have a single answer. How do you decide when ancient Egypt ends and when it begins? 6.T3c.7

28. *For classes that have studied the timeline of ancient Egyptian history:* What are some good candidates for a starting date? Why would you choose those? What are some good ending dates? Why?

29. Uncertainty with definitions and dates is a big part of studying ancient history. How do we discuss and work with such incomplete information?

We usually try to speak in ranges of possible dates or in approximations. Often, historians disagree with one another and offer several competing answers to the same question. The discussions between historians help us learn more about the past.



30. What language is spoken in Egypt today? Is it the same as the ancient Egyptian language?

Today, Egyptians speak Arabic (more specifically, a dialect called Egyptian Arabic). Arabic became the main language of Egypt sometime around the 10th century CE. Arabic is not the same language as ancient Egyptian. Coptic, which is the latest stage of the ancient Egyptian language, was spoken alongside Arabic for many centuries, and is still used in some Upper Egyptian communities today.

MAP

DISCUSSION QUESTIONS

31. Lower vs. Upper Egypt, why are they called that? Can you find them on the map?

It might be helpful to look at page 19.

32. Where was Pepi born?

Sile, probably (see map!).

33. How far did he have to travel to get to the capital?

The answer to this question depends on the location of the capital at the time of the story, which we can't know for sure. See the inset on page 19.

34. Where do the towns and cities in ancient Egypt tend to be concentrated? Are they in Upper Egypt or Lower Egypt? Are they close to the Nile River, the Red Sea, or the Mediterranean—or farther away? And why do you think those patterns exist? [6.T3c.2](#)

35. Use [this tool](#) so students can compare Egypt with their home state or country. *Note that this map depicts modern Egypt. This could be a good time to explain that people also live in Egypt today—it's not just a place of the past.*

ON THE RIVER

DISCUSSION QUESTIONS

They were traveling upstream to the capital to enroll Pepi in the classroom of the scribes

36. Think about a trip you have taken in the past. Did you enjoy it? How did it feel to leave your hometown and embark on your journey? How long was the trip itself? Was it boring? What did you do to pass the time?

The teaching which Khety, son of Duauf and a man from Sile, made for his son Pepi

37. What do you think a “wisdom text” is? Can you think of any modern-day wisdom texts? [CCSS.ELA-LITERACY](#).



RH.6-8.2

Self-help books; the Book of Proverbs in the Bible; Fables, such as those by Aesop; Books of philosophy, such as *Meditations* or *Walden*.

38. What function does the Nile itself play in this story? How might having a navigable river affect the beliefs, politics, and culture of the people who live near it? If you live near a river, think about how it shapes the life of people in your own community. **6.T3c.2**
39. What did scribes do in ancient Egypt? What sorts of jobs are comparable to the job of scribe today?
E.g. Lawyers, accountants, and authors are all much like modern-day scribes.

🏺 OBJECT-BASED LEARNING—PAINTED POT

40. What objects can you identify in the painted decoration on this ancient pot (page 19)? Have a look at the [sides, top, and bottom of the object](#), not just the center.
41. Who do you think is underneath the canopy on the boat?
42. Compare the boat on the jar with the model boat on the same page. How are they alike and different?
43. Do you notice any animals? What kinds?
44. Compare and contrast the image of the gazelle on the pot with this statue of a gazelle made almost two thousand years later. Which elements are similar, and which are different? (Note: the horns of this statue have fallen off.)
45. Why do you think the maker of this pot chose to depict boats and animals on it? What story might they be trying to tell? What might this suggest about the Egyptians' relationships to the Nile and their environment? **CCSS.ELA-LITERACY. RH.6-8.6**



FATHERLY ADVICE

👤 DISCUSSION QUESTIONS

46. Crime and punishment are part of any society, but the ancient Egyptians handled things quite differently from the way we do today. Read the inset labeled: “I have seen many beatings” on page 20. Do you think this is a good system for dealing with crime? Have we gotten better at dealing with these things in our society? Why or why not?
47. There are thousands of surviving [handwritten copies](#) of *Kemyt*, most of them small sections written on *ostraca*—pieces of stone or pottery used for everyday writing. Ancient Egyptian students must have copied this text



frequently, making it the ancient equivalent of a classic. Can you think of any modern parallels? What books or ideas do all students learn in our society today? **CCSS.ELA-LITERACY.RH.6-8.5**

E.g. Students in the US often memorize the opening of the Declaration of Independence.

48. The Egyptian depiction of a heart is very different from the way we draw hearts today (see page 21). Which one looks more like a heart to you? How are the meanings of their symbol and ours different?

One thing students might notice is that ours is more associated with the concept of love, while the Egyptian symbol has much more to do with the mind and thought.



OBJECT-BASED LEARNING—HEART SCARAB

Heart scarabs—stones or other materials carved into the shape of scarab beetles—were placed above the hearts of mummified people to protect this organ in the afterlife.

49. Look at [the back of this heart scarab](#). What do you see there? What do you think it might say?

My heart of my mother! My heart of my mother!

My heart of my being:

Do not stand against me as a witness;

Do not oppose me in the Court of Judgment;

Do not make your speech biased with the scale-keeper.

You are the *ka* ([guide page 9](#)) that is in my body,

The protector who makes my limbs healthy.

Go out to the good place which we are approaching.

Don't make my name stink in front of the council,

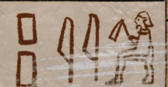
those who pile bodies [of the condemned, who aren't allowed in the Afterlife] into heaps.

What is good for us is good for the judge.

May the heart be long in the judgment.

Do not speak lies against me in the god's presence.

Look, you are revered, you exist!



Do not make your speech biased with the scale-keeper

50. Who is the scale-keeper? Why is his judgment so important for the deceased?

This is probably a reference to Anubis, the god of the dead, cemeteries, and mummification—and also the guide to the Underworld. Anubis observes the scales of judgment, where the deceased person’s heart is weighed against the feather of *Maat* (truth). This scene is shown on pages 80–81 of the book.

Don’t make my name stink in front of the court

51. Did you notice this part? What do you think it means? Does it remind you of anything else from the book?

This might remind the students of other idioms they’ve seen elsewhere (e.g. on page 22), and it also might remind them of the importance of the name in ancient Egyptian culture (page 75).

May the heart be long in the judgment

52. What do you think this means? If it seems hard to understand, compare with English idioms such as “my heart swells.” Or perhaps contrast other English idioms, such as “narrow minded.” Does it make more sense now?

In short, it means “happy.” Translating emotions across linguistic and historical divides is never perfect, but Egyptian idioms surrounding the “long heart” have something to do with a positive emotion roughly equivalent to what we call happiness.

53. Now, having read this inscription, what do you think it was supposed to do for the deceased person? Why would the ancient Egyptians include this information on an amulet to be worn over the person’s heart when they were buried in their tomb? Use specific evidence from the text to argue for your interpretation.

CCSS.ELA-LITERACY.RH.6-8.1

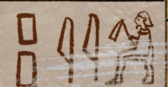
Q ONLINE RESEARCH—HEARTS & SCARABS

54. The ancient Egyptians removed several organs when mummifying a person—usually the stomach, intestines, liver, and lungs—but they left the heart in place. Why do you think the heart was so important to the ancient Egyptians? What role did it play in their understanding of the afterlife? 6.T3c.6

Briefly: the heart was thought to be more like a person’s mind in ancient Egypt—it was essential to thinking, not just to living. The Egyptians also believed that after a person died, the heart was weighed against a feather representing truth and justice (*Maat*) to decide the fate of the deceased person. But there is much more to say on this topic!

55. What is the symbolism of the scarab in ancient Egyptian religion? Why was it so important? 6.T3c.6

The scarab was associated with the rising sun, because [scarab beetles roll balls of dung](#) in a way that reminded the ancient Egyptians of the sun rising over the horizon. Also, the word for “scarab” in the Egyptian language sounded like another word that meant “become,” so it was symbolically associated with creation and new life. There is much more to be said here as well. Let your students surprise you with their own associations!



THE BEST JOB

DISCUSSION QUESTIONS

56. In ancient Egypt, clothing signaled social status in much the same way that it does in most societies today. High-status people wore kilts, while people of lower status wore simpler clothing. What is the equivalent to the Egyptian kilt in your society?

We mentioned a suit in the book, but what else can you think of?

57. Idioms—phrases that express ideas using metaphor and can't be understood from analyzing the words alone—are an important part of any language. Ancient Egyptian was no exception. In this case, the original text literally says: “I will put a good salary in your face,” which sounds kind of strange in English. Can you think of some English idioms that might sound strange to a speaker of a different language?

OBJECT-BASED LEARNING—EARS OF GRAIN

58. What do you see in [the carving on the top right](#)? Discuss what you see with a partner. Why is grain so important to the story of scribes? [6.T3c.5](#)

It might help to know that for much of Egyptian history, grain served as money. People were paid in sacks of grain and traded grain for things they wanted.

59. Can you say more about why being a scribe was such an important job? What are [the scribes in the model](#) doing, and why is it important? [6.T3c.5](#)

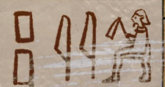
They're calculating the income and expenditure of grain from a storehouse. In this way, they are like modern accountants. Since grain was a form of money, and powerful officials controlled grain stores for entire communities, they are also similar to modern bankers.

THE SMITH

DISCUSSION QUESTIONS

He has fingers like those of crocodiles, and is stinkier than an egg or a fish.

60. Khety says that the smith is “stinkier than an egg or a fish.” Why do you think he says this?
61. In ancient Egypt, the people we would call artists worked together in workshops. They also followed strict rules about how things should look, which is why so much of the art from ancient Egypt looks very similar in style. What is different about the way we think of art and artists today, in our own society? Do you think the objects in this section look beautiful or not? Do you think they took a lot of skill to make?



OBJECT-BASED LEARNING—HUMAN FIGURES IN EGYPTIAN ART

62. [The image on the left side of page 26](#) shows sculptors—real, living people—working on a statue of a king. Compare the bodies of the sculptors to the body of the king in the statue. What is different between the way Egyptian artists represented real people and the way they represented a statue? Which one is more realistic? (Pay close attention to the sculptors’ eyes and shoulders. Note that the body of the sculpture is shown entirely from the side, but the sculptors’ shoulders and eyes are shown as though they were being viewed from the front.) People are always depicted in this unique way in Egyptian art. Why do you think Egyptian artists chose to do that?

Egyptian artists were perfectly capable of depicting things realistically (using perspective), but chose not to because it wasn’t useful to what they were trying to communicate. Egyptian art always shows every object from its most readily-identifiable view, to communicate the *idea* of that object. For example, eyes are shown from the front because that is the most “eye-like” view of an eye. Shoulders are shown from the front, feet and legs from the side, and hands from the top or side (so you can see all of the fingers) for the same reason. Since bodies are made up of many parts, Egyptian artists combined these characteristic views of each part to form the image of a whole body.

63. Now take what you’ve learned about Egyptian art and analyze [this image of King Ramses III](#). Analyze the image from Ramses’ head down to his toes. [6.T3c.4](#)
64. Look at the “map” at the top of page 45 and the related discussion on [guide page 28](#). How are the same principles of Egyptian art applied in this different situation?



HANDS-ON ACTIVITY—METALS

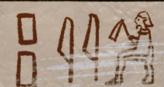
65. The way some metals look changes over time—especially after thousands of years! The bronze objects on page 27 would have been much shinier and differently colored when they were first made. Copper, one of the materials used to make bronze, loses its shine and turns mint green over time as it comes into contact with oxygen. Just look at the Statue of Liberty, which is made of copper and used to be copper-colored not even 150 years ago! For this activity, find a United States penny. Pennies were made of copper before 1982, and have been copper-plated since then. Try this activity with the oldest penny you can find. Your challenge is to investigate the condition of this object and think about how it has changed over time. On a piece of paper, note the date when the penny was made. Then take 3–5 notes on its color, texture, shininess/dullness, cleanliness/dirtiness, any marks you see, and any other information that demonstrates the “life” this object has had since the year it was created. How many people’s hands do you think it passed through before you got your hands on it?

THE CARPENTER

DISCUSSION QUESTIONS

When a carpenter uses an adze, he becomes more tired than a farmer.

66. Khety compares the carpenter to a farmer. How are carpenters and farmers alike? How are they different? Do



you think Khety's comparison is a useful one? 6.T3c.5

Only the night can rescue him when he has done more than his two arms can handle—but he still has to light a lamp.

67. After the sun goes down, the carpenter has to light a lamp. Khety makes this sound unusual. In our world, turning on the lights at night is perfectly normal, but in ancient Egypt it was rare. Why was lighting a lamp so difficult? Remember that there were no electric lights or matches back then. How did they do it?

They used a fire drill. [Here's a video showing a modern copy of one from King Tutankhamun's tomb in action.](#)

68. Imagine living in a world without electric lights (and no TV, computers, or phones either). How would your daily schedule be different? What would you do at night with no light (besides sleep)?

Finishing a lion-shaped wooden leg for furniture

Sanding a wooden column

Cutting a piece of wood with a saw



Carving a wooden object

Carving and inserting inlays into a coffin shrine

Carving an inlay of a *djed* pillar, which was a symbol of Osiris

Cutting a piece of wood with a saw

Drilling holes into a bed-frame using a bow-drill so that wickerwork can be added

OBJECT-BASED LEARNING—CARPENTRY WORKSHOP

69. In [this tomb scene](#), teams of craftspeople work together to complete their tasks. Ancient Egyptian artists almost always worked in teams, in a workshop. Do you recognize any of the objects in this scene, or any of the tasks these men are completing? With a partner, try to identify what each of the people in this scene is working on.



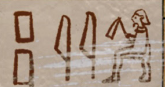
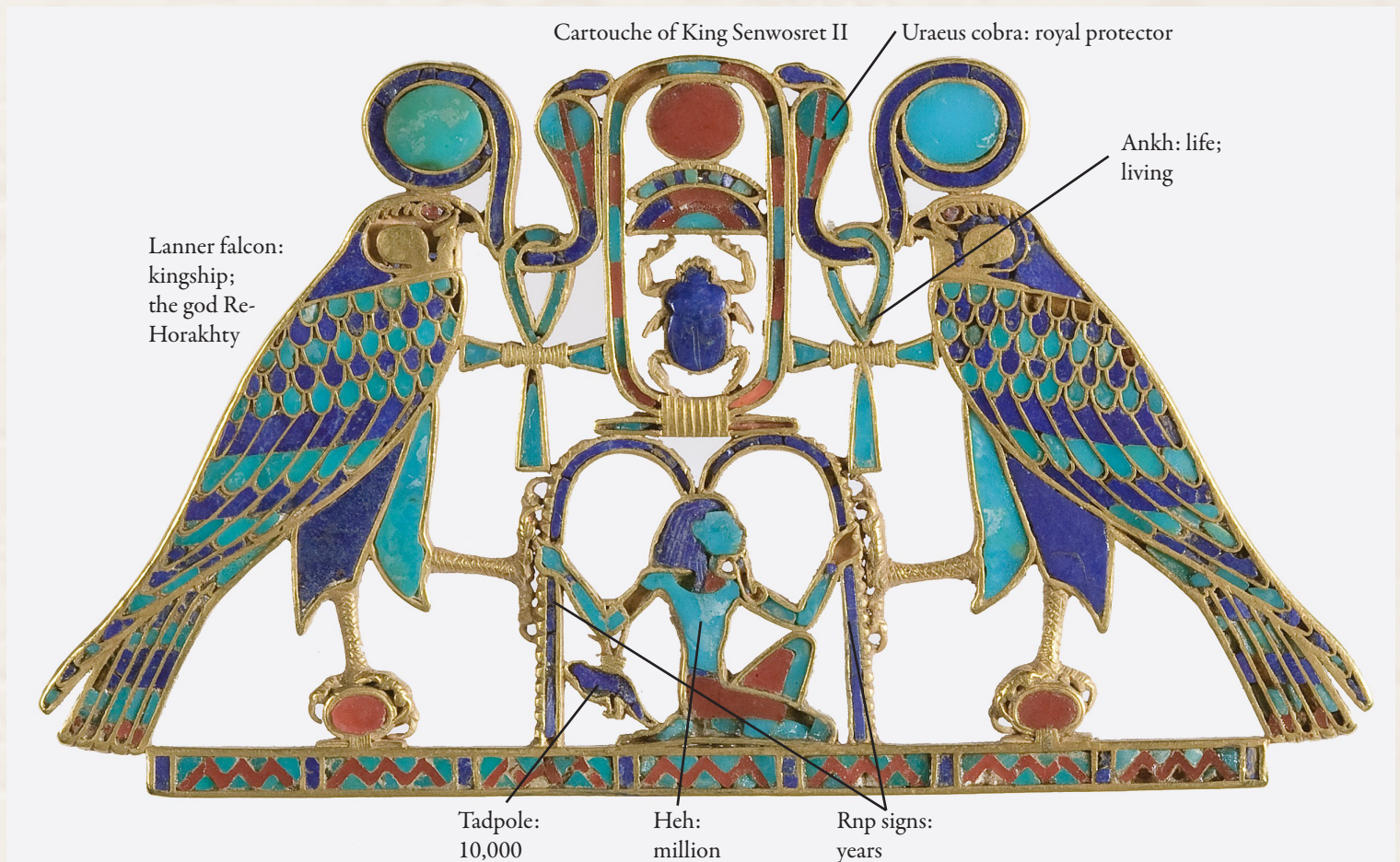
THE JEWELER

ONLINE RESEARCH—RE

70. Re was the Egyptian god of the sun. In fact, his name simply means “sun” in the ancient Egyptian language. But he was also much more than that. Research the god Re online and try to find out more about his character. Why was gold his “food”? Why is there a gold statue of Amun on the left of page 30?

DISCUSSION QUESTIONS

71. What do Amun and Re have to do with one another? 6.T3c.6
They were combined into one single deity, Amun-Re, who had characteristics of both. Amun-Re was one of the most important gods in ancient Egypt. [This video about Thebes](#) also describes the god Amun.
72. People today often wear jewelry just as the ancient Egyptians did. Select a piece of jewelry that someone in your class is wearing and compare it to the objects on these pages. How is it similar, in purpose or in style? Which would you rather wear on a daily basis? For a special occasion? Why?



OBJECT-BASED LEARNING—PECTORAL

73. Take a close look at the pendant on this necklace. Make a quick list of all the shapes, objects, and symbols you see. [CCSS.ELA-LITERACY.RH.6-8.2](#)

This can be done via annotations on a smart board as a whole class with students contributing individual answers; alternatively, students can look at the image on their own devices/on paper and annotate, then share out.

You can “read” this pendant as: “Senwosret II will live for ten thousand million years and be the king.”

HANDS-ON ACTIVITY—DESIGN YOUR OWN PECTORAL

74. This activity will help students to understand the way ancient Egyptian art and writing work together to communicate complex ideas. Using the printable worksheet on [guide page 47](#), students can select symbols and combine them to form their own design. If they’ve already completed the Write Your Name in Hieroglyphs activity, they can include their cartouche as one of the symbols.

THE BARBER

DISCUSSION QUESTIONS

75. Have you ever shaved your head? If everyone you know shaved their heads, would you do it too? If you answered no to the previous question, what would you do if you lived in ancient Egypt?
76. What kinds of cosmetic activities do you and your family members do today? Perhaps you or one of your family members tweezes their eyebrows, shaves their face, or puts on makeup. How do you think our cosmetics and toiletries are different from those in ancient Egypt? How do you think they’re similar?

In ancient Egypt, eye paint (known to us as kohl) was used by both men and women. It had the dual purpose of keeping both the sun’s glare and pesky insects out of a person’s eyes. Plus it would have looked nice, too! Early on, this eye paint was green—the Egyptians called it *wadju*, and it was made of a green pigment called malachite. Eventually this was replaced by black eye paint, known in Egyptian as *mesdemet*, which was made from galena, a dark gray ore of lead. Both materials were mixed with oil, resin, or water before they were applied. This was done with the fingers or a stick-shaped tool not unlike a modern makeup applicator.

like a bee working to eat

77. Just like English, Egyptian uses metaphorical phrases to make things sound more interesting. We use the phrase “busy bee,” but what are some other examples? Can you think of any others related to with animals?

E.g. “free as a bird,” “quiet as mouse,” “curious as a cat,” “wise owl.”



He puts the razor on the neck and then puts it on his elbow

78. Describe how someone would use this ancient Egyptian razor. (Consider the inset on page 33.) Pantomime the action together. Now think about barbers you've seen in real life, or perhaps a family member who shaves each morning. From your own experience, how much do you feel these activities have changed since ancient times?

OBJECT-BASED LEARNING—ANCIENT RAZORS

79. Look at the hieroglyph for “razor” and the matching ancient artifact. How is the razor constructed and what is it made from? Students can flip to the **About the Images** section at the back of the book (page 83) to see what materials this object is made from. [CCSS.ELA-LITERACY.RH.6-8.1](#)

THE TRADER

DISCUSSION QUESTIONS

80. The Nile connected all of Egypt and provided a ready source of fresh water and food, but also a means of travel. Life in ancient Egypt depended on the river in so many ways. How many ancient Egyptian jobs in *Be a Scribe!* rely on the Nile? [6.T3c.2](#)

At the very least: the Trader, Gardener, Tenant Farmer, and Fisherman.

But it could even be argued that all of them do. Ancient Egypt could not have thrived without the Nile. No wonder the Egyptians worshiped the Nile as a god—the god Hapi. Hapi was seen as the bringer of the annual Nile flood, which deposited nutrient-rich silt onto the fields of Egypt, helping crops grow. He was usually depicted as an obese man, which symbolized the abundance brought by the Nile and the way it nourished the people of Egypt.



OBJECT-BASED LEARNING—WOODEN BOAT MODEL

The trader travels downstream...

81. Why do we think that this boat is traveling downstream, with the current? How would it look different if it were traveling upstream, against the current? [6.T3c.2](#)

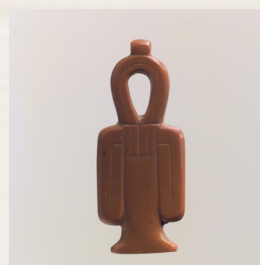
The sail would be up, and there would probably be fewer people rowing.

82. What kind of journey might this crew be on?

There are 18 rowers (!), so this boat must need to get somewhere fast. Meketre, the Chief Steward in whose tomb this model was found, is seated on a stool at the front of the boat. Perhaps he's on an inspection tour for the king.



83. What do you think person #1 is doing (man with plumb line, at the bow)?
Probably checking the depth of the river or canal.
84. What do you think person #2 is doing (man holding a flower to his face)?
This is Meketre, the king's Chief Steward. He is holding a lotus flower to his nose. Even if this boat is meant to be on a real-life journey, this model from Meketre's tomb still refers to the afterlife because the lotus flower, which opens every morning when the sun comes up, is a symbol of rebirth.
85. What do you think person #3 is doing (man at the stern)? Is it connected to that big oar at the stern?
Perhaps piloting the boat.



OBJECT-BASED LEARNING—AMULETS

86. In ancient Egypt, people wore amulets to ensure their protection and wellbeing in both life and death. For example, the amulet in the shape of a mosquito on page 35 was meant to keep real mosquitoes away from the person who wore it. Have a look at these five amulets in other shapes. Do you recognize any of them? If not, start by describing them: what do they look like to you? What do you think they might symbolize? Why might an ancient Egyptian person have wanted to wear an amulet in each of these shapes?

Ankh: hieroglyph for life, worn to bestow life on the wearer

Crocodile: worn to ward off real crocodiles (similar to the mosquito amulet)

Djed pillar: a symbol of the backbone of the god Osiris, worn for permanence and protection during the afterlife (Osiris is the lord of the Underworld, who was also resurrected in Egyptian myth)

Tyet knot: shaped like a knotted piece of cloth, associated with (the blood of) the goddess Isis—great magician and wife of Osiris—placed over the neck of a mummified person for protection during the afterlife

Heart scarab: placed on the chest of a mummified person to protect their heart in the afterlife

The materials used to make amulets were often symbolic themselves. For example, the *tyet* knot you see here is made of a red stone called jasper, and the color red was associated with both protection and blood. Notice how the *ankh*, crocodile, and *djed* pillar amulets here are all bright blue. That's because they are all made of a material we call **faience** (guide page 9), which the ancient Egyptians called



tjehenet, “the shining/gleaming thing.” Faience objects start out dull in color but turn bright blue/blue-green and shiny after being baked in a kiln. This magical transformation, along with this material’s color (blue-green, like the life-giving Nile and growing plants), gave faience a symbolic association with rebirth and rejuvenation. It was therefore a popular material for amulets and funerary objects.

👉 HANDS-ON ACTIVITY—MAKE YOUR OWN AMULET!

87. Choose a shape that means something special to you. It can be an animal, a symbol you have seen before, a symbol you’ve created, etc. What material would you make your amulet from and why? What kind of protection or other positive qualities would it give you? Students can also make amulets with construction paper or Model Magic and string in the classroom. [This video](#) depicts a similar activity.

THE POTTER

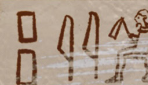
👤 DISCUSSION QUESTIONS

88. How do we use pottery today? Discuss the difference between primary use (what the pot was made to do, such as carrying liquid) vs. secondary use (repurposing it, especially once it’s broken).
89. What are the most common primary and secondary uses of pottery today, and how do they compare with ancient Egypt?

In ancient Egypt they used broken pieces of pottery, which we call *ostraca* (singular: *ostrakon*), as a writing surface. Today people sometimes use broken pieces of pottery to make mosaics.

🏞️ FIELD TRIP

90. Take a field trip to a local pottery studio. Observe how they make pots. If possible, give students the chance to make their own pots by hand-building or using a pottery wheel (hand-building can also be done in class). Compare the way we make pots today to the way Khety describes the work of a potter. What has changed? What seems like it has stayed the same?
91. Take note of specific details of the process of making pots. Does Khety mention any of these things? What does he leave out? Together as a class, write a longer version of this section of the book with more detail based on what you’ve learned about how potters do their work.



THE WALL BUILDER

DISCUSSION QUESTIONS

92. What do you know about how houses are built today? How is the ancient Egyptian technique of building with mudbrick similar to, or different from, some of our methods?
93. Building with mudbrick was much more common in ancient Egypt than building with stone or wood. Why do you think that is?

Mud was a much more common material than stone or wood in ancient Egypt. Also, stone is difficult and expensive to quarry, while high-quality wood was very rare in the Nile Valley—lumber had to be imported, mostly from the area that is now Lebanon. *For students who live in a place with many wooden buildings, such as much of the US:* Wood is a much more common building material here than it was in ancient Egypt because there are more trees available for good quality lumber. On top of that, a wetter environment would damage mudbrick more quickly over time.

HANDS-ON ACTIVITY—MAKE AN ADOBE HOUSE

94. Using clay from an art supply store (make sure **not** to get self-hardening clay), construct a model clay house using the template found on [guide page 48](#). [This video offers a how-to guide](#). Use wooden skewers as beams to hold up the roof. Let everything dry for at least one day. Now find a low-traffic outdoor area—behind the bushes in a flowerbed, for example—and leave the house there.
95. What do you think will happen to it over time? What do you expect will remain at the end of a week, or a month? Make a few predictions, and then observe the house every so often. How do changes in weather affect it? When the house has completely collapsed, imagine that you're an archaeologist finding the remains. What is left? Were your predictions correct? If you only had the remains of the model house to work from, would you be able to reconstruct the original structure?



96. Did the mudbrick structure last in your region? Why or why not? Why do you think mudbricks were especially useful as a building material in ancient Egypt?

Mudbrick buildings last a very long time in places where it rarely rains. This construction method is still used in many places around the world today, including Egypt, which has a hot and dry climate.

97. What does your experiment tell you about the artifacts and architecture that survive and don't survive from ancient Egypt to the present day?



98. *Optional:* Place a small object inside the model house before putting it outside. After the house has degraded, try to recover the object as carefully as you can, taking notes about everything you did to recover it. Has its condition deteriorated? How did recovering the object from the house damage the archaeological remains of the house itself?

Archaeology is a destructive process: once you dig something up, you can never put it back exactly as it was. This is one of the reasons why archaeologists dig very slowly and take careful notes about every step of the excavation process. Use this object-recovery activity to highlight the difficulty of recovering important evidence and the importance of carefully excavating and recording the archaeological context.

THE ROOFER

DISCUSSION QUESTIONS

99. Egyptian buildings were sometimes several stories tall. Why might this make the roofer's job undesirable? Are you afraid of heights? Could you imagine working on the top of a tall building with no safety equipment?

after adding all the beams with braided rope

100. What do you think this passage describes? Why do the roofers need ropes to add the beams? Try to describe their actions in detail. [CCSS.ELA-LITERACY.RH.6-8.2](#)

It's likely that they used pulleys and simple cranes to help with the work of raising heavy roof beams.

ONLINE RESEARCH—THE EGYPTIAN CALENDAR

101. The Egyptian calendar was, at the time, the most sophisticated and accurate ever developed. Our own calendar is partly based on theirs, filtered through the Roman Empire with some valuable improvements. Use a computer to research the Egyptian calendar. How did it work? What are those five extra days about? What did they do about leap years? Use the activity sheet on [guide page 49](#) to help students notice key information.

In ancient Egypt, years were broken up into **12** months, each **30** days long.

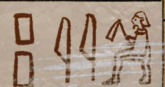
Their calendar was based on the seasons: there were **3** seasons with **4** months each.

Each season lasted **120** days.

These seasons were called **Akhet**, **Peret**, and **Shemu**, meaning **Flood**, **Growth**, and **Harvest**.

3 seasons with 120 days each makes **360** days, which leaves **5** full days unaccounted for.

Ancient Egyptians added these 5 days onto the **end of the year** as a separate month.



Egyptologists call these days the **epagomenal** days, from the **Greek** word meaning added on.

These epagomenal days were seen as a somewhat **dangerous** time, but were also a time of **celebration**.

Five Egyptian gods and goddesses were said to have been born on these days: **Osiris**, **Isis**, **Nephthys**, **Seth**, and **Horus**.

But years don't have exactly 365 days. They are actually about a **quarter/one fourth** of a day longer.

So what did Egyptians do about this difference? **Nothing**

Their calendar gradually became out of sync with the solar year, and only lined up again after **1,460** years.

Because the calendar moved **1** day every **4** years, after a number of years, the flood season in the calendar might have occurred when it was harvest time.

✂ HANDS-ON ACTIVITY—MAKE A CUBIT ROD

102. The length of the standard royal cubit varied throughout Egyptian history, but at any given time it was somewhere around 20 inches or 50 centimeters long. Create a cubit rod using a long piece of wood from an art supply or hardware store. Measure things around the classroom and take notes. For example, you might measure your own height in cubits! Measure your forearm, too, to see how it stands up to the official unit.

THE GARDENER

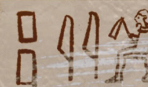
✂ DISCUSSION QUESTIONS

103. Compare and contrast the hieroglyph for a grapevine with the depiction of one in the tomb scene just above it on page 42. How are they similar, and how are they different? Which one looks closest to [this modern grapevine](#)?



✂ HANDS-ON ACTIVITY—DESIGN YOUR OWN GARDEN

104. If you had to design your own Egyptian garden, what would you put into it? Search through the book for examples of scenes with plants that you like (pages 22, 34, 37, 42, 43, 45, 59), and if you want, search on the internet for more information on or examples of Egyptian plants. You might even like to check out [this blog post from the Liverpool Museums about ancient Egyptian gardens](#). Now draw your own garden in the style of the depictions you find in the book.



HANDS-ON ACTIVITY—MAKE YOUR OWN SHADUF

105. First, watch [this video to see a shaduf in action](#). Then, gather the necessary materials: 6 sticks, some clay, and some string. Then, follow the procedure outlined in [this video](#). Alternatively, you can invent your own technique!

THE TENANT FARMER

DISCUSSION QUESTIONS

106. Many people today believe that foreign enslaved people built the Giza Pyramids, but archaeological evidence shows that they were actually built by Egyptians. Why did they agree to work on such a difficult and dangerous project? Use the information from this section to discuss how pyramid construction worked in reality.

Corvée laborers built the Pyramids. They worked for the state in exchange for tax breaks. They would also have viewed it as an honor to work on this important royal/religious project.

His corvée labor makes up a third of his income.

107. Why does the farmer earn one-third of his income from labor? Why not one-tenth, or one-half?

Before the construction of the Aswan dams in southern Egypt in the 20th century, the Nile flooded every year, overflowing onto cropland and leaving behind nutrient-rich silt. This annual flood is known as the Inundation, and it was crucial to the success of ancient Egyptian agriculture. Farmers took on extra labor during the months when the river was flooded, approximately one-third of the year.

OBJECT-BASED LEARNING—AN ANCIENT MAP

108. Does the top right tomb scene look like a map to you?
109. In what ways is it a map? In what ways is it not a map?
110. Refer back to the discussion on [guide page 17](#) about the depiction of humans and statues in Egyptian art. How does this map show a similar sort of thinking? What does the comparison between these two examples reveal about the way Egyptian artists chose to represent their world?

A landscape of fields separated by canals is shown from a top-down view, while the people, plants, and animals are shown from the side and at a much larger scale. It's like looking down from an airplane window to find fields of giant cows all lying on their sides! But remember that it wasn't meant to be understood this way. Because Egyptian art shows objects from their most characteristic view, the different perspectives used here should be understood as a single complete image of a realistic scene.

111. Lots of different foods were grown in ancient Egypt, some in private people's gardens. However, staple crops



such as wheat and barley were grown on a large scale by ancient Egyptian farmers. Based on what you've learned in the book about Egyptian farmers and corvée labor, why do you think that might be?

Large-production crops were grown to feed the population and serve as wages. This was not gardening for fun or personal use.

Sennedjem and his wife worshipping the gods

Re-Horakhty, Osiris, Ptah, and two other gods sitting

Senedjem's son Meri riding in a boat

Opening of the mouth ritual

Harvesting and collecting wheat

Sitting and smelling a lotus flower

Harvesting flax

Plowing and sowing the fields

THE WEAVER

DISCUSSION QUESTIONS

He is worse off than a woman

112. In what respects do you think Khety believes the weaver is “worse off than a woman”? [CCSS.ELA-LITERACY.RH.6-8.1](#)
113. In your opinion, is Khety being disrespectful toward women with this statement? Why or why not? [CCSS.ELA-LITERACY.RH.6-8.1](#)



114. Do you think that gender equality was an important issue in ancient Egypt? Why or why not?

Many practices in ancient Egypt were fairly egalitarian. For example, women could own property just as men could, and could choose how to dispose of that property after death in their own wills. They could also divorce their husbands. Women could hold important priestly roles in Egyptian temples. Some women had their own tombs, rather than being buried with their male relatives. And some royal women even became the pharaoh, or ruled jointly with male kings. At the start of the New Kingdom, king Ahmose I made a monument to honor his grandmother Tetisheri, whom he credited with playing a major role in the reunification of Egypt. You might find it helpful to share some of these examples with your students as they work through this question.



115. If many Egyptian weavers were women, why do you think Khety imagines the weaver in this section to be a man?

He gives some bread to the doorkeeper just to let him see daylight.

116. Why does the weaver have to bribe the doorkeeper just to get outside? What does that suggest about how much freedom he has? What if the real problem Khety sees with being a weaver isn't the job's poor conditions, but the lack of personal choice? Based on this part of the story and what you learned above about women's rights in ancient Egypt, do you think that being a weaver, and lacking freedom, is similar to or worse than being a woman in ancient Egypt?
117. In ancient Egypt, the word for "income" eventually came to mean "bread." Why do you think that is?
Wages were paid partly in bread!
118. In a similar way, the Egyptian word for "jar" came to mean "head" during the New Kingdom. We might imagine young ancient Egyptians saying something like, "Be careful or you'll bump your jar on this low doorway!" As time passed, this slang term caught on and became the normal word that everyone used. Think about the slang you use with your friends. What new words that you and your friends use today might become a standard part of the English language in the future?

THE WEAPON MAKER

DISCUSSION QUESTIONS

119. Why does the weapon maker have to leave the immediate bounds of Egypt and venture into the "outskirts," a place where he easily gets lost? [CCSS.ELA-LITERACY.RH.6-8.3](#)

There may be many good answers to this question, and we don't know for sure, but one possibility is that he needs acacia and tamarisk wood, which grow outside of the floodplain. Palm wood, though



abundant in the Nile Valley, is too soft and fibrous for making weapons.

120. Whom did the weapon maker sell his weapons to? [CCSS.ELA-LITERACY.RH.6-8.3](#)

We don't know, but answers might include both private citizens, such as hunters, and the state itself. Though the Egyptian state had control over the production of certain goods (e.g. oil and papyrus), it also purchased things on the open market, just as most governments do today. It's entirely possible that the king's army fought with weapons that were made by independent makers.

Q ONLINE RESEARCH—ANCIENT WEAPONS

121. Search online to discover the oldest Egyptian weapon archaeologists have found. How was it used? What's special about it?

Results will vary, but students are likely to come across the [Narmer Macehead](#). In general, maceheads were attached to wooden handles to use as a striking weapon, but this one is highly decorated and probably wasn't intended to be used in battle. Instead, it would have been a symbol of royal power (similar to other symbols held during ceremonies by modern rulers, such as the kings and queens of England).

122. Search online to discover the various sorts of weapons that the ancient Egyptians made and what they used them for.

Results will vary, but some answers may include: bows and arrows (for hunting and battle), axes (for chopping wood and battle), maces (battle), swords (battle). Perhaps the most iconic Egyptian weapon is the *khopesh*, a heavy bronze sword with a curved blade that is frequently seen in movies about ancient Egypt. [This webpage](#) is full of useful information.

THE COURIER

🏺 OBJECT-BASED LEARNING—FOREIGN VISITORS

123. Notice the clothing of the two people in the central scene. How does it compare to the ways you have seen ancient Egyptians dress throughout this book? Why do you think the artist chose to depict these people in this way?

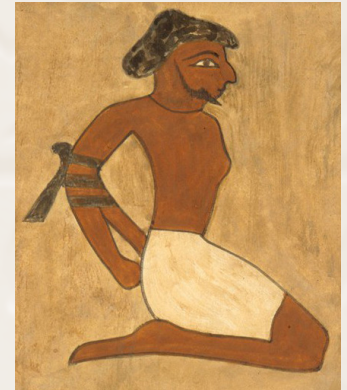
These are *Aamu*—people from the Levant, northeast of Egypt—and their clothing shows us that they came from a different culture with different forms of dress. They would have had different customs, too.



DISCUSSION QUESTIONS

124. We often view people who come from other places as being different from us. Sometimes we celebrate their differences, and sometimes we simplify their differences into stereotypes. The ancient Egyptians did both, just like we do. Sometimes they grouped foreigners into broad, simplistic groups. Sometimes they found foreign customs, words, and styles interesting and adopted them to some degree themselves. What do you think is happening in the tomb scene depicting the *Aamu* on pages 50–51? Is this an ancient Egyptian attempt to celebrate people who are surprising and interesting, or is it an attempt to stereotype them? [CCSS.ELA-LITERACY.RH.6-8.8](#)

There are no simple answers to these questions, but there is evidence to be found in the image. For instance, the clothing of the two men is quite detailed, obviously meant to be aesthetically pleasing, and markedly unlike anything we normally see Egyptians wear. Why go to the trouble to depict their uniqueness in a flattering light if only to mock them? But, at the same time, the hieroglyph above the man on the left, at the end of the word for *Aamu*, shows a bound captive. This hieroglyph was often placed at the end of a foreign group's name. Although this is a spelling choice, it doesn't suggest too much respect for their culture and humanity. An argument can be made in both directions. For more information to add to your discussion, see the description of [the larger tomb scene](#), from which this is a small excerpt.



GROUP WORK—WELCOMING FOREIGNERS

125. With a partner, discuss the ways in which feeling fear or disgust toward foreigners (today or in the past) is harmful. How can we avoid stereotyping people? How can we learn about and from people who are different from us in a way that benefits everyone? Share your observations with the class and discuss.

THE LEATHER WORKER

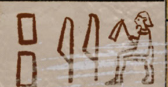
DISCUSSION QUESTIONS

His eyes are cast down like those of the poor

126. Khety's descriptions are often exaggerated, which means that we can't be sure that he is describing these jobs accurately. At the same time, his comparison to the poor wouldn't work if there weren't some truth to it. Why would the poor of ancient Egypt go around with their eyes cast down? Do people tend to have similar feelings about certain groups of people in our world today? [6.T3c.5](#)

he cannot escape his position in society

127. Khety claims that the leather worker is trapped in his position, suggesting that there is a lack of social mobility in ancient Egyptian society. But he himself is taking his son Pepi to a scribal school so that he can have a better life. Based on what you've read in the book, and knowing that Khety's descriptions are often exaggerated, what



do you think was the real state of affairs in ancient Egypt? Could people change their position in society, or were they trapped by their circumstances? 6.T3c.5, CCSS.ELA-LITERACY.RH.6-8.6

OBJECT-BASED LEARNING—THE KING'S CHARIOT

Examine one or both of these scenes of a king riding in a chariot. Together as a class, identify the different parts of his chariot. Then split students into pairs and ask them to take a look at the scene of leather workers making parts for a chariot on page 53. Which parts of the king's chariot can they identify in the tomb scene? CCSS.ELA-LITERACY.RH.6-8.7



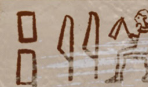
THE SANDAL MAKER

DISCUSSION QUESTIONS

128. Shoes can tell archaeologists a lot about the people of the past. Take a look at the three pairs of sandals shown on these pages. What materials are they made from? Do any of them look used? On what occasions do you imagine an ancient person might have worn each of them?
129. Now have a look at the shoes you wore to class today. Why did you choose to wear them? Was it because of the weather, or a sport, or another activity you plan to do today?

He has to bite leather.

130. Does biting leather sound especially terrible to you? Why do you think Khety says this? Would you be willing to become a sandal maker if it means biting leather? CCSS.ELA-LITERACY.RH.6-8.6



 **GROUP WORK**

131. With a partner, imagine that you are archaeologists from the future digging up your classroom and finding the shoes everyone in your class is wearing right now. What could you learn about your classmates from these future artifacts? (The activities you did, what the weather was like, what season it was when you abandoned the classroom...)
132. *Optional:* Repeat this “future artifacts” activity with other objects in your classroom. What could a future archaeologist learn about you from those objects?

THE LAUNDERER

 **DISCUSSION QUESTIONS**

133. Do you normally help with the laundry at home? If so, do you enjoy doing it? Would you enjoy it more or less if you had to carry everything to the river and wash it by hand? (Think about the crocodiles!)
134. Why does the launderer need a bat and a stone? What did the actual practice of washing clothes look like?

CCSS.ELA-LITERACY.RH.6-8.3

A washing bat or washing paddle was used to beat dirt out of soiled clothing. It's the premodern equivalent of a washing machine's agitator.

135. The images of launderers in this section are all from modern times, which makes them very different from the tomb scenes you've seen elsewhere in the book. The reason for this is simple: we weren't able to find a single ancient depiction of people doing laundry. Look at the other scenes that we do have from ancient Egypt of other kinds of workers. Why do you think there is no scene of a launderer from someone's tomb?

We don't know—perhaps no such scene exists. Or, more likely, archaeologists haven't found one yet! If they were to uncover the tomb of a “master launderer” or “king's launderer,” there would almost certainly be a scene like this in that person's tomb!

 **HANDS-ON ACTIVITY—CREATE A TOMB SCENE**

136. Using the examples of other tomb scenes in the book and the images of launderers on these pages, create your own Egyptian tomb scene showing the launderer at work.
137. Share your artwork with a partner or in a small group and explain how you captured the techniques of ancient Egyptian artists.



THE BIRD CATCHER

138. Look at the scene near the bottom of page 58. What is the man doing?
Using a clap net to catch birds.
139. Why is he catching birds? 6.T3c.5
Notice what the book says about access to protein and differences in socioeconomic status.
140. There are many kinds of birds in the net and in the tree next to the bird catcher. How many can you identify?
Unless your students are avid bird watchers who have spent time in Egypt, it's unlikely that they'll be able to label species, but they can discuss what kinds of birds they see: ducks, songbirds, and their features, such as color, size, unusual plumage, etc.

Q ONLINE RESEARCH—BIRDS

141. Read [the following blog post and listen to the sounds of the birds](#). What do you notice about the way the Egyptian artists who painted this scene chose to depict these birds? How do you think the artists were able to depict birds accurately on a painting inside a tomb, where birds generally don't live? CCSS.ELA-LITERACY.RH.6-8.7
Students may have many answers to this question, but one answer is that the birds in this painting are detailed enough to identify today. Egyptian artists were very close observers of the natural world around them, just as many artists since them have been. This close connection to nature is one of the many things that makes ancient Egyptian art so captivating thousands of years later. The realistic details shown here are also a sign that artists were using preparatory sketches for their finished paintings.

THE FISHERMAN

DISCUSSION QUESTIONS

Look, there is no profession without a boss—except for the scribe, he is the boss.

142. Why do you think Khety decided to mention bosses in this section of the story? Who do you think is the fisherman's boss? Do you think he really has one? CCSS.ELA-LITERACY.RH.6-8.6
143. Why were fishermen so important in ancient Egypt? Consider what you've already learned about ancient Egyptian geography, food, and social divisions to answer this question. 6.T3c.2, 6.T3c.5
Fish was a major source of protein for people at all levels of society. The vast majority of ancient Egyptians lived near the Nile or a connected waterway, where fish were plentiful. Perhaps most importantly, grain has to stay in one place for a long time before it can be eaten, while fish are always moving, making them difficult to count and thus difficult to tax.



HANDS-ON ACTIVITY—A NILE VALLEY MEAL

144. Using [the recipe from this website](#), prepare a tilapia and barley stew, and eat like the ancient Egyptians did!

WISDOM

DISCUSSION QUESTIONS

(Covering sections from “Be a Scribe!” to “Be Gumptious,” pages 64–79)

145. Of all the advice Khety gives Pepi in these sections, which piece of advice do you think is the most useful to young people today?
146. Is there any advice Khety gives Pepi that you feel isn't a good idea?
147. How do you feel when your own parents/guardians/older people give you advice? Do you always take it to heart, or do you sometimes roll your eyes? How do you think Pepi might have felt when his dad laid all this advice on him?
148. What do you think is the best piece of advice you have ever received from an adult? What do you think is the worst? In small groups, discuss the advice you've heard and compare it with others. Select the best and worst.

BE A SCRIBE!

The friend of a poor man may be a true friend, but a farmhand can't say to his boss: 'Don't boss me around!'

149. Khety deliberately juxtaposed two seemingly different ideas: true friendship and working under someone else's authority. Why do you think he chose these two things? What connects them? What is the result of the contrast? 6.T3c.5

There are many possible interpretations. One is that “farmhand” is being used as a catch-all for poorer people—meaning that although poor people might have true friends, one thing they don't have is power in the workplace.

STAY OUT OF TROUBLE

You are among people who have bricks in their plans.

150. We offered one interpretation of this phrase in the book. Can you think of any others? CCSS.ELA-LITERACY.RH.6-8.4



MIND YOUR MANNERS

If you enter when the lord is in his house, and he is talking to someone else, sit with your mouth shut and don't ask for anything.

151. This piece of advice probably sounds a bit old fashioned. Can you think of any modern pieces of advice that are similar to this one?

E.g. You shouldn't interrupt people.

152. How are the modern examples you came up with different from Khety's advice? What do those differences lead you to understand about ancient Egyptian society? 6.T3c.5

This question may have many different answers. One salient difference is that most modern societies don't have strictly-defined rules for interaction between members of different social classes.

DON'T BLAB

Don't speak about private matters.

153. Have you ever gotten advice like this, perhaps after mistakenly saying something you weren't supposed to? Do you think it's still good advice today? Why or why not?

DON'T PLAY HOOKY

If you leave school at lunchtime and wander about in the streets, someone will punish you afterward

154. Have you ever left school early to do something else? Have you ever skipped school? What were the consequences of your decision? How does it make you feel to know that ancient Egyptian students faced some of the same restrictions students do today?

FOLLOW ORDERS

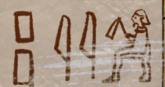
If an official sends you with a message, say it like he says it. Don't leave anything out and don't add anything in.

155. Have you ever had to relay a message from one person to another? What would have happened if you had forgotten the message, or a detail from it? Were you nervous about getting everything right?

156. Now imagine you were relaying messages from powerful government officials. Would you be more careful to get the message right?

CONTROL YOURSELF

157. [Take a bite of ancient Egypt with these tiger nut cakes!](#) The recipe for these is modeled on the tomb scene in



this section (page 77). *Although tiger nuts are technically tubers, students with nut allergies should avoid these cakes out of caution.*



BE GUMPTIOUS

You can always see a scribe being obedient, and obedient people become leaders. Fight words that are against initiative.

158. In your opinion, do these pieces of advice contradict each other? Why do you think Khety worded things this way? **CCSS.ELA-LITERACY.RH.6-8.2**
159. What do you think Khety means by “words that are against initiative”? Why might a person speak against someone being creative and going their own way? **CCSS.ELA-LITERACY.RH.6-8.4**

FATE IS YOUR FRIEND

DISCUSSION QUESTIONS

Fate is controlled by the gods, but the fate of a scribe is on his own shoulders from the day of his birth until he arrives at Areryt.

160. What does Khety mean when he says that a scribe’s fate is on his shoulders? Why is the scribe especially able to determine his own fate? Consider the things you’ve seen elsewhere in the book, such as Khety’s statement that a scribe is his own boss, and other discussions you’ve had about Egyptian society. **CCSS.ELA-LITERACY.RH.6-8.4**

OBJECT-BASED LEARNING—THE BOOK OF THE DEAD

161. Look at [this scene from the Book of the Dead](#). What is happening here? Does it relate to anything you’ve learned about before? **6.T3c.6**

This is the Weighing of the Heart scene from the *Book of the Dead*. The Egyptians knew this text as the *Book of Going Forth by Day*, and it wasn’t really a book at all—it was a collection of different texts for a person to use in the afterlife, and each person had their own unique set. In this common scene, the heart of the deceased person is placed on a scale to be compared with the weight of the feather of *Maat* (truth and justice). If the heart and feather balanced, the person was judged to be “true of voice” and survived to live on in the afterlife. If they did not balance, the person would not make it to the afterlife—they would instead be eaten by a goddess known as Ammet, “the devourer.” On [guide page 15](#), students have read a spell intended to persuade the heart to speak well of the deceased.

162. Who are the figures (people or gods/goddesses) depicted here and what are they doing? **6.T3c.6**
- Isis:** Great Magician; Wife of Osiris (right); Mother of Horus (above); The text near her describes her as: “The Mother of God”



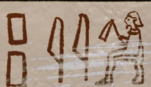
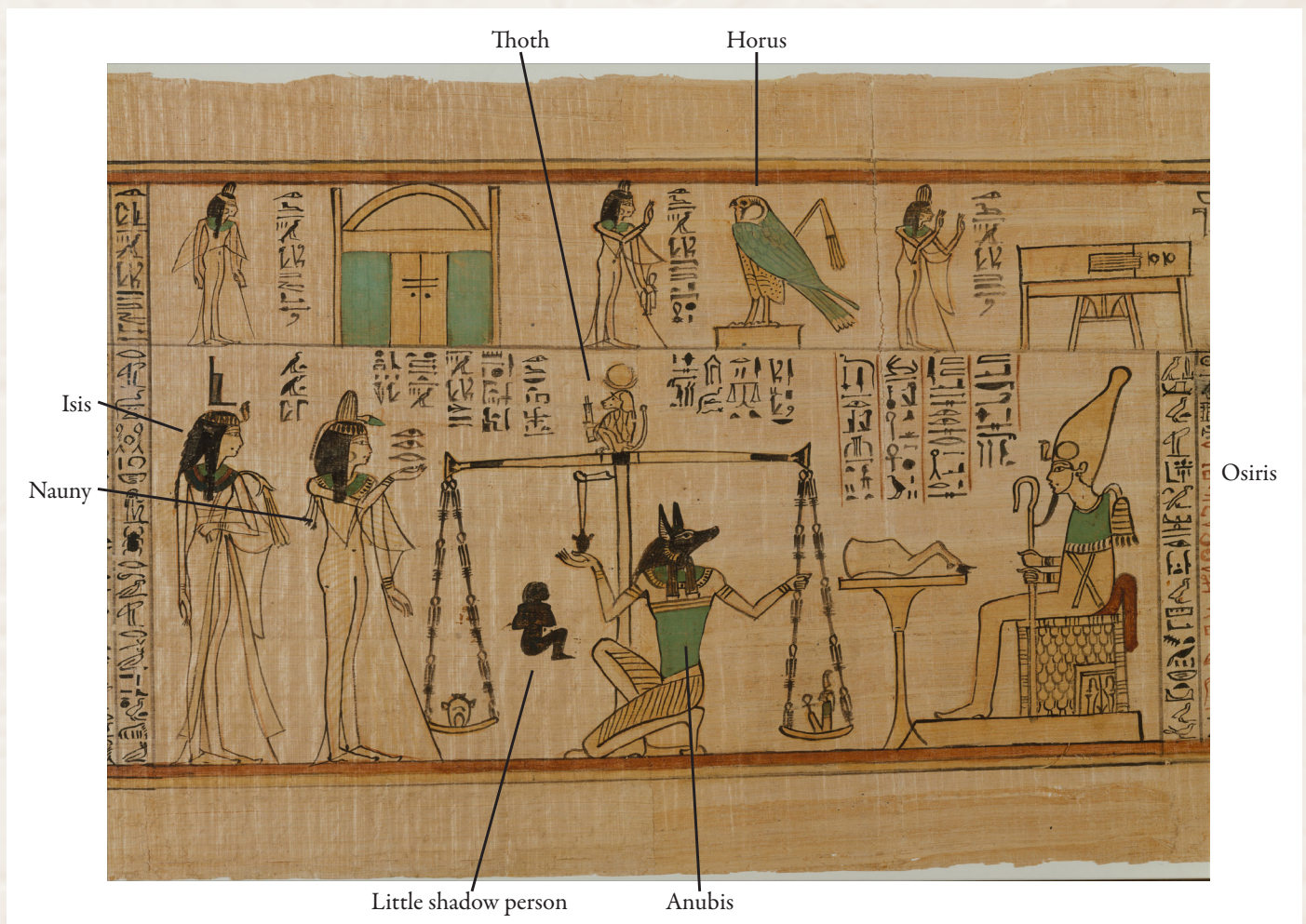
Nauny: Owner of the papyrus; king's daughter of the 21st Dynasty (ca. 1000 BCE); she holds her eyes and mouth in her hand, because the god Osiris has ordered that they be given to her so that she can see and speak in the afterlife

Little shadow man: We don't know for sure. Perhaps the soul of the deceased before being born (again) in the Underworld. What do you think?

Thoth: Squatting baboon; god of writing, math, knowledge; makes sure the scale is accurate

Anubis: God of the dead, cemeteries, and mummification—and also the guide to the Underworld; checks the results of the weighing

Osiris: God of the dead; king of the underworld; husband of Isis (left); father of Horus (above)



POST-READING ACTIVITIES

DISCUSSION QUESTIONS

In creating this book, we tried very hard to let the ancient Egyptians speak for themselves: the core story is Egyptian, the paintings are (modern copies of) ancient tomb scenes, and the artifacts were all made and used by real people in ancient Egypt.

163. In what ways do you think we succeeded in representing the ancient Egyptians accurately? In what ways do you think we could have done better?
164. Is this book a primary or secondary source? [CCSS.ELA-LITERACY.RH.6-8.9](#)
It's a mixture of both. The translation portions are primary sources, but the framing and additional information is secondary. This could be a good time to remind students that primary sources aren't limited to texts—artifacts and artworks are primary sources, too!
165. Earlier we mentioned how long this story might have been popular among ancient Egyptian readers: at least 700 years, but probably longer. Now that you've read it yourself, why do you think it endured for so long?

PAIR WORK

GUESS THE JOB

166. Choose one of the jobs in the book and read the page completely. Then imagine your day from morning to night. What time do you wake up? What do you have for breakfast? What's the first thing you do when you start your workday? Etc...
167. Describe your day to a partner and let them describe theirs to you. Try to guess each other's jobs.

WRITING

THE BEST JOB?

Khety argues that being a scribe is the best job for Pepi to choose, but he doesn't list any downsides. At the same time, Khety is critical of all the other jobs he mentions. Sometimes he is critical in ways that seem a little extreme.

168. Select one of the jobs that Khety mentions that you think you might enjoy (at least a little) and write a short essay arguing for its benefits. What negative aspects of the job has Khety exaggerated too much? What positive



aspects has he failed to mention?

169. Use Khety's style to portray the job of scribe in a negative light. What are the potential downsides of being a scribe? If you were trying to convince someone not to become a scribe, how would you use Khety's style of argumentation to make it sound bad?

THE WORST JOB

170. Select the job in the story that sounds worst to you. Compare it to others in order to argue that it is worse than they are. Select quotes from the primary text (the translation of the story, on the upper left corner of each two-page spread) and/or from the additional information to support your argument. Cite your quotations.

CCSS.ELA-LITERACY.RH.6-8.1

THE MISSING JOB

171. Think of another job that must have existed in ancient Egypt but is not mentioned in the text. What are its attributes? How might Khety describe it? Why do you think he left it out? Write a short essay describing the job the way Khety might.

Baker, Butcher, Soldier, Miner, ...

WHAT ELSE IS MISSING?

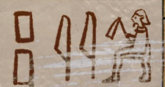
172. The two main characters in the story are Khety—a father—and his son Pepi. The other people mentioned are almost entirely male and not very old. Who is missing that would normally exist in ancient Egyptian society? What might their absence tell us about ancient Egyptian social life, and ancient Egyptian literature?

E.g. old people, women of any age, other children besides Pepi, foreigners (who were always present in the Egyptian capital), and many others whom history has forgotten. History has often been written by adult male authors, and that limits our view because we lack diverse perspectives on the past.

173. Choose one of the missing people that you thought up for the previous question, someone who wasn't mentioned in this story. Describe the job of scribe from their point of view using the way Khety describes the other jobs as a model. Does this person like scribes? Do they have any negative feelings, perhaps envy, toward this class of white-collar workers? What do they see as the negative aspects of a scribe's job?

BECOMING KHETY

174. Imagine you are Khety, but brought into the modern day, and you want to rewrite *Be a Scribe!* using jobs common to our world now, rather than those of ancient Egypt. What jobs would you include? And which would have the same prestige as the scribe did in ancient Egypt? Try writing a few sections using Khety's style, and if you'd like, include some advice you'd give (like Khety does) for the job that might replace the scribe.





HANDS-ON ACTIVITY

ILLUSTRATION

175. Make a drawing that features an ancient Egyptian at work, according to Khety's exaggerated description. If you'd like, you can try making the drawing in the style of a tomb scene!



IMAGE CREDITS

(in order of appearance)

Mirror with the face of the goddess Hathor on the handle from 1479–1425 BCE. Made of silver with a modern wooden handle covered in gold. Excavated at Thebes in the tomb of three wives of king Tuthmosis III. Purchased by the Metropolitan Museum of Art in New York, object number 26.8.98.

Cartouches of Seti I from his tomb in the Valley of the kings from 1290–1279 BCE. Made of painted plaster. Excavated at Thebes and now located at the Neues Museum in Berlin, Germany, object number ÄM 2058. Photo © Osama Shukir Muhammed Amin.

Sculpture of a Ba bird from 332–30 BC or later. Made of painted wood with added gold. Purchased by the Metropolitan Museum of Art in New York, object number 44.4.83.

Letter written on a cuneiform tablet, with its envelope from 1927–1836 BCE. Made of clay. Donated by Leslie Cheek, Jr., with the help of Sol Rabin and the Marian H. Phinney Fund, to the Harvard Art Museums in Cambridge, Massachusetts, object number 2000.197.A-C. © President and Fellows of Harvard College.

Rosetta Stone from 196 BCE. Made of granodiorite (a type of stone). Excavated at the modern site of el-Rashid and now located at the British Museum, London, object number EA24. Photo © Hans Hillewaert.

Gazelle figurine from 1390–1352 BCE. Made of wood, ivory, and blue paint inlays. Purchased by the Metropolitan Museum of Art in New York, object number 26.7.1292.

Heart, March 24, 2024. © Michael Hoffen (CC0).

Heart scarab belonging to a woman named Hatnefer from 1492–1473 BCE. Made of serpentinite (a type of stone) and gold. Excavated at Thebes in the tomb of Hatnefer and Ramose by a team of archaeologists from the Metropolitan Museum of Art in New York, object number 36.3.2.

King Rameses III. Modern drawing from the book *Histoire de l'art égyptien* by Émile Prisse d'Avennes, written in 1878. Original image from The New York Public Library, digitally enhanced by rawpixel.

Carpenters at work. Modern copy of an ancient painting in the tomb of an official named Rekhmire at Thebes from 1504–1425 BCE. Painted on paper at Thebes by artist Nina de Garis Davies in 1935 for the Metropolitan Museum of Art in New York, object number 35.101.1.

Necklace belonging to princess Sithathoryunet with the name of king Senwosret II from 1887–1878 BCE. Made of gold and stones called carnelian, lapis lazuli, turquoise, garnet, and green feldspar. Excavated at Lahun in the tomb of a princess named Sithathoryunet and later purchased by the Metropolitan Museum of Art in New York, object number 16.1.3.

Hapi, Egyptian god of the Nile. Modern drawing made in 2022 by Wikipedia user Eternal Space.

Ankh used in ceremonies from 1400–1390 BCE. Made of faience (a type of ceramic). Excavated in the tomb of king Tuthmosis IV and later donated to the Metropolitan Museum of Art in New York, object number 30.8.30.



Crocodile amulet from 304–247 BCE. Made of faience (a type of ceramic). Donated to the Metropolitan Museum of Art in New York, object number 1989.281.96.

Djed pillar amulet from 664–332 BCE. Made of faience (a type of ceramic). Donated to the Metropolitan Museum of Art in New York, object number 34.6.2.

Tyet knot amulet from 1550–1275 BCE. Made of jasper (a type of stone). Excavated in a tomb at Abydos and then donated to the Metropolitan Museum of Art in New York, object number 00.4.39.

Heart scarab belonging to a woman named Hatnefer from 1492–1473 BCE. Made of serpentinite (a type of stone) and gold. Excavated at Thebes in the tomb of Hatnefer and Ramose by a team of archaeologists from the Metropolitan Museum of Art in New York, object number 36.3.2.

Model of a House, February 6, 2024. © Christian Casey (CC0).

Grape vines in Egypt today. Photograph from grapaes.com.

Sennedjem and his wife Ineferti farming in the afterlife. Modern copy of an ancient painting in the tomb of an official named Sennedjem at Thebes from 1295–1213 BCE. Painted on paper at Thebes by artist Charles K. Wilkinson in 1922 for the Metropolitan Museum of Art in New York, object number 30.4.2.

Stela (monument) of Queen Tetisheri from 1550-1525 BCE. Made of limestone. Excavated at Abydos and brought to the Egyptian Museum in Cairo, object number CG34002. Photo by Wikipedia user James Cowie.

Leaders of the *Aamu*. Modern copy of an ancient painting in the tomb of an official named Khnumhotep at Beni Hasan from 1897–1878 BCE. Painted on paper at Beni Hasan by artist Norman de Garis Davies in 1931 for the Metropolitan Museum of Art in New York, object number 33.8.17.

King Rameses II on his chariot from about 1265 BCE. Carved into the sandstone temple at Abu Simbel and still located there to this day. Photo © Diego Delso, delso.photo, License CC-BY-SA.

King Rameses II on his chariot. Modern drawing from the book *Histoire de l'art égyptien* by Émile Prisse d'Avennes, written in 1878. Photograph © Flickr user Paul K.

Tiger Nut Cakes, March 29, 2024. © Michael Hoffen (CC0).

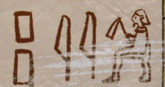
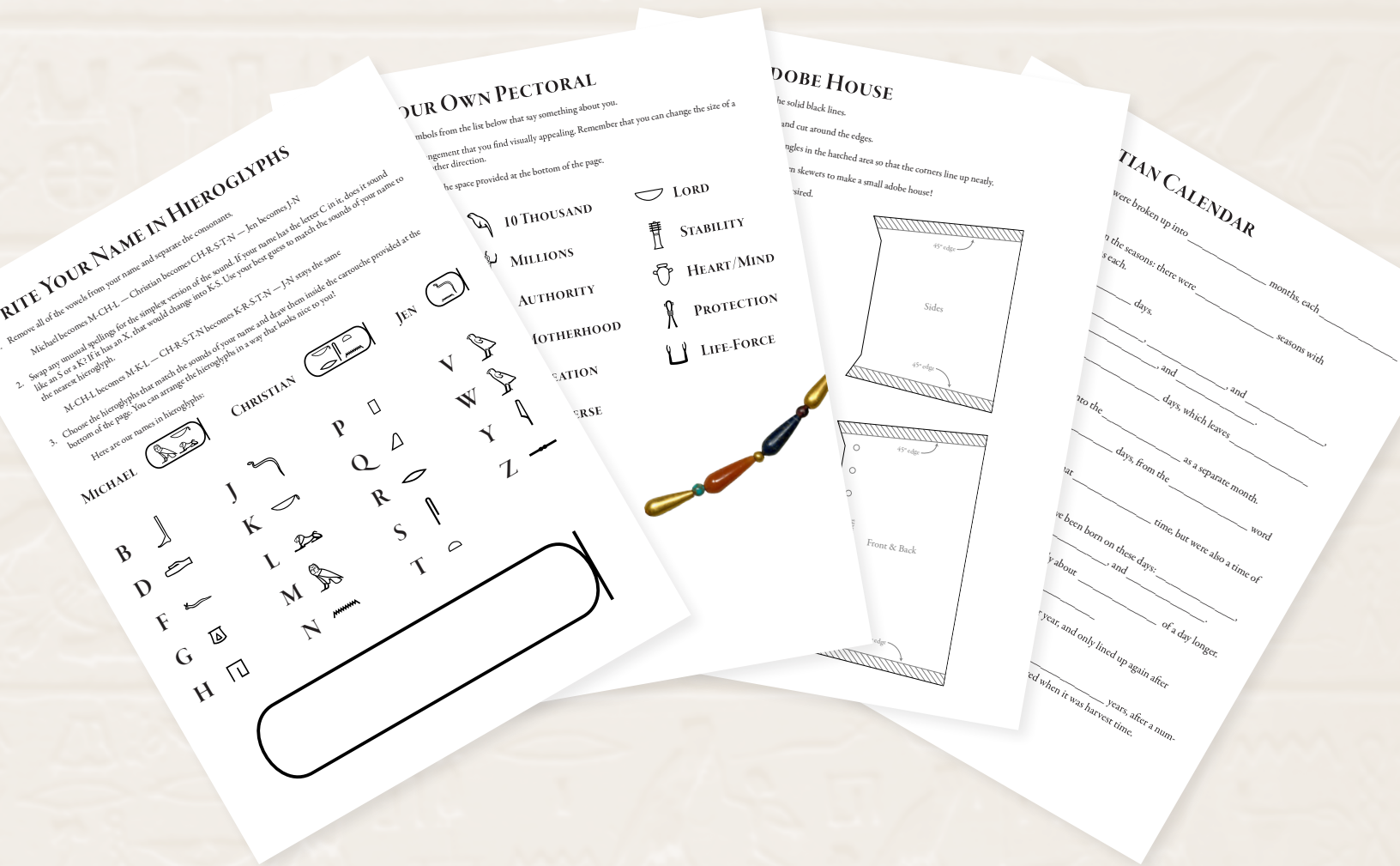
Scene from a Book of the Dead belonging to a singer and priestess named Nauny from about 1050 BCE. Made of painted papyrus. Excavated at Thebes in the tomb of queen Ahmose-Meritamun by a team of archaeologists from the Metropolitan Museum of Art in New York, object number 30.3.31.

Necklace belonging to princess Sithathoryunet with the name of king Senwosret II from 1887–1878 BCE. Made of gold and stones called carnelian, lapis lazuli, turquoise, garnet, and green feldspar. Excavated at Lahun in the tomb of a princess named Sithathoryunet and later purchased by the Metropolitan Museum of Art in New York, object number 16.1.3.



PRINTABLE WORKSHEETS

The following pages contain activity sheets designed to be printed and distributed in the classroom. In this digital version of the Educator's Guide, the worksheets are linked from and link back to the content they relate to elsewhere. The worksheets will automatically print without certain information, such as page numbers and links, because this information is only relevant to the educator using the digital version but not relevant for students. The worksheets can be printed at the desired quantity and distributed without modification.



WRITE YOUR NAME IN HIEROGLYPHS

1. Remove all of the vowels from your name and separate the consonants.

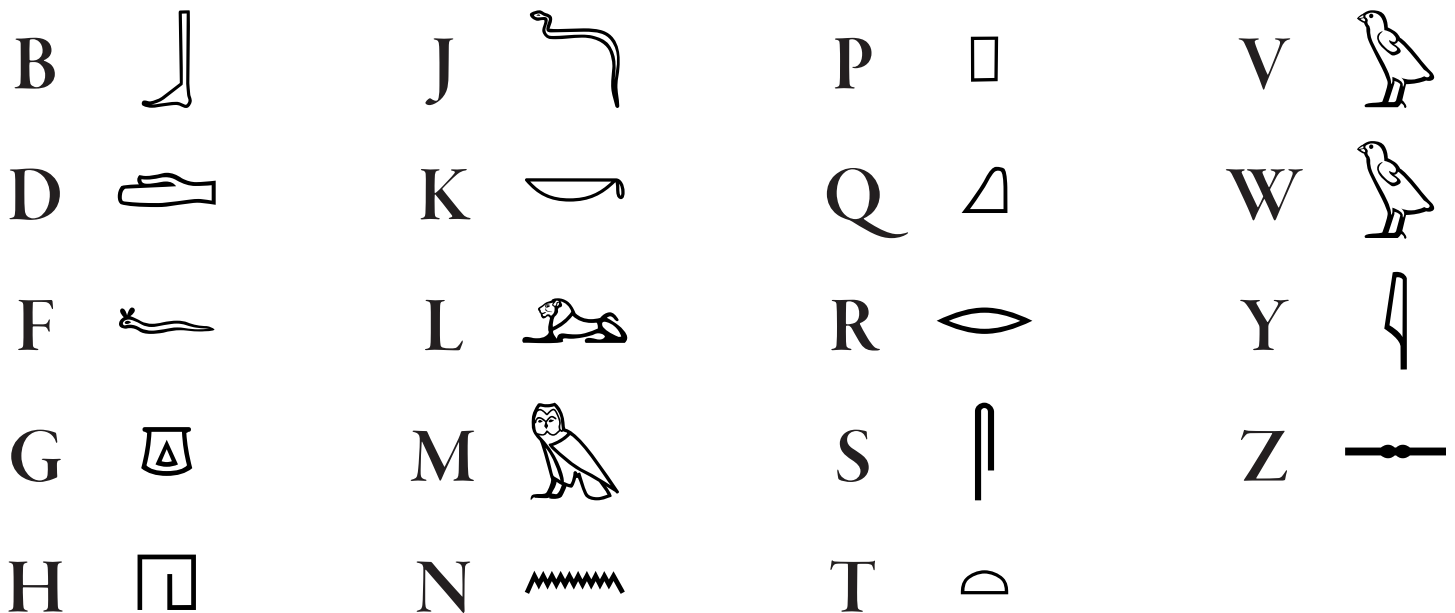
Michael becomes M-CH-L | Christian becomes CH-R-S-T-N | Jen becomes J-N

2. Swap any unusual spellings for the simplest version of the sound. If your name has the letter C in it, does it sound like an S or a K? If it has an X, that would change into K-S. Use your best guess to match the sounds of your name to the nearest hieroglyph.

M-CH-L becomes M-K-L | CH-R-S-T-N becomes K-R-S-T-N | J-N stays the same

3. Choose the hieroglyphs that match the sounds of your name and draw them inside the cartouche provided at the bottom of the page. You can arrange the hieroglyphs in a way that looks nice to you!

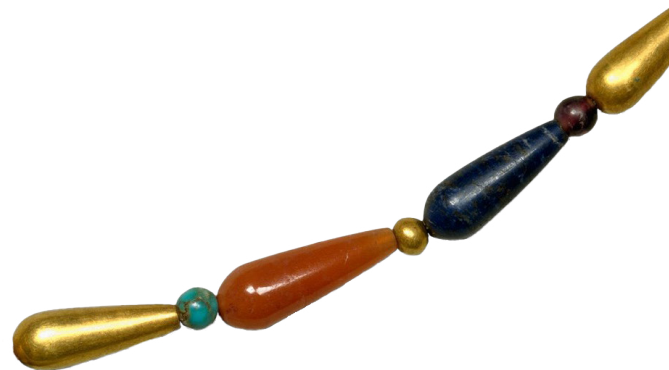
Here are our names in hieroglyphs:



DESIGN YOUR OWN PECTORAL

1. Select hieroglyphs and symbols from the list below that say something about you.
2. Combine them into an arrangement that you find visually appealing. Remember that you can change the size of a symbol or flip it to face the other direction.
3. Draw your pectoral design in the space provided at the bottom of the page.

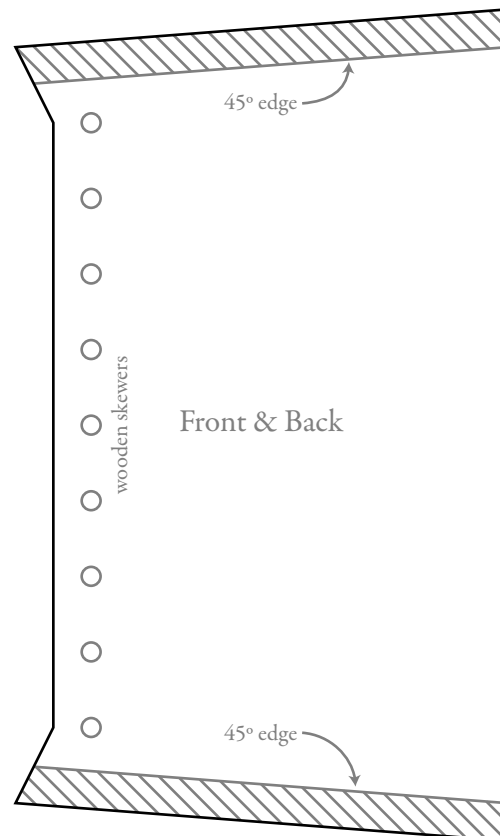
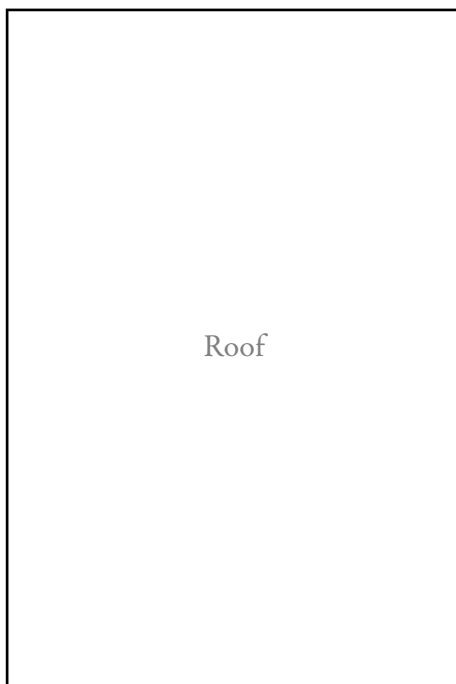
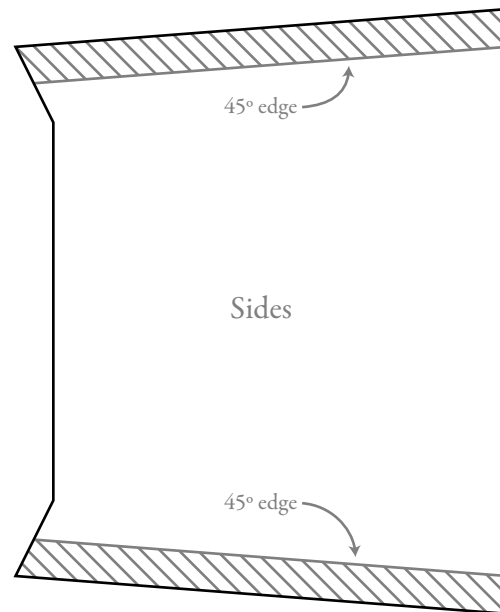
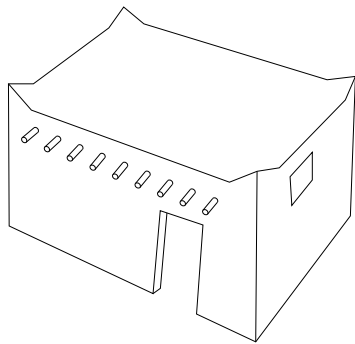
	SUN		10,000		LORD
	LIFE		MILLIONS		STABILITY
	WATER		AUTHORITY		HEART/MIND
	KINGSHIP		MOTHERHOOD		PROTECTION
	CREATION		LIFE-FORCE		
	YEAR		UNIVERSE		



MAKE AN ADOBE HOUSE

1. Cut out the templates along the solid black lines.
2. Lay the templates onto the clay and cut around the edges.
3. Cut the edges of the walls at 45° angles in the hatched area so that the corners line up neatly.
4. Combine the walls, roof, and wooden skewers to make a small adobe house!

Add windows, doors, and decoration as desired.



THE EGYPTIAN CALENDAR

- In ancient Egypt, years were broken up into _____ months, each _____ days long.
- Their calendar was based on the seasons: there were _____ seasons with _____ months each.
- Each season lasted _____ days.
- These seasons were called _____, _____, and _____, meaning _____, _____, and _____.
- 3 seasons with 120 days each makes _____ days, which leaves _____ full days unaccounted for.
- Ancient Egyptians added these 5 days onto the _____ as a separate month.
- Egyptologists call these days the _____ days, from the _____ word meaning “added on.”
- These epagomenal days were seen as a somewhat _____ time, but were also a time of _____.
- Five Egyptian gods and goddesses were said to have been born on these days: _____, _____, _____, _____, and _____.
- But years don’t have exactly 365 days. They are actually about _____ of a day longer.
- So what did Egyptians do about this difference? _____
- Their calendar gradually became out of sync with the solar year, and only lined up again after _____ years.
- Because the calendar moved _____ day every _____ years, after a number of years, the flood season in the calendar might have occurred when it was harvest time.